

NEWS AND VIEWS FOR WOMEN READERS

LIFE'S SOCIAL SIDE

Editor of Women's Page, Telephone 248. Private phone 9377.

Mrs. Bruce Hopkins, King street, is giving a party this afternoon in honor of the third birthday of her little daughter, Miss Helen Rose Holmes Hopkins. On the cake are three of the original candles used to decorate her great-grandmother Hopkins' cake at the celebration of her one hundredth birthday.

Miss Genevieve Lipsitt-Skinner who has been spending some time at the Pacific coast, has left Vancouver for Toronto and Montreal before going to Ottawa for the parliamentary session which opens early in February. Mrs. Skinner is the only woman journalist who is a member of the parliamentary press gallery.

Mrs. F. W. Hill, Gore street, entertained the Monday Bridge Club this week.

Miss Laura Kilborn, King street, was the hostess of the Tuesday afternoon Bridge Club of which she is a member.

Mrs. W. Morgan, Barris street, was the hostess of the L. C. Reading Club on Monday.

Mr. and Mrs. P. B. Chown left for New York today. While there Mr. Chown will attend the Motor Show.

Alfred Chown, after spending the holidays with his parents, has left for Trinity College school.

Mr. and Mrs. J. F. Chapman, Seely's Bay, who spent Christmas and New Year's with their daughter, Mrs. M. C. Maxwell, Detroit, have returned home.

Miss Eta Denison will return to Bishop Bethune College, Oshawa, on Wednesday, after spending the holidays with her mother, Mrs. Denison, "Denmore House."

Mrs. Frederick Taylor, Bagot street, has returned from Toronto. Miss Marion McArthur has returned from Smith's Falls and is at Queen's Residence, Earl street.

Miss Nora Bidwell, "Bishop's Court," will return to Bishop Bethune College on Wednesday. Miss Kathleen Whitton, Queen's University, has returned from Renfrew.

Mr. and Mrs. J. C. Murohie, Wellington street, have returned from Toronto. Miss Buhlig, Y. W. C. A., has returned from a visit to New York and to her home in Chicago.

Miss Dorothy Herbert, Ottawa, has returned to the "Y." Miss Nora and Miss Marjorie Ransome, Scotland, are with their aunt, Mrs. Alexander MacPhail, Clergy street.

Miss Marjorie Partell, Queen's University, has returned from Platon. Mrs. G. F. Emery, Bagot street, has returned from Montreal. Miss Kathryn Milne, Kingston, is spending a few days in Ottawa, the guest of Mr. and Mrs. Helen Renand, 27 Napan street.

Mrs. Whitman spent the week-end with Mrs. Arthur Dalton, Gore street, has returned to Toronto.

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New Lingerie Models Exploited.

By ELEANOR GUNN

When New Year's bells begin to ring, out come the hundreds upon hundreds of lingerie sets and samples and on go the White Sales, still so named, although most of the things sold in lingerie departments these days are almost any color under the sun except white, just as the great majority of things featured are silk and crepe instead of muslin.

Although there is a large group of women who prefer lingerie of so-called tailored type, lace trimmed underthings have an appeal which is ages old. Margot, Calais, Valenciennes and Cluny lace are used to a great extent. Some of the most costly sets are trimmed with bands of footings and some with fine hand embroidery or hemstitching.

Contrasting bindings are as popular a form of trimming as ever and all manner of little eccentricities of decoration are in favor. Among the novelties is a silk fabric in a tiny checkerboard pattern, which is effectively employed in fashioning pleated garments.



Pleating of various kinds is a popular trimming feature for undergarments. One of the newest uses of pleating is the narrow inserted panel at either side of the front. This gives additional width and is highly decorative, especially in a model of georgette.

Some of the finest lingerie is very lavishly trimmed, and details of real lace complement edgings and insertions largely of wide Calais. Variety is gained through details such as side panels longer than front and back, and vestee arrangements of bodice trimmings. Incidentally, the waistline chemise and gown are types often repeated.



