

CORRESPONDENCE PAGE OF FASHIONS & BEAUTY

Frocks and Wraps for Fair Theater-Goers

STYLES in theater raiment are very pronounced this season. While evening dress is not yet seen in the American theater, the elaborate reception or house gown, with perhaps a suggestion of the decollete bodice, such as a small "T" or Dutch neck, and elbow sleeves, is greatly in evidence. In none of the larger cities do well-dressed women wear short skirts and tailored suits to the theater after night. If a cloth frock is worn, it is of most supple quality, cut with a slight train and softened at neck and sleeves by elaborate lace, chiffon or embroidered mull tucker, or yoke and undersleeves.

The city woman, whether she rides in carriage or streetcar, is generally abandoning the hat when she goes to a fashionable playhouse and there is no reason why women of smaller cities should not follow suit. The crocheted "cloud" or "mulla" dear to the hearts of our grandmothers, was considered most fashionable in their day, and it remains this season in a dozen modern and fascinating forms. Certainly the average woman makes a much more pleasing appearance at the theater in some soft clinging frock, with hair carefully dressed and finished with a pretty ornament, than if she wore her best tailored gown with a heavy hat to match. If a few women who are recognized as leaders in the smaller cities would push this fad for regulation theater gowns and theater wraps, however simple, worn without hats, their less progressive sisters and neighbors would soon follow suit, and the local playhouse would take on a more festive air.

The theater frocks seen in first-class houses in such large cities as New York, Boston, Philadelphia, Washington and Chicago, this season, are well worth studying. First, as to general effects. The ideal theater frock has a slight train, is made from clinging material which falls in soft lines, is of a tint not too garish but soft under electric and gas light, shows the same fabric in both skirt and bodice, has a suggestion of the low neck, such as one display at an informal dinner and is set off by such jewelry as harmonizes with the gown, and brings into play the most charming contents of your jewel box. Unless you go to and from the theater in a carriage, do not select a very delicate or perishable fabric for your theater gown. And even when you have a carriage, the floor of the theater may be far from spotless, and if you are on the aisle, men passing you between the acts are apt to step on your dainty frock and spoil it. Chiffons, gauzes and thin nets are not wise selection for this gown. Better far

is a voile over silk, or a heavy blonde net inset with lace. Soft, supple silks like lousine, messaline and liberty, make practical theater gowns, and for an inexpensive frock there is nothing more effective than cashmere, which comes this year in all the newest and most effective colorings. Crepe de chine is seen very little this Winter, but black nets, heavily spangled or inset with lace, are very popular. Young girls are wearing organdies and family wash fabrics over silk slips, but while these dress the theater—as well as the wearer—very prettily, they invite pneumonia, unless the girl is well-wrapped for the trip to and from the theater, and the playhouse itself is well-warmed. Light weight, supple broadcloth is a popular fabric also.

In colors, unquestionably, black, white, or one of the various pale tans or biscuit tints is most effective for theater wear. When a black gown is worn, it is relieved by much soft, white material at neck and wrists, and here the ingenuity and handiwork of the home dressmaker have full play. When real lace is to be found in their closets, the home dressmaker's best combination with black net, chiffon cloth or silk voile, but if this is not at hand, then embroidered silk mull, silk or cotton net, encrusted with lace medallions and run with handtucking is an excellent substitute.

The most effective and up-to-date combinations show wonderful overgrowths of transparent silk voile, chiffon cloth or net in a delicate biscuit, mode or smoky tan tint, with underslip of rich golden or bronze-brown. The frock proper may be trimmed with lace dyed in the self-tone, or to match the underslip, or in passementerie, in which the brown and metallic hues appear.

A gown of this type is pictured today. This is a very pale tan or biscuit colored silk voile over amber colored silk. The bands of shiny lace were dyed to match the voile and are fairly illuminated by the brilliant tint of the silk beneath. The skirt is in three pieces, with a front section laid in a double boxpleat. The tunic or overskirt, is in two pieces, and finished with deep points so that the height of the wearer is not cut off. For the very short women, the bands which finish the tunic must be of the same material, or in self-tone, but the very tall woman may use lace or bands of contrasting color.

