

FELICE LYNN AT KANSAS CITY

FORMER LA GRANDE GIRL ATTAINS HIGH DISTINCTION.

Her Debut in Kansas After Tour of Europe Pictured by Papers.

Felice Lyne, well known in La Grande, where she spent several months a few years ago, has returned to Kansas City after a long course of schooling in Europe and career of music in the musical centers of Europe that would enthrall many an older songstress than she. The Kansas City papers relate the following of her return and debut at home there:

(Kansas City Star.) Miss Felice Lyne does not need to rise her regret that she could not make her first appearance in Kansas City in a grand opera role. The success of her song recital at the Shubert theater yesterday afternoon was so pronounced, so big and genuine, that she may take with her back to Europe the happy thought that a still greater debut in her own city and among her friends has been merely deferred. And that success may be all the more satisfactory when it is achieved for having been a little delayed. For while Miss Lyne is unmistakably in the grand opera class, and in a division of grand opera that gives her fine opportunities, she is still in the developing stage. She can afford to bide her time for the undertaking of her greatest ambitions.

Miss Lyne had a large and exceedingly friendly audience, and she was overwhelmed with applause and flowers. But her reception was so well merited that she might have been cordially received in a strange city. For Miss Lyne has, in addition to her musical gifts and attainments, personal beauty and ingratiating manner. She is well advanced in the technique of the platform as well as in that of music.

Kansas City's most distinguished singers have been high sopranos, and Miss Lyne is of this class. She is slight, not tall, and is, therefore, not well adapted to dramatic roles, yet she is already equipped for many of the great coloratura roles, and as she matures she should be able to add others to the numbers already within her grasp. Her voice is bright, clear and musical, and she has excellent technique—the well defined technique of the Marchesi school. She modulates beautifully, sings easily and has excellent taste, both her singing and acting being artistically refined. Her voice is almost uniformly even in quality. The range is wide, but its altitude was fully tested in the opening number, the bell song from "Lakme." This number was exquisitely sung, with all its romantic beauty and brilliant ornamentation. Other highly ornamental numbers were arietta from "Hans and the Flute Player," with a cadenza by Josia Zuro, sung with flute obligato, and Dell Acqua's "Villanelle."

In the number from "La Boheme" Miss Lyne displayed the best combination of dramatic and musical finish. This number was given with much feeling and with fine suggestion of dramatic import, considering the limitations of the concert stage. Two other program numbers—the bolero from Verdi's "Sicilian Vespers" and Bemberg's "Nymphs and Sylphs"—both intrinsically worthy, were most satisfactorily given. In addition to the regular program Miss Lyne sang four encore numbers, all of which, a sin her French and Italian songs, she displayed clear and chaste diction.

(By Otto H. Tiede, in The Post.)

Miss Felice Lyne was a pronounced success at the Shubert theatre yesterday afternoon, and purely upon her merits as a singer won a triumph which amounted to the greatest glory a local audience can bestow.

It is only in the recital field that artists can show their versatility, thereby making an appeal to the greater number of persons. Miss Lyne's program, which embraced such numbers as "Air des Clochettes" from Lakme; "Mi Chiamano Mini," "Boheme"; "Vespre Siciliana"; "Nymphs," Bemberg; "Villanelle," Del Acqua, and "Arietta" from "Hans and the Flute Players," was splendidly suited to her beautiful voice; a voice exquisitely trained, fresh and youthful, with a bewitching natural beauty

which this young singer uses to such fine advantage as to enthrall every one who comes within the charmed range of its power. She has a technique wonderful in its perfection, overcoming with the greatest ease all the difficulties encountered in such flight as is found in the "Lakme Bell Song" and the cadenzas of "Hans, the Flute Player."

Then there's the velvety softness, the delightful purity of tones displayed in "Villanelle" and the "Nymphs," the rollicking abandon in Verdi's "Bolero" and the grace pervading Miss Lyne's every action which wins for her regard from critic and layman alike. She is rich in endowments; an angelic, expressive face, beauty of figures, and God's greatest earthly gift, a voice unusually clear, beautiful and sympathetic, are attributes which seldom find a home in a single person. Miss Lyne's associates upon the program were not secondary to her in artistic ability. Miss Margaret Fowler is a violinist who must be reckoned with in the musical world. She is of the virtuoso type and is destined to become a great player. In playing Wieniawski's "Romanza," she displayed a maturity and independence of conception which was original and splendid in its delivery. Her command of the bow is superb and stands her in good stead when playing muted numbers like Tsaye's "Reve d'Enfant." The Ambrosia "Canzonette" was given the characteristic vigorous Fowler treatment.

