FOR WOMEN

Debussy Opera Now Highly Praised

Was Formerly Condemned in France — Paris Delighted With Performance.

Paris, Feb. 6.—The resumption of "Pelleas et Melisande" at the Opera-Comique has met with the unanimous approval of Parisian music lovers. Debussy has definitely conquered the esteem of his compatriots and from the reception his music meets with now it is hard to realize that this same piece, when first produced some 18 years ago, was condemned practically unanimously and the small group who found merit in the new music were contemptuously styled "Pelleastres" as one should say musical monsters. Those few thought they perceived the advent of a new genius, the tearing aside of another veil in the temple of music and the inauguration of a new era in French music. That they were right, everybody now concedes, and it is amusing to note that some who were among his keenest detractors now discover that, far from being a revolutionary, he is carrying farther the purest French tradition.

Has Poetic Charm.

This "pearl of modern French music," as it is described by one French critic, was most satisfactorily performed by the Opera-Comique company. Mme. Marguerite Carre makes a perfect Melisande, rendering all the poetic charm of the role. A new Pelleas was forthcoming in the person of M. Stroesco. He made a good impression; his tenor voice is sufficiently deep to enable him to take this half-tenor half-baritone part and he proved himself also an accomplished actor. M. Vieuille, the only one left of the original cast, who took the part of King Argel, showed that he had lost none of his old ardor. The orchestra was supple and sensitive, responding well to the baton of M. Hasselmans.

U.S. Women Asked To Aid League

Countess, President of National Council, Appeals for Co-operation.

By THE COUNTESS OF SELBORNE.
(Copyright, 1921, by Public Ledger.)

London, Feb. 6.—The British National Council of Women, over which I have the honor this year to preside has earnestly sought for an international understanding among women to insure peace between nations.

Even before the late war they had entered into relations with women of other nationalities.

The horrors through which we have so lately passed have naturally added to our conviction of the wickedness and futility of war as a means of settling international differences.

It has seemed to us that the best method of obtaining that which we have so much at heart is to join the League of Nations Union, a society which has been forwarded in order to instruct the people of this country in te principles which the league itself hopes to accept as the new basis for international relations. One of the efforts of the league which we most sincerely believe in is that for the reduction of armaments. We therefore have affiliated ourselves to the League of Nations Union.

Over here we very much hope that the United States will see her way to co-operate in some manner with what we believe is a sincere attempt of the best statesmen in Europe to avoid the danger of the repetition of the frightful calamity from which we are still suffering.

The Countess of Selborne is the wife of the Earl of Selborne, twice a member of the British Cabinet and former high commissioner for South Africa. She is a sister of Lord Robert Cecil.

MANY WOMEN WILL REMAIN UNMARRIED

(Copyright, 1921, by Cross-Atlantic.)

Copenhagen, Feb. 6.— Thirty-five million lives were lost directly or indirectly in consequence of the great war, according to the latest publication of the Copenhagen "Society for the Study of the Social Effects of the War." The excess of women caused by this loss is of paramount social importance.

Taking the age of marriageable women at from 16 to 45 years, there were in 1913 for every thousand men of the same age 1,005 women. In 1919 the quota of marriageable women was 1,130. In Germany, 13 per cent of marriageable women are doomed to celibacy. This proportion is, however, bound to be exceeded, for among the marriageable men there are many cripples and confirmed invalids, for whom marriage is out of the question.

Save Black Squares

Madam! Surely Diamond Dye It

"Diamond Dyes" never Streak, Spot, Fade or give that "Dyed-Look."

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MORAL: DON'T TELL ALL YOU KNOW

When Applying for a Position Let Your Ability be Found Out.

In applying for a position a girl is not expected to minimize either her ability or previous business experience. However, in an endeavor to put her best foot forward and make a distinct and favorable impression, there is always danger that an applicant will overdo her part of the interview and give too glowing an account of her accomplishments. The business girl who brags about her ability or exaggerates in any way the history of her previous experience makes a mistake. As a rule a prospective employer is afraid of a girl who catalogues every business accomplishment as her own.

