

FASHION

Feminine interest centers at present about the gowns of the English actress, Mrs. Patrick Campbell.

Those shown in "The Second Mrs. Tanqueray" are far and away handsomer than the much talked of and written about "Magda" costumes, which have been done to death.

Like everyone else, I thought the powder-blue satin, with the guinea-an-inch bodice, exquisite. The idea of jewelizing the sleeves, as Mrs. Campbell carries it out in her various creations, is singularly attractive. Those of this "Magda" gown are of rare lace, studded with small diamonds.

The long velvet cloak, trimmed with wide lace and ermine collar and cuffs, is one of the handsomest ever seen here, and is worn over the blue gown.

But the "Tanqueray" clothes!

To be perfectly candid, most of us women went more to see the dresses than to study the actress.

The play affords such a glorious opportunity for sartorial display! Nothing is too rich, and the part of Paula cannot apparently be overdressed.

In the first act she wore a lovely white silk brocade with hand-painted pink roses over its surface, interwoven with silver.

The bodice was also of a silver mesh, very effective and rich.

These gleaming effects go so well with Mrs. Campbell's odd, dark hair. Indeed, she is positively gloomy without them, as was the case in three acts of "Mrs. Ebbsmith."

In the blue gowns I like her best, as this shade is so well suited to her coloring.

For this reason the second "Tanqueray" gown, with its skirt of delicate blue brocade and its rare lace bodice belted with blue, pleased me immensely. It is becoming because it lends a softness to her rather over-strong features.

The light-colored dining coat, with white hat trimmed in black, has already been much described, as has also the straw-colored real lace gown in which she is seen for the last time as Paula.

This is really a triumph of the dress-maker's art. The bodice is adorned with grapes and leaves, done beautifully in tinsel. The skirt has a long train (all Mrs. Campbell's trains are very long) of panne; it is one of the most graceful costumes in her wardrobe.

I cannot say that I like her way of wielding her skirts. They seem always flopping about her feet, and annoying her.

But perhaps this is only for effect, and to call attention to her long-limbed lissomeness. She asks naively, in "Mrs. Ebbsmith," referring to the only gown the play affords: "And when do you want me to hang this on my bones?" and then, a few minutes later, she refers to her clothes as "rags," recalling Kipling's "A rag, a bone and a hank of hair;" just as if we could ever forget the line in her presence.

I saw a black velvet confection to be worn in "Marianna," which was simply a dream. It scintillated with lover's knots done in brilliant jewels—diamonds, Mrs. Campbell says.

There were roses on the bodice, done in pink velvet with beautiful effect. Each rose, or rather petal, was outlined in the jewels. A cape of gauze fell from the shoulders in the back, and there was a pink sash about the waist.

I want to speak, too, of the buckle that fastens this sash in the back. It is of diamonds, and simply exquisite.

Mrs. Campbell seems to take no end of pride in these back belt ornaments, judging from their variety and the fact that they appear at every performance.

In "The Notorious Mrs. Ebbsmith" the diamond buckle, made in three pieces—one long centre portion and two shorter side pieces—really does wonders for the back of a gown.

This only "Ebbsmith" toilet consists of a black net overdress, with trailing black velvet diamond-centred roses strewn from top to bottom. The double petals of the large roses are outlined in iridescent beads.

This is worn over a thickly spangled and brilliant yellow net, and has quantities of chiffon ruching about the feet.

The train reaches almost half across the stage, and has a most serpentine effect when wound about in front of her as the actress sits on a straight-backed chair in deepest meditation, looking, for all the world, like a mermaid on a rock.

This costume has remarkable sleeves. They consist of nearly a dozen or more strands of glittering jewels fastened at the elbow upon a black velvet band, jewel covered.

The lace chemisette, to which the big velvet roses which ornament the top of the bodice are attached, also traversed at intervals of about an inch by perpendicular strands of the jewels.

The low neck is outlined by a single jewelled row.

In this play she makes her first appearance in a brown linsey frock, with three pleats front and back—apparel which accentuates the defects of her back, and makes her appear hollow-chested.

Frankly, Mrs. Campbell's gowns are not in the least disappointing or overpraised.

And one of her chief charms is the utter and absolute indifference with which she wears them.

And now a word about her hair. It is her own, and she wears it negligee always.

I like it, yet I cannot help wondering how she would look if a modish coiffeur took her in hand.—Town Topics.

Noted Tragedienne . . . Coming to Lincoln

The statement may be made without fear of a challenge, that no woman within the memory of our generation has been able to portray suffering so faithfully as Clara Morris. Her mimetic art which led her to analytical reproductions of wasting disease have never been approached by another artist. She became celebrated for her death scenes for in the emotional characters she so often portrayed with such fidelity there was usually that end in the final act. But there have always been rumors which would constantly recur that Clara Morris, the woman, and Clara Morris, the actress, enjoyed quite distinct personalities; that while the one was engaged in depicting misery, distress and wretchedness in a manner to wring the heart of the stoutest observer, that the other was of a cheerful disposition, loved a laugh, a joke or a prank, and could turn a neat quip as readily as a professional humorist. Mr. Thomas W. Broadhurst, who is managing the present tour, confidently asserts that when the public see once more their idol of many years, they will be amazed at her powers as a mirth provoker. Her entertainment ranges from the grave to the gay; now a sob, now a sob. Her many rare experiences with eminent men and women whose histories have become the records of their time, a most retentive memory and a rare power of observation have especially fitted Clara Morris as a raconteur. But her performance will not all be reminiscence. There will be illustrations of that rare genius in scenes from some of her great successes with which her name has always been identified. A great actress, a graceful writer, a gifted story-teller, Clara Morris bids fair to eclipse in her present venture her achievements of the past. Clara Morris appears at the auditorium in Lincoln, Thursday night, February 6th.

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