FADS AND FASHIONS.

(Florence Fairbanks.)

New York, March 25.—(Special.)—New models continue to arrive from Paris and the big fashion shops, which began to display their spring and summer goods several weeks ago, are constantly adding the latest importations to their fascinating displays. Among the attractive new things shown are some very short waisted frocks with quaint little jackets, which one hesitates to call Etons or boleros because of the abbreviated peplum frills that appear below their empire waist finish. These effects are worked out in both plain and figured silks, and some of the most picturesque combine a one-tone silk with a figured material. Particularly interesting are the little frocks of silk which are displayed in a great variety of models. One of these, seen in one of the fashionable shops, was in a checked silk of a reddish mulberry tone, white and black, with a coat of black silk, whose hue revers and turnback cuffs were of the check. There was not a touch of elaboration. The straight skirt, moderately narrow at the bottom and finished with three deep, overlapping folds, was full slightly at the high waist line, the fulness being laid in little plaits around the sides and back. The tiny black coat was held in at the waistline by a shirred cord and the thinnest of frills fell below, rounding up to nothing at the middle front. A chemisette of net showed between the revers.

Something for Slender Women. Not quite so picturesque and quaint in material and coloring was another charming model, suitable for greater number of wearers, provided they are of the slender type. For stout women these little frocks are quite out of the question, but fashion, at least at the present time, gives little, if any, consideration to women of ample curves. In this second model the little coat and skirt are of one material, a supple summer silk, showing a very narrow black stripe on a white ground, and the only relief is in the little revers and sash of black satin. A stunning collar of real Irish, beginning just in front of the shoulders, falls in a deep, rounded cape in the back and gives a note of elegance to the frock. The softly folded narrow girdle of black is tied in a square flat bow at the back and below falls in two long loops one above the other, rather than in the usual sash ends.

Hints From Victorian Age.

One of the things noticeable in the present spring displays is the fulness which has crept into some of the most attractive of the new models. The narrowest and straightest of the truly smart tailored skirts is not so exaggerated as it has been and in many of the less severe costumes the skirts, though straight of line, are let into the waistline with slight shirring or little plaits and are not gathered into any band toward the bottom. The short, large waist makes this arrangement admirable, the fulness providing approximately straight lines from girdle to hips and allowing for the hip

MILLER PRAISED BY PAPERS

NUMBER OF CHAUTAUQUA GAINS 1911.

Local Chautauqua Association Praises Itself on Choice.

In Jehu De Witt Miller, the La Grande Chautauqua association has hit upon an attraction for its summer 11-day productions at Riverside park which will undoubtedly be one of the strongest numbers on the entire slate of excellent numbers. De Witt Miller is a lecturer such as seldom visits the west.

An example of a string of compliments paid the lecturer is hard to select for all are so good. The Williamsport, Pa., Sun is less "excited" about DeWitt Miller than many of the others, yet this is what that paper says of his appearance there:

The patrons of the People's Popular course last night at the Lycoming op



Miller, the prince of lecturers coming here with the chautauqua next summer.

era house listened to one of the very best lectures ever heard in this city. J. De Witt Miller was the lecturer, and his subject was "Love, Courtship and Marriage." Wit, humor, pathos and eloquence were intermingled and salient truths were expounded and good advice imparted in a manner that held the closest attention of the large audience from the beginning to the close of the lecture. In engaging Mr. Miller for the popular course Mr. Allen made no mistake as the high standard set by the previous entertainments was fully maintained, and Mr. Miller's hearers went home more than delighted. For the six popular course entertainments that remain, the capacity of the opera house should be taxed every night.

curve. Some of the new skirts go further in the matter of fulness and are finished at the bottom by deep plaited flounces. The early Victorian period has supplied many hints for the frocks of the present fashion.

