

# Housekeeping, Nursery, Gardening and News of Interest to Women

## Theatres and Concerts

**Rose Stahl.**  
Next Monday night Miss Rose Stahl begins an engagement of six nights and two matinees at the Princess Theatre in Charles Klein's comedy "Maggie Pepper." This engagement will afford local players their last opportunity to see Miss Stahl in her splendid characterization of the store girl. It is one of the most notable creations made for the stage in modern days and Miss Stahl brings all her unique art to her playing. For four years now Miss Stahl has played this part up and down the land—and in all that time it has lost none of its charm, for it is like all the things, improving with acquaintance.

Miss Stahl will appear here under the direction of the Henry B. Harris. Her manager has surrounded her with an exceptional company of players and each one is inspired by the play. The cast includes the playing of Miss Stahl herself. Included in the company are John S. Robertson, Lillian Claire, Percival Moore, Adele Adams, John Manning, Ruth Donnelly, Harry Matland, Josephine Bernard, May Guyer, Jean Thomas and others. The production will be adequate in every respect.

**"The Doll Girl" Coming.**  
Richard Carle and Hattie Williams, in the new musical comedy "The Doll Girl," which recently completed long runs in New York and Chicago, will come to the Princess Theatre week after next.

Arrangements had been made for Ethel Barrmore to present her new play "Tante" here last week, but so many patrons of that theatre have been enquiring when they would be favored with a musical play that Manager Sheppard had a change made in the booking. "The Doll Girl" is one of the season's big musical successes. The music, which is by Leo Fall, is bright and catchy, and the best singers and dancers in musical comedy are said to be in "The Doll Girl." The advance sale of tickets is open next Thursday at the Princess.

**"Excuse Me" at the Grand.**  
Merry entertainment will be provided at the Grand next week in Rupert Hughes' clever and highly successful farce "Excuse Me." The play that spreads laughter the length of several railroads, from Chicago to Reno. Inasmuch as this stretch of railroad is two thousand miles it follows that there is loud and productive laughter in "Excuse Me." The laughter is as long as the play, which is two hours and three-quarters, with no pauses even between the acts, for while the curtain is down the audience keeps on laughing at the delicious humor and wit, the amusing persons, the comic happenings, everything else that has been in the play up to that time. Laughter is literally crowded into every moment of "Excuse Me" and by attractive means, too, for instead of being created by farcical and impossible persons and events, often the fabric of farce, this play relates a genuinely interesting narrative that while comic is wholly probable, and through the medium of persons who are actual every-day types. In short, "Excuse Me" is a real play brim full of comedy. It has lively action and modern romance in plenty. It is a decided novelty in so far as its entire action is represented on a railroad train. The farce relates the adventures of passengers on a trip from Chicago to Reno. Nine months at the Gaiety Theatre in the New York quality and popularity. Also it ran six months in Chicago and four months in Boston. It is a genuine production. Those facts are convincing. Everybody in this city should see "Excuse Me," both for the sake of the unequalled enjoyment it affords and to encourage and combine in the case of "Excuse Me."

**Mendelssohn Choir.**  
This season's concert of the Mendelssohn Choir promise to surpass in interest any ever given by the society. Capacity houses seem assured for all of the performances, and at no time in the history of the society has the demand for accommodation from distant points been so large as this year. A real sense these concerts may be deemed international in their significance and influence.

For the opening night, on Monday, Feb. 2, the conductor has chosen a number of choral masterpieces, representative of the finest creations in Slavonic and Italian music. Besides Pousorgsky's gorgeously scored liant and telling a capella choral work, the Cherubim Song, No. 3, which was last sung by the society in its New York concerts of 1907, a splendidly example of Slav national folk scenes by Novowitski will be included in the program. Bossini's inspiring Stabat Mater will have its Toronto premiere on this occasion, besides the Domine Me, from the Manzoni Requiem, in which Verdi's great genius is superbly emphasized. Added eclat will be given by the presence of His Royal Highness the Duke of Connaught, whose interest in music is well known.

