

FOR THE NEWEST IN WEARING APPAREL VISIT "THE STYLE STORE"

CHECK-DRAWING MEN WILL SOON GIVE THREE CHEERS

Fashion Expert Gives Intelligence That Long Sleeves Are Coming and Long Gloves Going Out of Style



THE coming of the long sleeve in the new mode for street suits and tailored gowns, means the practical passing of the long glove, except for evening wear or with short-sleeved, lingerie waists. A long-drawn sigh of relief is now due from the bill-paying, check-drawing side of the family, for the passing of the long glove for general wear means a considerable cutting down of expenses in the glove supply for the feminine members of the household. Even the surviving long gloves for wear with lingerie waists and evening gowns, fall short of the extravagant lengths and corresponding expensiveness which prevailed last season. The current styles of only an inch or two of the fine, soft, especially-treated leathers and skins of which the finer gloves are made counts for economy in a way not to be lightly assessed at, and the considerate bobbing off, by Dame Fashion, of from one inch to fourteen inches from the expensive extensions of the glove proper, should be hailed with joy by the masculine mainstay of the family exchequer.

The new gloves come in several varieties, but the leading glove of the season will be the soft, fine, chamamois style in the durable cut. A particularly mannish effect is striven for in the extremely short gloves that will be worn with the long-sleeved street suits and tailored gowns. This type of glove is shown in picture, No. 3, which represents what is declared to be the "leader" in the Spring glove trade by the manager of a local establishment. This glove is of finest quality and comes in white and natural color. The principle feature is its mannish cut and its mannish effect, which is emphasized by the heavily outlined seams.



This same type of glove, a little less mannish in style and with the long extension, for wear with the elbow-sleeved semi-tailored shirt-waist, is shown in No. 4. It is in soft chamamois, in the heavy cream tint.

No. 5 shows the season's new glove for the lingerie waist. It is of pure white, the three-button opening at the

wrist, so handsly contrived for the girl with a tooth for bonbons and ice cream, survives from last season, and probably will for many seasons to come. Through the wrist opening the hand may be slipped free from the glove, while the long extension of the glove still covers the arms from wrist to elbow. The elaborate short glove, in soft kid, and with stitchings and embroidered

travagant in their admiration of it and, of course, there are many contrary minded.

William A. Brady has just signed a contract with Jules Goodman, of Portland, who has made his home in New York of recent years. The play will be put on not later than October 1 with Louis Mann in the lead. The play for Mr. Mann has not yet been named, but Mr. Goodman has sold two other works for Fall production. These are called "The Test" and "The Hook Shop." It is also announced among friends that Mr. Goodman will join the rank of benefactors this Fall. The young woman is said to be from Montana.

The 30th performance of "The Witching Hour" was given on Wednesday night with John Mason, as usual, in his remarkably excellent role of Jack Brookfield. This play has done much for the advancement of interest in things dealing with the psychic, and whether or not people are converted to this line of thought they give it more serious consideration and a more deferential attention. The plot deals with will power and what its influence can do, and it must be said that Augustus Thomas has followed the scientific facts with great fidelity. Jack Brookfield has a gambling house under private auspices and, while receiving the visit of his sister and niece whom he worships, he tries to keep his hand hidden. He has also the visit of a woman whom he loved in early years and it is her son who wins the affection and the hand of Brookfield's niece over one Frank Hardmuth, then Assistant District Attorney with prospects of becoming Prosecuting Attorney and the year following, Clay Whipple, the betrothed of Viola Campbell, Brookfield's niece, accidentally kills Tom Denning, who tantalizes him by rubbing his hand with a sock-pla which contains a catseye for which he has an inherited aversion. Meanwhile the owner of the gaming tables receives the visit at the hour of 2 A. M. from one Justice Prentice, who comes to see a noted Corot in the possession of Brookfield. The Justice is very receptive and expresses Brookfield's opinions and answers questions before they have been put. Brookfield, after some conversation with him concerning the power of mind over mind, or rather telepathy, is informed by the Justice that he is very strong and would develop all sorts of psychical possibilities were he to devote any attention to it. He recommends him books on the subject and leaves.

This power he uses later when the trial of the young man is in the hands of the man who wanted to marry Viola, and after discovering that Hardmuth was responsible for the recent murder of the Governor of the state, he permits the news published as

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The Silk Suits just received at the "Style Store" are the most beautiful shown in Portland this season—something wholly different in design and materials, embracing all the most wanted colors and Summer shadings—rajah, taffeta, mirage, and tussah are employed, in the handsome tailored effects for street—and in empire and princess for dressy occasions.

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the critical moment, which, weakening the now Prosecuting Attorney, results in the freeing of the young boy. There is a pretty, although dim love plot in which, of course, he won his old love, the mother of the young murderer. The company includes Russ Whyrial, who played the splendid role of Justice Prentice; Jennie A. Eastace, Ethel Winthrop and Julia Hay.

Great consternation among the young girls of the Horace Mann school! A complete revolution among the young girls in their manner of dress, as the present exaggerations have pushed the heads of this noted and exclusive institution to action. Among the articles which will come under the ban are the large hats, puffs and pompadours, the peck-a-boo waists, all jewelry except a few harmless and non-offensive pins necessary, large belt buckles, metal shoe buckles, and all things which through their tendencies tend to make the girls think of their appearance instead of the more serious

things of life. As may be expected, the edict is rather severe, but there is no possible doubt that it was sadly needed. There are no more children, and no more young girls. At least it is at the Horace Mann school there is education, the girls shall not be allowed to make themselves attractive to the opposite sex by over dress. Miss Butler, a sister of Dr. Nicholas Butler, of Columbia, made the address and the announcement, and it is said that she has not a doted to her popularity.

