THE WORLD'S HOME MAGAZINE FOR WOMEN

EDITED BY - - - - LAURA E. McCULLY, B. A.

Ethel Barrymore's Gowns

"Too little play and too much actress," says the crusty critic who cares for his Shakespeare supremely and detests the "starring system." Yet, but the actress was charming, young, unaffected and an artist, and she didn't write the play. That was done by two professional playwrights, who rather aimed at good effect and to bring out the charming personality of a really beautiful and interesting girl than to create a classical play.

The only pity is that an actress with the makings of greatness in her should not consider herself competent to play a greater part than that of Eleanor Alderson. It is a charming conception, a rational self-contained girl, rather a new woman, somewhat lacking in depth of feeling, but truly honorable and self-sacrificing. The improbabilities of the play are obvious enough, but do not appear to the hearer unless he stops to reflect critically. Frankly, one prefers to be amused rather than to be harrowed by too overstrained and tragic a situation. So when the suspense is quickly relieved, one is not disappointed, tho one knows it is bad art.

Miss Barrymore's gowns are simply beautiful. Their simplicity and softness, their delicate and subdued shadings, grey, white lace and green, with only the throat bare, suited the slenderness of her figure and that simplicity of coiffure which brings her perfect features into even better relief. The first gown was made semi-empire, with simply gathered skirt and draped shoulders, over a lace bodice. The white lace was similar in style, with the same square neck, and the green gown more distinctly on the "Greek-empire" style, if one may use this term. All these dresses have as their foundation the draped folds over the shoulders, the square decolletage and the high waist line, with softly gathered trailing skirt. The material is invariably very soft and the bodice usually of lace.

Personal.

The event of last evening was the large reception given by the faculty and students of McMaster University, when many distinguished alumni, patrons and professors of the college were present. The whole building was decorated lavishly thruout with palms, bunting, and flowers. The class rooms down the hall were transformed into half-lit, artistically fitted out sitting rooms with palms and cosy corners, cushions and vari-colored lamps. The large hall and chapel was used as an assembly doom, and the guests were received by Dr. and Mrs. Mackay, the latter wearing a gqown of handsome black lace over white satin in surplice style and chiffon lace yoke. A program of promenades was arranged, with the laboratories and science departments open to inspection, and refreshments were served at 9.45. Everything was of the best and most carefully arranged. Among those present, besides the students, who were too numerous to mention, were Principal and Mrs. Harvey, Rev. W. C. Norton, Mr. and Mrs. Elliot, Dr. McCrinimon, Prof. and Mrs. Keys, Prof. Kierstead, Dr. and Mrs. Vokes, Dr. and Mrs. Falconer, Dr. and Mrs. Perry, Dr. and Mrs. Bates, Mr. and Mrs. Jury, Dr. and Mrs. Bell, Mr. and Mrs Bender, Mr. and Mrs. John Renny, Mrs. Bender, Sr., Mr. and Mrs. R. C. Matthews, Dr. and Mrs. Hooper, Dr. and Mrs. Parker, Dr. Thomas, Mrs. D. C. Thompson, the Misses Moyle, Mrs. Fenton Arnton, Mrs. Eaton, Mrs. O'Mera, Prof. and Mrs. Tingle, Mrs. Lepscott, Dr. Field, Mr. and Mrs. David Moyle, Mr. and Mrs. Zavity, Miss Lawlor, Miss Dora MacKay, Miss Donovan, Miss Constance" Donovan, Mr. E. Raymond Rolph, Dr. and Mrs. Wallace, Miss Sheppard, Mr. Lenbronk, Mrs. Kennedy, Dr. and Mrs. Shepherd, Miss Smith, Mr. Findlay, Principal and Mrs. Harvey.

Invitations are out for the annual conversazione of Victoria College.

The Willing Workers of St. James' Cathedral, Adelaide and Church-streets, will hold their annual sale of works and entertainment on Tuesday, Dec. 3, in the schoolhouse, at 4.10 p.m. "Alice in Wonderland" will be part of the entertainment in the evening. Tickets 10 cents.

Miss Isabel (Daisy) Macdonald of Winnipeg is visiting her cousin, Miss Mona Murray, Euclidavenue.