Openwork embroidery on sheer linen or muslin is used even in combination with delicate silks for evening wear, and veiled with chiffon serves as foundation for pretty and serviceable afternoon frocks, while in the realm of lingerie frocks it is enormously important. There are coat and frock models of white linen so elaborately embroidered in open work design that the plain linen has an important role save in the upper part of the skirt and in trimming bands. Soft loose wavy linen, suggesting a very course etamine is one of the new things, and bordure effects in this material have borders of wide and narrow open work or drawn work bands, giving a bold lattice effect.

Turn-Down Collars a Fad.

Not for many years have so many turndown collars been shown in one season as are now on exhibition in the shops. One still finds the high stock, the high turndown collar of plain or embroidered linen, the soft outing collar with its jeweled safety pin or links, but all these old favorites are fairly submerged in the flood of low turndown collars, stiff or soft. One can buy the round, comparatively narrow Dutch collar of recent seasons cheap and plain or extravagantly expensive and exquisitely embroidered, but a majority of the new collars open lower in front than the Dutch collar and are on the whole more generally becoming, though they do not make a very long thin face look

still longer and thinner. The square sailor back which came into favor late last summer and has been in evidence among the winter coats is out in force among the adjustable embroidered collars and shows innumerable modifications. The wide, right angle cornered back may be combined with a front which turns in a straight line from a little below the base of the throat to the shoulder points, and from there falls in the wide sailor back. Or, the collar may be quite low in front and slope to the shoulders in true middy fashion, or it may have wide downward sloping points in front quite covering the chest and then follow a line upward just in front of the arm to join the sailor back.

The old patterns but new textures are being exploited in brocades for spring. They are so supple that they form exquisite drapery in wraps and gowns. The colors are lovely and even an iridescent effect is given to many. These materials are used for trimming dresses of transparent goods, sashes of the soft fabric and even slips of brocade.

Hats covered with brocade are excellent for early spring before you decide on a straw shape. They are light weight, can be of any shade desired and the shape can be decided before the frame is covered. One commendable feature of brocades is that the design can be used as a background for beadwork. The flower forms can be outlined or worked in solid beads; the touch of gold or silver thread can be added in outline stitch here and there.

Bordered fabrics are in great favor this season and the shops show a great variety of them. Not only are there striped effects, but plain silks with checked borders, bands in exquisite Persian designs, and mottled flowered effects that are decidedly new. These silks come exceptionally wide, so that the question of the skirt is practically solved. For very tall women the yoke effect now comes to the rescue.

Buttons are to be much used in trim-

ming spring and summer frocks. Molds covered with lace, satin and velvet, crocheted buttons, enameled disks and all kinds of unusual combinations of materials are in vogue.

Large and small turbans of supple straw, handmade, are being shown in the shops. The crowns are high and the trimming makes them more so.

Small bonnets of silk are also displayed. They are of the early Victorian shape. The brim is "stepped" and very close-fitting. Draped in the front, falling toward the back and side. These full, soft crowns allow for the present mode of hairdressing.

The sash will be one of the features this spring. Some are placed very high at the back.

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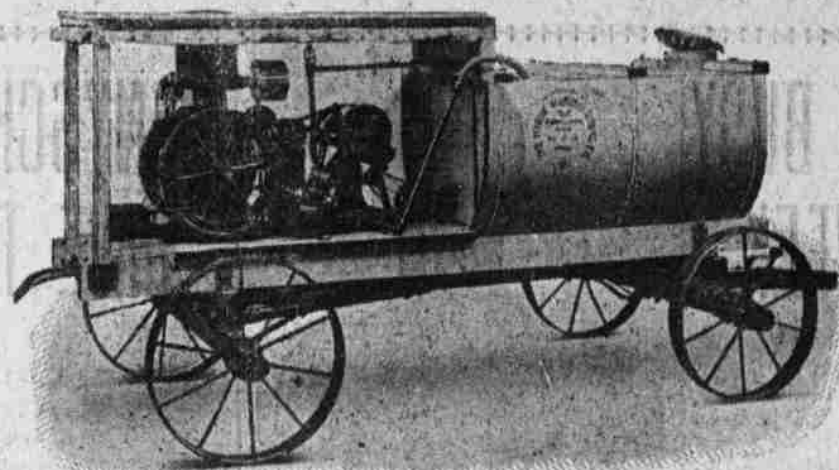
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