

MISS ROSE STAHL TELLS PORTLAND WOMEN HOW TO HOLD THEIR SKIRTS

Comedienne Gives Hints for Getting Around Problem Which She Says Dr. Mary Walker Is the Only Woman Who Ever Solved.

BY ROSE STAHL. DR. MARY WALKER belongs to the honor of solving the skirt-holding problem. No other woman has ever done it. Some have come near looking graceful when lifting the hems of their garments so as to escape the ground, but there has always been room for improvement. The only way to be seen is to wear bloomers. Then you are likely to be looked upon suspiciously by the police or to be dragged into a little social gathering, of lunacy experts.

Poor woman, this world is no proper place for her. Considered from every rational, broad-minded viewpoint, skirts are inconvenient and a trouble. Had females only got the right start the sex world had arrayed itself in knickerbockers or bloomers. Man, who at best is a most unbecomingly creature, gets along comfortably in trousers, while woman drags herself about in a mystic mass of torn ruffles and heel-tripping hems. It's a wretched shame. We dislike all dress reform ideas and consider masculine garb hideous in the extreme, but there's no question about it, something better than skirts might be discovered, invented or designed. No chance at all to climb a fence, you're sure to be left hanging from a picket. If you are at the seashore you can't roll 'em up and go wading; you must hunt around for a bathing suit. The best you can do is to wear walking skirts cut scandalously short and sensible yourself with adorably beautiful shoes and silky hose. That's some comfort if a woman ever experiences such a feeling.

On a rainy day Washington street is a living funny page. The way the women hold up their skirts is a scream. Occasionally you see a foolish dame who has dared venture out of doors in a long-tailed costume, the rear portions of which spread out like a peacock's train. Has she troubles? She has! When the starboard side is carefully kept out of the wet the lee portion is having a grand time lapping up the puddles. It goes after them with a skirt that seems almost human. The only individual who can successfully manage such a voluminous robe is a two-headed girl who has four hands. In moments of great desperation the normal two-handed lady with the long skirt has been known to decorate her garments with safety pins, a method which is not elegant, but which is as comforting as a \$10 bill at a moment when even \$1 bills are scarce. The trained skirt is a thing of the past. Just previous to the world's fair, Chicago women were thrown into a panic of enthusiasm over elongated skirts for the street. One year was sufficient. At no time since then have women been so absurdly foolish as to gog about with valuable fabrics sweeping up the sidewalks. The walking skirt this particular and blissful year is fully three inches from the ground. Sometimes they are shorter than that. It depends entirely upon the shape of the lady's foot and whether or not she is anxious to display it to the vulgar public gaze. Fat ladies with large feet are found to be extremely modest, and short walking skirts are not considered stylish, but even these unfortunate women upon the skirt that touches the ground. They wear a gown just as short as it can be without showing up the number sizes.

Mrs. Suburbanite and her bundles always create amusement on the public highway. Lifting up her skirt a few inches is a habit with her because in some new subdivisions they haven't yet grown sidewalks, and little sylvan paths are sometimes muddy. She is so accustomed to climbing over street barricades and picking her way among small chains of purling pools that she can't let go of her skirts without being given an anesthetic. Bundles or no bundles, she hangs valiantly to her back breadths. The result is that the passing pedestrian contributes valuable but unpaid services by picking up parcels that she scatters on her delicious, care-free way. Mrs. Suburbanite believes in simplifying business by being her own delivery wagon. She will take anything home from a cook-stove to a baby carriage. It isn't the country air that makes her robust, it's the grand exercise she gets while giving her imitation of an express wagon. The pretty girls of Paris understand the gown-lifting method. They are seldom ungraceful or disgraceful while tripping across the street. In the daintiest manner possible they catch the skirt that least we bit of a way—and then a little we bit more after that. The French girl has one particular hobby—she always wears an immaculate



"MRS. SUBURBANITE" "VERY DISCREET"



"THE LITTLE FRENCH GIRL" "VERY CLUMSY"



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ly white petticoat edged with filmy beautiful lace. The gown may be shabby and her hat a home-made pot pourri of straw and cotton roses, but her beautiful petticoat is perfection. With a pair of shapeless and two high-heeled shoes, how can she resist making a display of love-letters?

Between the darling methods of the French lady and the slipshod ungraceful methods of the American girl, we choose the former every time. Awkwardness is so unnecessary that it is unparadonable. The woman who never lifts her gown at all, but always lets it drag, distinguishes and advertises herself as a double-turreted, fully equipped idiot. While walking down a stairway of an elevated station she is right there with the goods. Would she think of picking up her gown? Never! The world might be made happy. What that mob wants to do to her is not printable. But what one of its members is sure to do is to plant a determined, six-inch foot on that trailing skirt. There is a queer, awful, sickening, ripping sound. The idiot lady stops not because she wants to, but because locomotion is impeded. She turns and looks but the culprit is

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Mr. Herne himself. The youngest daughter of the late Mr. Herne is in the company this season. "Why Girls Leave Home" Coming. "Shore Acres" Coming. "Shore Acres" the great rural play, written by James A. Herne, is scheduled to be presented for the entertainment of local theatergoers at the Baker all next week, opening Sunday, December 27. This is without doubt the best of all the pastoral plays that has ever been placed before American theatergoers. Archie Boyd, the great character actor, who for several years played Joshua Whitcomb in Denham Thompson's play, "The Old Homestead," is again playing the part of Nathaniel Barry, the part created by

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THE engagement of Louis James, at the Heilig Theater, for the Christmas holidays, brings before the Portland public a leading woman who promises to shine in the theatrical firmament in the years to come as a woman worthy of success, hard fought for, and well earned, through ability rather than sensational circumstances. Aphie James, who will be seen as Solvig in "Peer Gynt," is a young woman of brains, beauty, grace and ambition. She has fairly won her way by hard work to her present position. She has dramatic genius, a cultivated mind, a clear and full rounded voice, and a stage presence that fits her for the ideal stage.



Miss Aphie James.

In a marked degree she has that psychological power possessed by Clara Morris, of making the spectator see the picture as she sees it, and to be exalted as she is exalted. Under her mystic spell one finds himself in a new world illuminated by the light of her genius, and for the time being one imagines the mimic scene, the real world in which he is living. Her effort is concealed. As in good music, her art is lost in her art. Aphie James has been surrounded from her earliest years by the refining influences of good society. Cultivated people have been her models, and her absorbing love for art and literature has developed her mind and given her mental vision a wide and far-reaching range.

She has indomitable spirit. To learn how to express feeling and passion by rife or imitation was impossible for her. She has conceived her parts in her own way, invented much of her stage "business," and studied nature. Stage action, gesture, etc., seemed to come to her by instinct, and yet she has been claimed by followers of Delarue as a brilliant example of Delaruean art. She is a remarkable young woman, considered either as an actress or a writer. Her English is exquisite, her style forceful, and her

THE THEATERS

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Sparky, formerly leading comedian with Miss May Irwin, has the role of the famous "Harrigan," hero of the popular song of that name, which Mr. Co-

50 Miles From Boston

Mr. Colman has given her an exceptionally good song in "Ain't It Awful," a ditty in which the favorite

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