The ladies' auxiliary of the Broadview Boys' Institute will hold their regular monthly meeting on Monday, Dec. 2, instead of Tuesday.

The following visitors from Ontario registered during the past week at the office of the high commissioner in London, Eng: From Toronto—Miss D'Arcy Boulton, Miss Caldwell, Miss B. Caldwell, Mr. and Mrs. Wm. M. Platt and Miss Hilda Platt. From Ottawa—Dr. C. M. Stewart and B. O'Reilly.

The German Conversation Club will meet this evening at the residence of the Misses Carty, 263 Jarvis-street.

Miss Alice Killaly has returned to the city after a seven months' visit at Lake of Bays, Muskoka, and will receive with her mother the second Friday of each month.

Mrs. M. J. Cummings, 1247 Brunswick-avenue, will not receive again until after the New Year.

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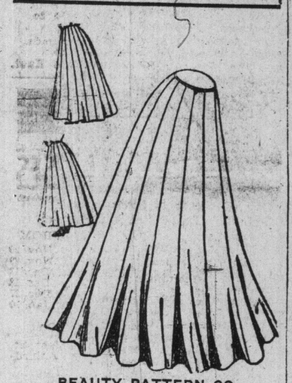

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At the Theatres

The story of the new play "Salomy Jane," in which Miss Eleanor Robson will be seen at the Princess, commencing Monday evening and for the week, with matinees on Wednesday and Saturday, is described as one of the most engaging bits of imaginative fiction that have yet been given to the stage. It is based upon incidents in Bret Harte's story of the same name and has been handled in a most acceptable manner by Paul Armstrong.

The first act displays the wonderful Redwood forest, which has been selected as the meeting place by the Vigilantes who have decided to round up a lot of lawless characters. Yuba Bill, who drives the stage, has been "shot up," and the identity of the two men who did it has been a mystery. It is discovered that a shell bracelet, which Red Pete had given his wife, and which she in turn has given to her daughter, belonged to one of the passengers on the stage. News arrived that a man named Baldwin, who, it is learned, has insulted Salomy Jane, has been shot by an unknown man. With primitive hate the girl had asked Rufe Waters, one of her admirers, to kill him, and he has refused. Salomy Jane is left alone. To her comes the individual who is known thruout the play as The Man. He confesses that it is he who has killed Baldwin, and Salomy helps him to escape.

The second act shows Red Pete's shack in the forest, and here the vigilantes come with both Pete and The Man. Both are to be hanged, and as The Man has no friends, it is suggested that Salomy Jane wish him goodby. She does this, and the curtain falls upon a most pathetic and dramatic incident.

The third act shows Salomy Jane's home the same night. Here it is discovered that The Man has escaped, and once more the posse sets out to hunt him down. Salomy waits alone in the moonlight for The Man. He comes. Voices are heard, and Salomy gives The Man her father's hat and coat and places him on a bench, where he pretends he is asleep. Jack Marbury, gambler, discovers The Man, but helps the lover to escape again.

The fourth act is the corral scene. Salomy appears on a winding pathway just at dawn and it is known she has been searching all night for her lover. He has met a mortal enemy of her father's in the woods and has shot him down. Then learning that Salomy's father is suspected, he decides to return and give himself up. He meets Salomy. While they are discussing the point they are interrupted by Rufe Waters, but they overpower him, and learning that the father, believing that Salomy killed his enemy, has fled across the county line, go to join him.

Those who have seen the play assert that nothing so true, so simple, so forceful, so tense, so pathetic, so humorous at times, and so satisfying, has ever been placed upon a stage.

Next week the Royal Alexandra Players will present another comedy made famous by well-known actors. "The Henrietta" is the work of Bronson Howard, and the play was made a great success by Robson and Crane. Miss Evelyn, who has been enjoying a week's rest, will enact the role of a jolly New York widow; Herbert Yost will have Mr. Stuart Robson's part as Bertie "The Lamb" and Mr. Robert McWade will play the part in which William Crane was so successful.

The story of "The Henrietta" is as amusing as it is interesting. The complications arise out of the name "Henrietta" and it is this which creates so much confusion amongst the characters introduced in the play. It so happens that there is a mine called "Henrietta," a race horse called "Henrietta" and a premier dansouse who is at the time the rage in New York. It is the former, however, around which the story is woven.