The blouse is most effective, having long "V" shaped lines back and front, with or without a tucker of fine chiffon, mull, net or lace. This chemise may be high or low-necked, according to the needs of the wearer, or two chemises may be supplied, one for the matinee and one for evening wear. For a medium-sized woman, about 12 yards of 37-inch goods will be required for this costume. The wrap shown is admirably designed to meet the needs of a woman with slender

der purse, but ambitious to appear well dressed.

With the rage for Japanese effects well known, it is tempting for a woman of moderate means to buy a kimono-like wrap. Far better and less conspicuous is the wrap of our illustration, which is roomy enough to accommodate the frills and puffs of the most elaborate frock, and simple enough for the home-dressmaker to score success with the pattern. Made from an-colored broadcloth, with soft-tone frogs, and collar and cuffs of oriental embroidery in soft colorings, it would be handsome enough for the average theater party.

If white is chosen, it will require many cleanings. Colors more pronounced, like pink, blue, cerise, etc., are too conspicuous for the woman who can afford but one evening wrap, and black is not always becoming to a woman after night. But tan is a safe color always, especially if brightened by the oriental coloring in the collar and cuffs. This pattern calls for three and a half yards of material 54 inches wide, the average width of broadcloth in this country. It is worn. A design for such a blouse is shown in this connection. The overblouse can be made of material like the skirt, broadcloth, velvet, etc., but if the two-piece suit has been bought ready-made and no material is left for a blouse, then select silk of precisely the same shade, to be made over a gumpie or a high collar. The application of embroidered bands to outline the overblouse in this design is most effective, and gives the home needlewoman opportunity to demonstrate her deftness and taste in color combination.

At the matinee, the independent waist or fancy blouse of white silk or net is often seen with the two-piece tailored suit, but the really well-dressed woman chooses a blouse in which both the color and the fabric of the tailored skirt appear.

Mary Dean
Leapyear Dances

A DELIGHTFUL and appropriate next entertainment to give during the next few weeks would be a leap year dance. People are always looking for something a little out of the ordinary when they are planning to entertain, and while this is not strictly novel, it nevertheless has not been played for four years. So it may be that those who participated in it when they last had an opportunity to do so would not care for it now, and that those who at the present time are of an age that they have never had one so far. At any rate, it is very diverting, and offer it as a suggestion to the hostess of the New Year who is racking her brains vainly for ideas, perhaps at this very moment.

The whole affair must be gotten up by the girls. They must engage the hall (if most of them have a house large enough) they must engage the music, see to the decorations and the programmes and engage the caterer.

When all is arranged to all the details, each girl must sit down and write a note to the favored young man, asking his permission to escort him to a dance. After his hearty consent, she should call him on the phone and arrange about the time for calling for him.

Oh, yes, indeed, she must call at his house on the night of the dance, and see to it that he gets there safely. She should also bring him a buttonhole bouquet of some kind, for it is certainly not well complimentary to refuse to bring flowers to the person you are to escort to a dance.

There are all sorts of ways of getting about this unpleasant necessity of having to call for the gentleman. Of course, if you know him very well, and are on good terms with his family, you will not mind it so much, and you could arrange to call early in the evening, say about half past seven, so that you need not be afraid.

But in case you do not care about going hilly up the front steps, ringing the bell, and inquiring of the maid whether or not Mr. Smith is at home, you might get a carriage, and not alight from it until it would be a very simple matter to have the coachman drive up to the house, get down from the box, and ring the bell. When the maid answers, he could inquire if Mr. Smith was ready, and then return to his post. You could remain quietly seated in the carriage, secure from any curious glances, and wait until the gentleman joins you, which would probably be a matter of only a minute or two.

Another method of sliding out of a disagreeable duty would be to invite the gentleman to your house for dinner. At the conclusion of the meal, the two of you would simply have to depart for the place at which the dance is to be held. But such a procedure would be departing not only from the letter, but also from the spirit of the law.

Arrived at the hall, the gentlemen, after having disposed of their raps, will seat themselves modestly against the wall, while the girls, lounging around the room, and in groups, will see to it that their partners' cards are filled.