Thoughts of De Reszke Make Her Very Happy

Mrs. W. E. Corey, Formerly Mabelle Gilman, Will Study With the Great Singer in Paris and Fit Herself for Grand Opera.

NEW YORK, May 1.—Special Correspondent.—Every steamer out of New York takes artists and actors by the score, and many who leave here have long seasons to finish abroad. Padreswki is playing for benefit concerts now, and will continue to do so up to the time of his sailing, May 7.

Harold Bauer, who endeared himself to the people of Boston this week by playing for the benefit of the sufferers from the Chelsea fire. As his offer and one from the Boston Symphony Orchestra came at the same time, they decided to accept them together, and on Monday the last concert was given by Bauer with the orchestra under Dr. Karl Muck, who will return to the royal opera in Berlin. His successor will be Max Felder, who appeared in New York a few seasons ago when the "great conductors" were in order at the Philharmonic concerts.

Among the outgoing passengers on Thursday were Mr. and Mrs. W. E. Corey. Before sailing Mrs. Corey, who as Mabelle Gilman was one of the most fascinating actresses the American stage could boast, consented to tell me her plans for the Summer. Mrs. Corey is extremely beautiful, and she is as refined and as unassuming as one could possibly conceive. While in Paris Mrs. Corey will study with Jean de Reszke, where she will fit herself for grand opera, but not with the view of returning to the stage—very far from this. She is glad to be out of the public eye, but she loves the study and the art itself.

"I am happy in the thought of resuming my studies with Jean de Reszke," said Mrs. Corey. "I expect to be at work within a few days after our arrival. No time will be wasted on details, because I have been working very hard this Winter learning every word and every note alone of several operas, but also of songs which I want to do with De Reszke. It is a very foolish thing for a person to go to him and then begin to learn things with him. The proper way is to learn things perfectly and then there is plenty to do while with him. Let alone to take up his valuable time learning details which should have been done before leaving America."

It may be well to say at this point that Mrs. Corey knows how to study and she leaves no side incomplete. In addition to the voice, she works at the

piano, at languages, at fencing and at dancing. She also rides like an Amazon and she gives much time to the best of literature. After hearing Mrs. Corey's plans for study, there was every reason to suspect that she was contemplating a return to the stage, but she settled this question very quickly, saying:

"Now that I have no longer to think of a public, I can enjoy my study to the fullest extent, as I love the work for the work itself and the art for itself, and I never want to go back to the stage and never miss it. But I must work I could not live without that, and I feel confident that I have worked harder this season than any of the artists either before the public or within a few months of their debut. But it will not be lost, because I am to have an appearance probably as Amneris in "Aida" with de Reszke in his own theater, and later I shall do something which I think has never been done before and which appeals to me very much."

Mrs. Corey then disclosed plans to have a theater in her own home the season after next, as she has in her Chateau in Paris, where she will produce the works of talented Americans who have no opportunity to have their works heard or to hear them themselves, far that matter.

For this she will engage the best artists available for each production and she will no doubt appear herself. She plans to give three performances of each opera—the first a dress rehearsal for the inner circle of friends, the second for critics, managers and musicians and the third to create a fund to develop the talent of those who do not have the means to pursue their studies properly.

Speaking of her own study and contemplated appearance with de Reszke, Mrs. Corey said: "I shall be very happy to appear with de Reszke, because he is a great inspiration. As far as my acting is concerned, he has always been most complimentary, and he has frequently asked me to pose or gesture for the class. He certainly does not take the individuality out of his pupils, and for this I am very thankful, as it is a phase of the work which I love and in which I take especial pleasure."

"When first I went on the stage I

was very certain that Shakespeare was my vocation in life, and when Augustus Daly cast me for the darkey in "The Runaway Girl" I experienced deep grief. I stood it as long as I could and then I rebelled and told Mr. Daly very clearly and emphatically that I wanted to do Shakespearean roles.

"His answer seemed preposterous then, but I see the truth of it now. He said: 'When you who have gotten all out of this part that there is in it and when you can do everything in it the way it should be done, there will be nothing in Shakespeare to learn but the words.' So I kept the part."

Henry Miller and his company, who play under the name of "The Henry Miller Associate Players," are planning to give "Electra" next season, notwithstanding the lack of success with Mrs. Patrick Campbell met in this work. The version to be used, however, will not be the one played by Mrs. Campbell, but is one made by Gilbert Murray, an English writer. Edith Wynne Mathison, who is leading woman in the present Miller company, read the play on Wednesday before the Facker Institute in Brooklyn with very great success. She played this version of "Electra" two years ago at the Court Theater in London and the possibility of its presentation was strengthened by the presence of Edith Olive, who Wednesday arrived in New York to replace Margaret Anglin in "The Great Divide." Miss Olive has played the role of Clytemnestra to Miss Mathison's Electra.

The public has been greatly divided on the play now still running at the Savoy, entitled "The Servant in the House." It is written by Charles Rann Kennedy, the husband of Miss Mathison, and one of the most intelligent of men on his own score. "The Servant in the House" is described best in the few words of the sewer cleaner, who comes to say that the conditions of filth and stagnation have been finally located and that they lie deep under the church and it will be next to impossible to remove them without tearing out the church. It is almost sure death to attempt to reach the seat of trouble and in so doing he is taking his life in his hands. The minister of the church, who will not allow him to go alone, takes his hand and decides to go with him. The play is, of course, pure symbolism and those who like it are ex-

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