A professional man says that when he was looking for a secretary a few weeks ago, he interviewed about twelve girls, and out of the twelve there was only one fairly modest one. She seemed bright and intelligent and answered all his questions clearly and without rambling.

After having listened to girls who, from their stories, practically ran every business with which they were connected, this employer was relieved, he said, to find one secretary whose experience had been limited and who had allowed her employer something to say in the management of her own affairs. It was the girl of modest accomplishments who got the job in this case.

When a girl is trying to sell her services it should be with the idea that business and professional men like to believe that they take care of all the little details, as well as the bigger affairs, connected with their work. Therefore when a girl tells a man who is looking for some one to carry out his instructions that every man who had employed her was absolutely dependent upon her services the prospect of having a "bossy" woman in his office will make him reluctant to hire her.

FOR THE HOUSEKEEPER.

OYSTER CHEESE PUDDING.

2149 Total Calories,
402 Protein Calories.

2 dozen oysters.
¼ pound cheese.
6 slices bread (6 ounces).
2 tablespoonfuls butter or margarin.
¼ teaspoonful pepper.
½ teaspoonful paprika.
1½ teaspoonfuls salt.
3 eggs.
3 cupfuls milk.

Cut the bread in quarter-inch slices, spread with butter, and cut into inch squares. Put half the bread in a buttered baking-dish, spread over half the oysters evenly, sprinkle with half the seasoning and half the cheese cut fine or grated; repeat. Beat the eggs well, add the milk, and pour the mixture over the bread and oysters. Bake about one hour in an oven registering 350 degs. F.

CALIFORNIA BAKED POTATOES.

Wash and bake six medium-sized potatoes at 500 degs. F. for three-quarters of an hour, or until the potatoes are done. Cut in halves lengthwise, scoop out the potato, and mash, adding about one-half cupful of hot milk, one and one-half teaspoonfuls of salt, one-eighth teaspoonful of pepper, and one-half cupful of finely chopped walnuts. Refill the potato shells and brush over the top with melted butter—two tablespoonfuls will be sufficient for the six potatoes. Sprinkle with paprika and brown in a hot oven.

BANANAS—TROPICAL STYLE.

Peel eight bananas, cut in halves lengthwise, and arrange in a greased baking-dish. Add one cupful of sugar to one-half cupful of hot water and bring to the boiling point. Add six tablespoonfuls of chopped raisins, one-third cupful of chopped almonds, and two tablespoonfuls of lemon juice, and pour over the bananas. Bake in a moderate oven until the bananas are tender.

NEW CABBAGE SALAD.

Cabbage Salad San Francisco makes a most attractive course. Remove any wilted or damaged leaves from a medium-sized cabbage and soak it in salted water for thirty minutes. Drain thoroughly and remove the centre. Discard the coarse heart and chop the rest of the cabbage very fine. Mix with it one-half cupful of chopped celery, one tablespoonful of minced onion, one small green pepper chopped fine, three tablespoonfuls of vinegar, three tablespoonfuls of olive oil or any good vegetable oil, one tablespoonful of powdered sugar, and one and one-half teaspoonful of salt, and allow to stand in a cold place for at least thirty minutes. Then mix with and one-half teaspoonfuls of salt, and the cabbage shell, and garnish with stripes of red pimento.

MASHED POTATO FRIED CAKES.

½ cups mashed potato.
1 cup sugar.
1 cup sweet milk.
2 teaspoons butter.
2 eggs.
3 teaspoons baking powder.
1 teaspoon vanilla.
½ teaspoon grated nutmeg.
½ teaspoon salt.
Flour to roll.

Beat eggs well. Mix ingredients in order given. Roll on a floured molding board to about one-half inch thickness, cut with doughnut cutter and fry in deep fat.

AS A WOMAN THINKETH

By HELEN ROWLAND
(Copyright, 1920, by The Wheeler Syndicate, Inc.)

When We Were Ten Years Younger!