When the dancing begins, it will be the duty of the young women to find the partners and to bring them up and introduce them to the gentlemen. As soon as supper is announced, each girl must find the gentleman whom she escorted to the dance, accompany him out to supper, and see that all his wants are most gallantly supplied.

The girls will conduct themselves throughout the evening with as much agreeableness as possible. Not until the dance is over, and preparations are being made to return home, should conditions be permitted to revert to their original state. The young men will escort the girls home, for naturally it is out of the question for girls to play at being men, no matter how much they may enjoy the game, at 2 o'clock in the morning.

Pepper and Salt Mixed.
Bohemian.

The proof of the auto is in the death-list. Many a man thinks himself far-sighted, when in reality he is only far-sighted.

The secret of success—aim high and use a shotgun.

Promoter—a modern alchemist who can transmute hot air into gold.

A sure way of rendering the straight and narrow path more popular—make it wide enough.

The original Big Sike—the rolling-pin.

Money may make some people mad—but it's the lack of it that makes most of us wax warm in the neck-cloth.

A checked career frequently ends in stripes.

An agnostic is a fellow who says he knows nothing and thinks he knows everything.

In Shakespeare's time the play was the thing. Now it's the box receipts.

The dark ages—anywhere between 25 and 40.

Matrimony—the fighting chance.



Good Form in the Theater

NOWHERE does good breeding or the lack of it stand out more clearly than in the theater. What you wear, how you wear it, how you bear yourself on entering the playhouse and during the performance, all contribute to make you a charming companion—or the reverse. And here, as in all phases of the social life, good form is founded on kindly thought for others and their comfort.

If you are attending an evening performance in a city other than your home, ascertain first of all the theater customs of that city. In some small cities, you would make yourself conspicuous if you went to the theater in a light frock with evening wraps and a scarf instead of a hat. On the other hand, in a large city where hats at the theater are no longer considered correct, and where the man who acts as your escort will probably wear evening clothes, you would feel decidedly out of place if clad in a tailored suit and silk or net shirtwaist.

The girl who joins a theater party in a large city or even in a smaller town where boxes have been reserved for your party, wear a dressy frock, a large loose wrap, something warm but light over your well-dressed hair, and carry your fan, handkerchief, glasses and powder in a bag. Do not wear a man's vest and a man's regard, wear a huge picture hat, a heavy tailored wrap, a fur stole and a muff, all of which either you or the man must hold on the lap during the performance.

If there is a checkroom in the theater, you can leave your wraps there, thus saving yourself the trouble of carrying them. If you are joining a theater party in a large city or even in a smaller town where boxes have been reserved for your party, wear a dressy frock, a large loose wrap, something warm but light over your well-dressed hair, and carry your fan, handkerchief, glasses and powder in a bag. Do not wear a man's vest and a man's regard, wear a huge picture hat, a heavy tailored wrap, a fur stole and a muff, all of which either you or the man must hold on the lap during the performance.

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The woman precedes the man in entering the theater. He hands his ticket to the doorman, then, receiving his check in exchange, he steps back for the woman to enter first. If an usher is ready to receive them, the man hands the checks to the usher, and stepping back, allows the woman to follow the usher first down the aisle. If the man is an habitual theatergoer who has a perfect knowledge of the house, and it is almost time for the curtains to rise, he sometimes does not wait for an usher, but goes straight to the seats indicated on the check. In this case, he precedes the woman.

In many cities the custom of women moving about the theater between the acts, is decidedly on the increase. If the foyer is large, women who step back and stroll therein, meeting friends and stopping for a chat between the acts. Women also pay calls on friends in boxes, and those sitting on aisle seats. It is rather bad form, however, to push one's way past a long row of other playgoers for a chat of a minute or two with some friend seated at the center of the row. All these questions must be settled by consulting that invariable barometer, the feelings of those upon whose good nature you may be imposing.

Girls who are under the guidance of really watchful mothers are today permitted to go to the theater with young men, unaccompanied by a chaperon, but they do not go to a restaurant afterwards. Generally, the mother provides a little supper at home and awaits their return. A young girl, however, may go to supper at a restaurant with a theater party, provided the latter is properly chaperoned by a married woman.