During the holidays it was discovered that the craze for Spanish shawls as well as for Mandarin coats and indirectly for Mah Jongg, has brought about a revival of Japanese kimono and such highly decorative embroidered bodice gowns as are Oriental in their inspiration. It also became evident that there was a revival of interest in the breakfast jacket and that women liked lounging robes which were tailored and not unlike the beautiful brocade robes some men affect.

For warmth as well as effectiveness, there are suited satin robes in lovely bodice colorings, some of which are marabou trimmed and most desirable in the clothes press. Holiday buying also demonstrated that pajamas were on the increase and that types which are used for lounging were first choice; in other words, pajamas are expected to have decorative value. The woman who travels finds Pullman robes and pajamas gowns in attractive colorings, running of course to dark shades and sometimes matched up with dainty slippers so that one may be presentable even when hurrying through a Pullman aisle.

THE MALE VOICE SILENT IN CHURCHES

From The Canadian Churchman. The following article on "The Male Voice Silent in Churches" is by Geoffrey O'Hara, New York. Mr. O'Hara is one of America's best known singers and musical composers. During the war he had charge of singing in the United States army, and prior to that he made a study of American Indian songs for the Washington Government. His article follows:

Good rousing congregational singing in which everyone joins, old and young, regardless of any unusual ability to sing, is an acquisition to a church and nothing should be left undone till excellent hymn-singing is attained, not only in your parish, and by my parish, but in every parish in the country, in highways and byways, the nooks and the corners, to the remotest parts of our land.

Never before was anything like this practical on a national scale, and now, instead of the Church, being confronted with a theory on this important subject, all she has to do is to take advantage of facts—take advantage of the masses singing a country in the past four years, and, for more important than this, take advantage of the singing army created during the war, two millions of men from every part of the country who were taught the delights of singing as a part of their daily routine. And in this connection it must not be forgotten that there were developed thousands of song leaders in the army. These men went through a regular song leaders' course conducted by the army in each camp in the United States. This work was under the auspices of the War Department itself, and the names and addresses of these song leaders are obtainable. It is not too much to say therefore that in every parish in the land there may be found a song leader available where none previously existed. This training of song leaders was also extensively gone into by the Y. M. C. A., and they too have their lists of men in every country in the United States.

These facts, then, at once suggest practical constructive action, the value of which in the minds of a great many is so great and priceless that the possession of the opportunity to develop wonderful congregational singing everywhere is like the possession of a rare jewel. It is within our grasp, to do or not to do.

The writer is a composer of music and is listed as a singer, a chorist in the Victor Talking Machine catalogue. As a tenor, it seems very strange that he should find it extremely difficult on Sunday morning to sing the hymns in church. This does not apply to all hymns, but to a great many, quite enough to discourage the male members and train a congregation in the modern art of singing. As a result of varied experience the writer has found that, practically speaking, two simple rules are amply for the development of massed singing; first, a song or hymn must be in a key calculated to let the male portion of the gathering negotiate the top notes; secondly, strict, rhythmical, pulsating time must be observed, neither too fast nor too slow, but whatever time is set, must of necessity be well defined, accurately pointed. It is a fallacy to think that a chorus must sing "brightly," or, in other words, quickly, in order not to drag, for if the leader will only teach the art of proper accent, smoothly flowing notes and words will not occur, and clean, crisp notes will be the result, giving the effect of brightness which some think can be had only by rushing the life out of a song.

From opinions gathered from a multitude of sources and from the personal study of the physiology of the male voice, the writer states unreservedly that E flat is the limit for men singing the air or melody in unison, and therefore suggests that all hymns be made to abide by this rule. "Onward, Christian Soldiers," appears in the new hymnal in the key of F; why not E flat? "Holy, Holy, Holy," in E natural. Why not E flat? The art of transposition is all very well for the most skilful organists in our large cities, but what of the vast army of less skilled toilers at the organ who are obliged to play the hymn in the key in which it is written and find that sometimes none too easy? Here and there all through the book are these instances of tunes printed too high for men.