The chief choruses, consisting of Tuesday evening are Wolf-Ferrari's masterpiece, "La Vita Nuova" and the quaint Austrian ballad for men's voices, "Friede, Frieden." The two most important of recent British choral works, namely, Elgar's "The Music Makers" and Coleridge Taylor's "A Tale of Old Japan," will constitute the program on Wednesday evening. Thursday's choral offerings include a number of well chosen novelties, amongst which Julius Harrison's stirring "Viking Song," for men's chorus and orchestra, stands prominent.

The sale of tickets for subscribers opens on Thursday morning, Jan. 22, at 9 o'clock.

**LADIES.**  
Have your Beaver, Velour or Felt Hats cleaned, dyed, blocked and remodeled at NEW YORK HAT WORKS, 566 Yonge Street. Phone W. 5185, 1351st.

**Little Mother at Shea's Next Week.**  
At Shea's Theatre next week Manager Shea offers for the head-line attraction, Miss Louise Galloway, assisted by John A. Butler and her company of players in "Little Mother," a comedy by Edgar Allan Woolfe. This is Miss Galloway's first appearance in vaudeville in Toronto, and this daily life character woman is known to all theatre-goers. She has been identified with the leading dramatic productions of the last few years. "Little Mother" is an ideal sketch, one of the best that Mr. Woolfe has written. Miss Galloway gives a delightful performance in the name part. She is assisted by a splendid company, including John A. Butler, a Buffalo, a Masten Park high school graduate, his chosen profession and has only recently returned from London, where he was featured in "The College Widow" and "The Three of Us."

The special attraction on the bill for the week is Miss Domina Marini, assisted by Marcel Bronski and a company of ten dancers from the Metropolitan Opera House, New York. The Metropolitan Opera House, New York, high-class dancing seen as that provided by these artists.

The announcement that Sam Mann and his players are a feature of the bill is welcome. Mr. Mann will be seen in "The New Leader," funniest of sketches, which has been seen by the audience before. Mr. Mann is assisted by a capable company.

Belle Story, singer of sweet songs, is a newcomer to vaudeville. She is charming, and sings delightfully and her repertoire of songs is said to be entirely new. Travato, the humorist violinist is an artist that is always welcome. Travato is imitable, his mannerisms and eccentricities never detract from his work. Bert Wheeler and company in their pantomimic, absurd, "Fun on the Boulevard" are a laughing hit, and the Harvey and De Vera trio, including little John Dough, present a wonderful dancing review that is one of the favorite acts of Shea's.

The El Rey sisters present the tango and turkey trot on roller skates and their work is sensational. A new picture on the kinetograph closes the bill.

**The Rising Sun.**  
At the Gaiety Theatre next week Rose Syde'll's "London Belles" is announced. This splendid organization is accorded first place by many in the city, and carries in the highest circles. A production that would not be out of place in the highest houses. The large and capable company of clever people is also in jingling music, lively dances, beautiful women are the leading features. The name of the musical travesty this season is "The Rising Sun."

**The World has unique features that appeal to men, women and children.**

**"The Passing Show of 1914."**  
With a score of more of individual players, many recruited from headline positions in vaudeville, welded into a harmonious and smoothly acting company, of which sixty dazzling Winter Garden beauties are a feature, presenting a bright and clever revue of the past season's successes and staged with originality, lavishness and close attention to detail; never equaled within the memory of the oldest theatre-goer. The Passing Show of 1914 comes to the Royal Alexandra Theatre Monday night for a week's engagement.

The latest of the Winter Garden spectacles is in two acts and eight scenes of surpassing splendor, the most striking of which is the reproduction of the capitol steps. The first scene, a brief prologue, shows the Tired Business Man seeking unusual entertainment to rest his aching nerves. Then the curtain rises on Tango Square, a faithful reproduction of a portion of New York's Broadway. This is followed in succession by "The Pharaoh's Boudoir, Incandescent Lane, the Mexican Border, the Persian Garden and the Sultana's Harem." In these scenes are assembled most of the leading characters of the successful plays in travesties, dancing numbers, choral ensembles and specialties that baffle description. Following one after another are seen Peg O' My Heart, Cinderella, Janis, Pinkhead, the Montgomery, Scattergood, Stage, Good Little Devil, the Poor Little Rich Girl, Joseph Asche Kayton, Broadway Jones, the Sunshine Girl, Mrs. Politphar, Never-Say-Die, Collier, Turner, the underpaid working girl; Joe Carson, Conspiracy Bill and the Fifth Franchiser. The story is as follows: Peg O' My Heart visits her aunt, Mrs. Politphar. To win an inheritance, she hires Joe Carson and Conspiracy Bill to abduct her. Broadway Jones falls in love with Peg and hires Asche Kayton, the famous detective, to protect her. She is kidnapped and taken to the Mexican border, where she runs into a revolution. Here she is rescued.