The host or hostess of a theater party generally sends out her invitations from five to ten days in advance and aims to have an equal number of men and women. Either boxes are reserved or a block of seats in one row, or in two

rows. The host can either distribute tickets among the guests in advance, making sure that each woman is properly provided with an escort, or he can meet them in the lobby of the theater before the curtain rises.

The noisy theater party is a modern abomination. It comes in late, chattering down the aisle, and through the performance. It is conspicuous but not well-bred, and is often rebuked by a star on the stage who has the courage of his convictions. Such conduct may indicate that its participants consider that the possession of money gives them the right to annoy their neighbors, but it is not the stamp of social smartness.

The girl who thinks that a man must provide a huge bunch of violets, a cab and supper as well as the evening's pleasure at the theater, has entirely wrong views of the man's social obligations, unless they both belong to that social set where money is plentiful. With the man of average income, a pair of theater tickets, with perhaps a simple supper afterward, represents about all that, in these times, he can afford to spend, and it is a rude girl indeed who does not manifest her appreciation of such courtesy. It is the man's place to thank the girl for her company to the theater, but most certainly it is her place also to express her appreciation of the play and his courtesy.

It is not good form to eat candy in the theater and rustle the wrappings of the box when your neighbor is trying to follow the play. It is not courteous to comment on the play during its progress, and interfere with the pleasure of those who wish to follow the dialogue. If you have seen the play before, do not spoil the pleasure of those around you by telling your companion what will happen next, and where the laugh comes in.

And above all things, do not wear a hat or a head-dress which will interfere with the view of those behind you. If you persist in wearing the hat in a first-class house, an usher will ask you to remove it, thereby embarrassing your escort. But if your head-dress is one of those 1908 enormities, built all round your head on a wire halo, you may rest assured that uncomplimentary remarks will be passed by men and women unfortunately seated behind you.

Pudence Standish
Hasty Dressing.
Never boast that you can dress in five minutes.
No woman who has any respect for her appearance will attempt to dress in double that time before, do not spoil the pleasure of those around you by telling your companion what will happen next, and where the laugh comes in.

To Look Well by Night's Light

IF daylight is trying on the complexion, artificial light, and especially electricity is merciless. The woman whose complexion, features and hair show the onward march of years, or the fact that she is not just as well groomed as she might be, takes refuge in a drooping hat and becoming veil when she fares forth during the day. But at night, and particularly in the theater with its myriad lights, no merciful shadows are cast, no hat or veil minimizes her defects. Therefore, it pays the theater-going woman to make her toilet with great care and linger lovingly before her dressing table.

Her throat, her complexion and her hair must be carefully prepared, before she dons her costume, and however fetching the latter, it will be wasted if she is not well groomed.

To begin with, when she massages her face and applies such simple cosmetics as today are considered essential to the toilet, she must also treat her neck.

For the chronically brown neck—and in this day of tailor collars, brown necks are unhappy common—she must use regularly the following lotion:

Boric acid, 1 drachm.
Distilled witch-hazel, 2 ounces.
Rose water, 2 ounces.

Especially during night and morning, until it becomes moist with perspiration, wipe off the perspiration with a soft cloth dipped in warm water and apply the lotion with antiseptic fingers. After a week of this treatment, you will see a marked improvement in the color of your neck.

When making your theater toilet, massage throat and face with Oriental cream, formula of which is given below. Rub this in carefully and painstakingly, so that no oil stands out on the skin.

Oriental Cream:
Sweet almond oil, 4 ounces.
White wax melted, 320 grains.
Spermaceti, 320 grains.

Benzoil (finely powdered), 100 grs.
Tincture of ambergris, 60 grains.
Rice feculae (pulverized), 320 grs.
Pure carmine, 15 grains.

Blend the fats in a double boiler, add the benzoil while the are heating; the rice and carmine while it is cooling, and tincture last of all. You will note that there is no lanolin in this cream, hence no danger of encouraging a growth of hair on the face.