What a quaint, old-fashioned world it was—
When we were ten years younger!
When the Maxixe and the Turkey-trot were considered shocking.
And the "sheath skirt" and the "peek-a-boo waist" seemed deliciously piquant.
And you could still get a luxurious and intoxicating thrill from riding in a taxicab, or going to a "studio tea."
When to eat your way through a "red ink table d'hote" was being a "bohemian," and to know how to curl spaghetti 'round your fork was the height of sophistication—
When that wicked opera, "Thais," was denounced from the platform.
And that wicked dance, "The Bunny-Hug," was anathematized from the pulpit
And that stimulating jazz was just beginning to set the world by the ears!
Oh, the glad and mad world it was!
And, oh, the "pep" we had, and the things we said and did, and the dreams we dreamed—
When we were ten years younger!
When we sang those cynical songs,
"My wife's gone to the country!" and "My wife won't let me," and "No wedding-bells for me!"—and all that sort of thing!
When Prohibition was a "joke," and the favorite quip was the one about the cloves on a husband's breath—
When a grass-widow was still considered dangerous and captivating and held all the winning cards against a bud or a debutante—
Just as the "flapper" holds all the winning cards, now!
When women wore eyebrows—
And ears were NOT immodest,
And a "vampire" was never under thirty-five, and could always be detected by her sneaky clothes and her Oriental ear-rings—
And there were no "baby-vamps" to make life hideous for the rest of women!
How rosily romantic life looked—
When we were ten years younger!
When there was still such a thing as "flirtation,"
And the love-game (quaint, old-fashioned word!) was a matter of skilled fencing, and delicate repartee, and thrills and mystery and kisses.
Instead of the grab-as-grab-can, "Kiss me, quick!" and "Treat me rough!" sort of affair it is today.
When we were ten years younger,
A three-reel cowboy movie was a "thriller," and William S. Hart was the man of our dreams. Girls smoked their cigarettes o
n the sly, and perfumed them with vera violette, and thought it wild
y wicked to go to a Chinese restau- rant and eat chop-suey with ivory s
ticks.
We dreamed of a World-Peace, then—even as we dream of it, now.
We spoke of 'the servants," quite casually, and sympathized mildly with "labor."
And thought it quite "chic to be "cynical."
And piquant to meet a man for afternoon tea at the Ritz.
And to carry a muff-dog!
And it seemed that the world COULD be any older, or wiser, or wickeder!
But that was in the dear, old-fashioned days "Before the war,"
When we had never heard of the Junketers, or the Blue Laws, or Income Taxes, or Home Brew, or the Shimmie, or knee-length skirts—
The dear, old, innocent, unenlightened, guileless, naive days—
When we were ten years younger!

NEW WAYS OF SERVING JELLY

A jelly pancake is good. Beat until light, four eggs. Beat in one-fourth cup sugar and the same quantity of flour. Add a few grains of salt. When the large pancake is done, spread it over quickly with jelly and roll it up. Slice and serve with powdered sugar at once.

Bread pudding may be given a new twist by making it into a Queen of puddings. Make the regular bread pudding, putting the yolks only into the pudding and reserving the whites. After the pudding is baked, spread it over with a thick layer of jelly.

Make a meringue by beating the whites until stiff and then beating into them two tablespoons or so of powdered sugar. Spread over the jelly. Sprinkle lightly with powdered sugar and return to the oven for a few moments to lightly brown. This served with custard sauce is delicious indeed.

Stale cake, especially sponge cake, may be dipped into milk for a second and then served as a simple pudding with a sauce made of melted jelly. The jelly may be melted in a small saucepan set over boiling water and then a tablespoon or two of hot water added to it. This jelly sauce is good on other puddings such as rich, custard tapioca.

Jelly is good between layers of cakes. One busy woman whom I know buys the sponge cake in a package at the grocers and splits it and spreads it with home-made jelly and sprinkles the top with shredded cocoanut.

Jelly combined with cream cheese is often used as a filling for sandwiches to be served with afternoon tea.

TIPS TO HOUSEWIVES.

An iron kettle for deep fat frying is a necessity in every kitchen.

A very hot nail will not split plaster when it is driven into it.