The company of the original Winter Garden of 125 and includes Conroy and Le Maire, Charles and Mollie King, Whiting and Bert, Elizabeth Goodall, Swan Wood, Laura Hamilton, Louise Bates, Mae Dealey, Henry Norman, Artie Mehlinger, Johnny Johnston, De Haven and Nio, Ernest Hare and George Ford. The chorus is made up of changes of costumes. During the action over thirty musical numbers are presented. An augmented orchestra of thirty is a feature.

**Musical Magic.**  
Those who like the marvellous in art will get a good example of it in the piano playing of the wonderful woman, Teresa Carreno, with the Toronto Symphony Orchestra on Thursday, Jan. 22. At the age of ninety years ago, Carreno began to play the piano. She for some years she sang in opera. Her father was her first teacher, and by her own account he was a stern tutor. For he wrote for some of them difficult exercises, the great composers. These five hundred exercises took precisely three days to play thru. It took tremendous musical enthusiasm to get over such mountains of labor. Carreno has lived to nearly sixty, she has the faculty of arousing in her audience the enthusiasm she first felt as a child. Her program on Thursday night is bound to have the character of real musical magic, such as no player, even Paderewski, has ever achieved here.

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**The National Chorus Sale.**  
Prospect of a capacity house concert by the National Chorus in connection with the sale for the benefit of the National Chorus, which is to have the assistance of the great soprano of the Metropolitan Opera Company, Marie Rappold, and the pianist, Vera Barstow. The plan, which was opened yesterday, is rapidly filling up, and reservations should be made at once by those desirous of getting choice seats. The program is of a varied character, and contains many items of more than ordinary interest. Chief among these is the appearance of the boys' choir of twenty specially selected voices, who will sing with the chorus in several places, principally Russian music, which requires their aid.

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**THE GARDEN**  
CONDUCTED BY  
**RACHEL R. TODD**  
M.D.  
Children's Gardens

**The Value of Plant Needs and Plant Rights.**  
Having already learned the value of fresh air, having also learned the first beginning of true economy of time and energy, the young gardener is constantly making use of these lessons in everything he does. Follows almost at once a definite knowledge of the absolute need of knowing his plants.

**Parental Influence.**  
Gossip of dire forebodings, old wives' tales, stories of freaks and accidents should not be listened to by the little mother-to-be. Nine-tenths of the stories are fiction with no foundation of fact whatever. Careful investigation has shown that it is not possible for a woman to cause any marks upon her unborn baby thru anything she has seen or heard. Science has disproved utterly the theory of marks and disfigurement as a result of sudden frights or horrifying experiences of the mother.

**Unscrupulous imitators are selling a mixture that isn't even real chewing gum to people who want the clean - pure - healthful**

**WRIGLEY'S SPEARMINT**

**They imitate our package in colors, shape and general appearance. BUT they dare not use the word "Wrigley's." They dare not use the spear.**

**So make sure you get the refreshing, beneficial genuine. Look before you pay.**

**Be sure it's WRIGLEY'S**

**WRIGLEY'S SPEARMINT PEPSIN GUM**

**Look for the spear**

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**EFFICIENT HOUSEKEEPING**  
BY HENRIETTA D. GRAUEL  
DOMESTIC SCIENCE LECTURER

**What They Order**  
JUST pie. Pie made of tender, tart apples fresh from the barrels in the cool storage house is best. Apple pie, baked in mouth-watering, soul-delighting crust, browned just a little, damped here and there, and gashed with slits thru which the nectar juices ooze up and drip in thick deliciousness on top, are ordered at home and abroad whenever there seems a possibility that the order can be filled.

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DEAR... the sweet... she's... as good... that I... her any... her hat... well, and... and smiling... looking... What... sensibilities... Her good... isn't that... drives you... you told... evening... kias her... What... character... What... Get right... Man. Ar... than she... And the... and the g... "lookers"...