When this cream has been thoroughly worked into the skin, decide just what whitening or coloring your skin needs. If you have a high color, you need only a delicately tinted powder. If you are very pallid you can work rather high on the cheek and back into the temples a bit of rouge, do not apply this in one round spot, but break the coloring as it is broken in the naturally tinted complexion and work it out slightly toward the edges where it joins the whiter, natural skin.

Make sure that you get neither cream nor powder into your eyebrows or hair. Brush the eyebrows very carefully with a tiny toothbrush, or one that comes especially for this purpose.

Dress your hair very softly around your temples, and especially above your ears. The severe pompadour or classic coiffure is charming on a perfect profile, but few modern women have perfect profiles. If you are not pretty sure to secure only a profile view of you in the theater. Soften this view by waves or tendrils of hair about the face, and especially at the neck. This does not mean uncurled, straggling locks, but soft, clinging ripples of hair which any girl can achieve by dressing her hair with care. I will be very glad to furnish a good hair-curler, with instructions for its use, on receipt of a stamped and addressed envelope, to any girl who has not clipped them from former articles.

Katherine Martin

Trifles for Theater-Goers

STARTING quite properly with the slippers, the very new thing in fancy foot-covering for theater wear is the bronze slipper, a deep, rich brown-bronze. They come in both fancy and plain styles. A deft-fingered girl can purchase a pair of plain bronze slippers with medium high heels, and bead the toes with fine bronze and gold beads. This is difficult work, but it can be done by using a fine leather needle. Or she can buy smart buckles in bronze or gold and fasten them on herself; she can buy bows with gold or bronze buckles or beaded ornaments, like butterflies, in beads, on heavy net, wired around the edges. The plain bronze slippers can be bought for \$2. Beaded or buckled, they easily touch the \$5 mark.

Next comes the theater bag, which this season is made principally from ribbon, Dresden or pompadour, or from scraps of rich brocade. The ribbons of velvet with satin or moire edges, or a flowered center and velvet edge, are much in favor, also ribbons with tinsel in their pattern.

If you have the mounting for the bag, a top of an old bag with hinges, catch and chain, either in silver or gilt, all the better. You have only to cut your oblong bag, line it with harmonizing silk, and whip it upon the frame. If you have no frame and do not care to buy a new one (though these are on sale at all department stores), then run a ribbon through the top, or better still, use a cord and tassel. Have this bag large enough to hold your opera-glasses, your latch-key, handkerchief, a tiny fan, if you must carry one, and your powder box. Some of the prettiest ribbon designs show yellow roses with shadowy touches of gray for gold mountings, and

and wonderful shadowy orchids on a white ground, and perhaps a touch of silver or gilt in the design.

Ribbon enters largely into the making of the new hair ornaments, though it is far more soft in its treatment than it was last year. Narrower ribbon is used, generally a double-faced supple satin ribbon about an inch wide. This is twisted like a rope in and out of the puffs, which contribute so much to the beauty of the up-to-date hair-dressing. The showers of ribbon flowers and stiff blue and pink roses offered of late years in the ribbon departments have disappeared in favor of softer effects. Delicate chiffon flowers, or artificial blossoms in finest silks and velvets, are combined with ribbon.

For the stiff, upright hair ornaments, the ribbon bows are made entirely of loops, smartly wired, and from the center of this bow generally rises a spangled alginate or tiny, dew-tipped maribout pompon.

Spanish and point de Paris scarfs, oblong or three-cornered, are much worn over the head, also dainty trifles of chiffon, crepe de chine, or liberty silk, trimmed flatly with lace. These are not so long as the neckscarfs, and always light and airy.

Slips for Children.
A new departure in the making of underclothes to wear under children's lingerie dresses is seen in the employment of warp prints.

Franz and pompadour designs are both much used where warmth is desired, or the underslip can be made of satin of a soft weave. The new French patterns in which the material are shown are very artistic and original in treatment, and are sufficiently decided to make them adaptable for the requirements of the color tone necessary in an underslip.

AN UP-TO-DATE THEATER FROCK.

A BLOUSE FOR THE MATINEE.

A HANDSOME, BUT INEXPENSIVE, THEATER WRAP.