Nicholas Vanalestine, an American financier and a power in Wall-street, is called "Old Nick" by his fellow-members of a stock exchange. "Old Nick" is the principal owner of the mine, which is at the time paying large dividends. His son, Nicholas Jr., is very ambitious to become a leader of finance in Wall-street. His speculations, which he is carrying on secretly, lead him into antagonizing his father's business, and in doing so he brings him to the brink of ruin. There is another son, Bertie, a dudish young chap, who has been surnamed "The Lamb." In his father's eyes Bertie is a fool, fit for nothing but to frequent his clubs and spend money lavishly. When the crisis arrives Bertie proves to be pure gold, and thru his energy and cleverness he brings order out of chaos, and eventually saves his parent from ruin.

Intermingled with this interesting story there is a vein of comedy, and also a couple of love affairs, which are brought to a happy ending.

Matinees will be given on Tuesday, Thursday and Saturday, and at the matinee on Tuesday and Thursday souvenirs will be given to the ladies.

Mrs. Leslie-Carter, the greatest emotional actress of the present age, will appear at the Princess Theatre Dec. 9, 10 and 11, in David Belasco's play, "Du Barry." The triumphs that Mrs. Carter has achieved in this great play have not been approached by any actress during the present age. Not only is Mrs. Carter's rendition of this role one of the most superb examples of acting known to the modern stage, but the play itself has taken first rank among historical dramas of all time.

"The Cat and the Fiddle," one of the most pretentious productions of the season, from both a musical and scenic standpoint, will be the offering at the Grand next week. Under the title of "The Cat and the Fiddle" the authors have strung together a strong story of an imaginary land, "The Island of the Eye," ruled over by "Great Gobs," the villain of the play. Great Gobs has imprisoned in a gigantic jar the good genii, The Cat and the Fiddle. In order to retain his power he is obliged to sacrifice to "The Eye" every hundred years a maiden with a strawberry mark on her left shoulder. He selects as his victim "Polly," and his attempts to carry her to the Island of Eye, and to make the sacrifice, and the frustrating of his efforts, forms the plot of the play. The scenic setting is unquestionably the most gorgeous and elaborate ever accorded a production of this character. The adventures set forth take place in a bewildering maze of scenic splendor and the three acts of the play are composed of 21 separate and distinct changes.

The sensational melodrama "Convict 999," a play which is said to head the list of this season in the startling nature of its story and the rapidity of its action, is the offering at the Majestic next week. Very little is left to the imagination of the audience. "Convict 999" is said to be a well-written and a very interesting play. It is also an exciting play and a strenuous play, but, better than all of these, it is plausible and consistent in its every line, and its situations are novel and original, while its characters are plain human beings, who live and breathe and act in a natural manner. Dick Thurston, a handsome and popular member of the National Guard, finds himself suddenly accused of murder. A strangely complete chain of circumstances seems to point to him and lead to his arrest, trial and conviction, and later his sentence to the electric chair at Sing Sing, where he becomes "Convict 999."

Next week at Shea's Theatre will be headed by Thomas J. Ryan-Richfield Co., presenting one of Will M. Cressy's best sketches entitled "Mag Haggerty's Reception." It tells of the little hod-carrier that vaudeville audiences have grown so fond of, who has gone to live with his fashionable daughter. The curtain rises just as the old man returns from his first automobile ride.

The special attraction will be Julian Eltinge in his new turn. He makes three complete changes from wigs to shoes. At the conclusion of his present bookings he returns to London and Paris.

Another feature is the act of Billy Clifford, who has a fine comedy sketch in which he appears as the heavy swell. Marcella, known as the "Queen of the Feathered World," has not been in Toronto for several seasons. She has cockatoos, pigeons and parrots, all of gorgeous plumage and wonderfully trained.

Agnes Mahr, "the American Tommy Atkins," has few rivals in the art of toe-dancing on the stage, and her act is dainty and pleasing. The Kitabansia are oriental jugglers, acrobats and equilibrists, who do astonishing stunts. Hal Merritt will illustrate his stories with carbon sketches, and the kinetograph showing new pictures will complete the big bill.