Supporting the writer's low key idea, the following letter was received from John Philip Sousa, who was then at the head of the band school at the Great Lakes Naval Training Station: "You are perfectly right about male voices doing the 'Star Spangled Banner' in A flat, although it is tough on the tenor. But, as we run more to baritone and bass voices in this country of the free and the home of the brave, your idea is a good one to sing it with the soldiers in A flat." The singing of congregations will be good in exact proportions to the

participation by the men. It is die to say that men can't, won't, or won't sing. The writer has too many times heard men sing in lodges, at club dinners, etc., to say nothing of the inspiring gatherings in the camps during the war periods. Men can sing, want to sing, will sing, and the fact that they do sing upon so many occasions—sing so well, and with such heart and spirit, out of all proportions to the way they sing in church—together with the fact that the writer, using the methods proposed in this paper, developed congregational singing till it was quite satisfactory, forces but one conclusion, and that is the subject of this paper, that the men who have been trained not to sing, their singing has been innocently discouraged; without knowing it we have silenced the male voices in our churches.

There is a way out, and as compared to other much more arduous tasks which the Church accomplishes, is quite simple; in fact, it is just so much pleasure. It becomes, instead of a task, a joy, an unending delight—for what could be more so than the development of singing in a parish, one of the greatest, if not the greatest, power we have today for dispelling passing troubles, for clarifying national discord, for letting individuals express themselves, for making a congregation get together and pull together? In other words, there is yet no power discovered which will make people work together as with the habit of singing together. This great power was recognized by Martin Luther, for it was he who first introduced congregational singing. In his time the people were not allowed to sing, and when he started this innovation it worked like magic. From that minute the Reformation was an assured success.

In passing, mention might be made of the fact that a great deal of criticism has been leveled at the text of many of our hymns, and the claim is made that mediocre congregational singing is the result of the hymns not being up to date to coincide with the advancement made along ethical, social uplift, and other lines. Be this as it may, there is no doubt that there is an evolution in the art of hymn-book making, and each few years sees a new book with some new hymn tunes and new words, etc. The new hymnal just issued marks a great advance along these lines and is quite radical in its make-up, many new and new features appearing. No doubt there are those who think it could be improved, but to charge bad congregational singing to the door of the text of hymns is not to be taken seriously. This fact has been demonstrated in many ways; for instance, in the study of folk-music we find that people will go so far as to sing meaningless phrases to a good rousing tune, in fact make up their own words, it is the act of singing that attracts, the exultation of the sound of human voices in which one may join. At such times words are an acquisition, naturally, and strong, stirring words will rouse men to great heights of achievement.

The point that must not be overlooked is that if the music is properly pitched so that the male voices cannot sing it except they strain and injure their vocal organs, the fact that the singing is not good cannot be charged to the text of the hymns, but, strange to say, there are those who would not believe that it is so.

Here follow a few suggestions which have helped the writer in his work:

- 1. Hymns must be in keys calculated to let the men sing.
2. No hymn must go above E flat. If it does—don't sing it. This rule applies to the present, the reconstruction period for decadent mass singing. The future will take care of itself. But now, no hymn above E flat, for even one high hymn in a service will entirely destroy singing morale.
3. Recollect that low hymns will pick up most of the men and most of the women (for example, "Abide With Me") whereas high hymns have the opposite effect.
4. The writer has seen demonstrated time and time again that a loud organ or a large chorus choir does not necessarily produce good congregational singing, but often produces exactly the opposite effect. There is no infallible rule in this regard, and what may work wonders in one case may work havoc in another. Some of the best singing may often be heard where there is no organ and no choir.
5. Good results often follow soft

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This tends to give the weak voice in the congregation courage, and also helps the timid ones who are afraid to sing lest their neighbors hear them. Weak voices like to hear themselves quite as much as the loud voices.
6. Remember that in the final analysis congregations singing, like anything else, is good only when the very last person in the church is singing. The rule is all or none (Continued on Page 14.)

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