Have a small oilcloth apron hanging near the sink and wear while washing dishes.

Bake the bacon; it is a great improvement over the frying method and does away with the smoke.

IS POLITENESS A LOST ART?

Once upon a time, they tell us, a humorist's wife attempted to mend his table manners.

"Give me another chop—" he would remark pleasantly.

"If you—" she began at once.

"If you have any," he replied practically.

After that she became hopeless.

But the sad thing today is that so many women do not seem to start teaching courtesy to the tiniest children. Incidentally perhaps the way many children are being brought up today explains why the sign is hung out so often: "No children here."

Just the other day a Toronto woman was telling how bored a small child visitor looked even though she had done everything she could think of to entertain.

"Want an orange, I guess!" he fairly grunted.

"What do you say, dear," said his apologetic mother as he took one without a sound.

"Peel it!" he said, wearily.

"THE ENGLISHMAN."

(Written by Ella Wheeler Wilcox on board the Olympic after the Titanic Disaster.)

Born in the flesh, and bred in the bone,
Some of us harbour still,
A new-world pride, and we flaunt or hide
The spirit of Bunker Hill.

We claim our place as a separate race,
Or a self-created clan,
Till there comes a day, when we like to say,
"We are kin to the Englishman."

For under the front that seems so cold
And the voice that is wont to storm,
We are certain to find a big broad mind,
And a heart that is soft and warm.

And they carry their woes in a lordly way,
As only the great souls can,
And it makes us glad when in truth we say,
"We are kin of the Englishman."

He slams his door in the face of the world,
If he thinks the world too bold,
He will even curse; but he opens his purse,
To the poor and the sick and the old.

He is slow in giving to women the vote,
And slow to pick up her fan,
But he gives her room in the hour of doom,
And dies like an Englishman.

ACHIEVEMENT.

The man who seeks one thing in life, and but one,
May hope to achieve it before life is done;
Bt he who seeks all things wherever he goes,
Only reaps from the hope which around him he sows
A harvest of barren regrets.
—Owen Meredith.

AMUSEMENTS

Girl of Sixteen Plays Titania

Granddaughter of Sir Henry Irving Thinks Stage a Business—Is Modest.

(Copyright 1921, By Public Ledger.)

London, Feb. 6.—The third generation of the famous Irving family is beginning to earn its laurels on the stage. The newest asset to London's diminishing galaxy of real dramatic stars is Miss Elizabeth Irving, the granddaughter of Sir Henry Irving and the daughter of H. B. Irving, who as actor and manager followed in the footsteps of his distinguished father. Elizabeth Irving has just made her stage debut as Titania in "Midsummer Night's Dream."

Miss Irving is only sixteen, and though she is acting in Shakespeare at this very youthful age, she has never been stage-struck. This fact, she points out, is because she has always known so much about the stage. The theatre has never had for her the glamour and illusion that it has for young matinee enthusiasts of schoolgirl age. To this serious young person the stage is a business and acting is a job.

Only a School Girl.

When she received the offer to present Titania in Bernard Fagan's production of "Midsummer Night's Dream" Miss Irving was still at school at Wickham Abbey, one of England's large public schools for girls. In the back of her head had been the subconscious conviction that some day she would go on the stage; but she was quite contented to be a schoolgirl. Then she realized the dream of every ambitious actress and was offered a Shakespearean role. School plans were quickly upset, and Elizabeth Irving followed in the footsteps of her fathers and went on the stage.

She is a beautiful, graceful girl, with the proud, easy carriage that is supposed to be the attribute of royalty, but always is the mark of a family of stage aristocrats that have behind them traditions of nights of successful public appearances. She is a charming Titania, and her lovely young face seems really fairy-like in the dim green of the Athenian woods. Her acting is still immature, and though she reads Shakespeare well, she fails to put all the meaning into the lines. That, however, is a defect that time will correct, and critics unite in declaring that with added maturity and experience the "little Irving girl" will be a credit to her distinguished ancestors.

Believes in Fairies.