The following plays are in preparation at the Royal Alexandra Theatre, to follow "The Henrietta": "The Masqueraders," "Our Flat," "Lord and Lady Algy" and "The Adventures of Lady Ursula." These will be presented in the order named.

"The Second Mrs. Tanqueray," by A. W. Pinero, has earned an enduring place on the English stage—thanks in a large part to Mrs. Patrick Campbell. Mrs. Campbell and her English company of players will be the attraction at the Princess commencing Thursday, Dec 12.

The following is the program for the concert of the Toronto Conservatory Symphony Orchestra on the evening of Dec. 10:

Nicolai—Overture....."The Merry .....Wives of Windsor."

Beethoven—Symphony, No. 2, in D Major.

(a) Frank Liszt (vocal) "O Komm in Traum."

(b) Landon Ronald (vocal) "Love I Have Won You."

Grieg—Morgen Stimmung and Anitra's Tanz.

(Peer Gynt Suite, Op. 46).

Saint Saens (piano)—Concerto in G minor.

Grieg—Elegiac Melody, Der Fruehling. (For strings).

Puccini-Racconto—From Act. 1, ...La Boheme

Dvorak—Slavonic Dance, Op. 46, No. 8.

The soloists will be Miss Mary Caldwell (pianist), and Ellison Van Hoose (tenor).

It is to be hoped that a generous support in point of attendance will be vouchsafed the Toronto Conservatory Symphony Orchestra, Conductor Frank S. Welsman, by the large musical public of Toronto on the occasion of the first concert this season in Massey Hall. This orchestra is composed of the best material in the city. The executive committee, composed of eleven prominent musicians and devoted amateurs, Dr. Edward Fisher, chairman, has been seconded this season by a general committee of forty leading citizens who have spared neither time nor energy in endeavoring to promote public interest in this new organization.

For the Yuletide production of the "Messiah" by the Toronto Festival Chorus and Orchestra at Massey Hall on Dec. 30, the famous soprano, Miss Shanna Cumming of New York, has been engaged. Her voice possesses a most charming quality, with a gift of richness and warmth in interpretation that makes her distinctive in the role. The tenor will be K. C. Tonne of Chicago. Ruthven Macdonald will be the baritone, and the contralto part will be undertaken by an artist new to Toronto, Miss Britton of Ottawa.

Sousa and his band will be here for two concerts at Massey Hall on Thursday afternoon and evening, Dec. 12.

As a conductor, Walter Damrosch, who will lead the New York Symphony Orchestra on the occasion of its appearance here with the National Chorus, is full of verve and virility, but at the same time most dignified and unsensational. Considering that this is an age of specialization, it is not surprising that Mr. Damrosch should have made his greatest reputation as an interpreter of Wagner. He has won that reputation, not only as an orchestra leader, but thru his lectures and explanatory recitals on the Wagner dramas. For that reason, Dr. Ham, conductor of the National Chorus, has arranged with Mr. Damrosch, that the orchestral numbers on the first evening's program, Monday, Dec. 16, will be devoted to Wagner. The principal choral number is the death of Minnehaha, the most delightful of Coleridge Taylor's compositions. On Tuesday afternoon there will be an orchestral matinee. On Tuesday evening, Dec. 17, the principal choral work will be the Pied Piper of Hamelin, by Sir Hubert Parry, presented for the first time here. The soloists are Francis Rogers, baritone; Kelley Cole, tenor, and Miss Helen Davies, the soprano.

Pat White, who is the stellar feature of the clever company of burlesque bearing the name of "Pat White and His Gaiety Girls," which will be the attraction at the Star Theatre next week, is an Irish comedian of exceptional ability, possessing a rare idea of humor, is a fine dancer, a good singer, and a clever writer. Both of the satires which he and his company will present are from his prolific pen and are staged and produced under his personal supervision. Mr. White's portrayal of the Irish character is true to life.

The Bell Piano Company have just received from their extensive factories two carloads of "Autonolas." These are the wonderful pianos that anyone can play without the slightest previous knowledge of music. There is a choice assortment of beautiful woods in oak, walnut, rich San Domingo mahogany and "Mission" finish—you will be made welcome at any time to come and play these handsome instruments yourself at Bell Piano Warerooms, 146 Yonge-street. 67

Company Must Pay.

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