Miss Irving is modest, as becomes a little girl of sixteen appearing with veterans of the profession. She says that she likes to act and that she hopes to appear in other Shakespeare productions, but she realizes she has still to study and prepare herself more fully for a stage career. Titania is a delightful role, she declares, because, although she is sixteen, she likes to believe in fairies.

Her mother shares the daughter's modesty. She says that Elizabeth is still a child and that it is too early to predict what her career will be.

Mrs. Irving was also an actress, and made her first appearance as Trilby twenty-five years ago in London. She is a tall, stately woman, and one quickly sees her resemblance to her daughter. Since Mr. Irving's death last year she has been the directing influence on her daughter, and helped her to her momentous decision to stop being a schoolgirl and become an actress.

At the Court Theatre in Chelsea, where "Midsummer Night's Dream," is being produced, one finds a general enthusiasm for Miss Irving. They declare that she has gone like a veteran through the difficult holiday season, which demands two daily performances.

IN THE FILM WORLD.

Three prominent women novelists—one of them being also a playwright of distinction—have signed contracts with oGldwyn Pictures Corporation to write motion picture scenarios. They are Katherine Newlin Burt, Alice Duer Miller and Rita Weiman. Mrs. Burt has already arrived at Goldwyn's West Coast studios at Culver City, California, to study the technique of the motion picture before attempting her first scenario; Miss Weiman will arrive there within a few days and Mrs. Miller s expected a little later.

Two photoplays from novels by Mrs. Burt have already been made by Goldwyn, both being Reginald Parker Productions. "The Branding Iron" was the first. Mr. Barker is now completing the photograph on a picturization of Mrs. Burt's new novel, "Snow-blind," now running serially in the Red Book Magazine.

Alice Duer Miller's first screen writing for Goldwyn will in all likelihood be an original scenario, as will Mrs. Burt's.

Java Likes Pictures.

The moving picture business is expanding rapidly, according to a report transmitted to the Department of Commerce by Consul Jewell, at Batavia. American pictures are increasingly popular; the types best liked are big features, comedy, news and travel films. No film of less than five reels is very successful. The pictures which attract the native audiences are those of the adventure and action type, while the European and American audiences usually prefer well-acted drama of the type most popular in the United States.

Openly Arrived At.

Mrs. Antler (to prospective butler) —Have you lived in a private family before?

Butler—Well, it wasn't very private, ma'am; everybody in town knew what they was doin' of.

Films For Schools

Efforts are being made to have juvenile motion pictures included in the curriculum of Washington, D. C., schools. For the purpose of interesting school officials and the public in the movement, it is understood that local society leaders are planning the presentation of a series of such films at a local theatre every Saturday morning.

School and civic officials, it is stated, have indorsed the plan and a number of prominent Washingtonians have been invited to attend the first showing of the pictures.

SOME DON'TS.

Do you feel you'd like to quit?
Don't.
Get to feeling you don't fit?
Don't.
Do you want to yell "All in."
'Cause your wind's a little thin,
And you think you'll never win?
Don't.
There's a kick you want to make?
Don't.
There's a head you want to break?
Don't.
Do you feel you want to whine,
Like a genuine canine,
And send blue streak down the line?
Don't.
When you see a chance to duck.
Don't.
When you want to chuck your luck,
Don't.
Keep right on without a stop,
And you'll sure show up on top
If, just when you want to flop—
You don't.

His Calling.

Orator—If the opposition thinks it can disturb me by its cries and clamor it is entirely mistaken. I am used to being called "Idiot" and "Blockhead."

NEWS OF MOVIE STARS.

When "Wing Toy," Fox Film Corporation's newest vehicle for Shirley Mason, is released the public is going to get a 100 per cent Chinese subject.

Roscoe (Fatty) Arbuckle has begun work, under the direction of James Cruze, in "Three Miles Out," by Frank Condon. Frank Urson will soon commence work as director of Wallace Reid in a picture titled "Watch My Smoke," by Byron Morgan. February 7 has been set also for the starting date of Elinor Glyn's "The Great Moment," in which Gloria Swanson will star directed by Sam Wood.

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