

RECORD IS BROKEN BY SHERMAN WHITE

Local Piano Player Wins
Laurel After Nerve-
Racking Strain.

Amid an enthusiastic burst of applause from hundreds of spectators, Sherman White, the well-known local piano player, ceased playing the piano at the Coliseum last evening at 9 o'clock after being seated at the instrument for 38 hours, thereby breaking the world's endurance piano playing record by 24 minutes. White supersedes as the record holder, Roy Harding, who played several years ago at the Palace theater in this city for 36 hours and 36 minutes, and later increased this mark an hour at the Jewel theater at Hamilton, O.

White completed his feat in the best of spirits and apparently little the worse for the nerve-racking strain. He was considerably tired out, and suffered from aching in his arms and hands, but he appeared fresh, no visible signs of the strain being manifest. Immediately after finishing playing, White walked from the stand in the center of the Coliseum floor where the piano was located, leaning on the arm of a friend and shaking hands with those who rushed to congratulate him.

DIAMOND CUT DIAMOND.

O. Henry Was a Shade Smarter Than the Magazine Man.

A friend of the late O. Henry writes of him: "He was reckless in spending money and frequently gave elevator boys and bellboys five and ten dollar notes. But he wasn't 'easy' despite his financial recklessness."

"His friends recently narrated an incident showing the man's shrewdness. A magazine noted for 'slow pay,' they said, contracted with him for a three part story for which he was to receive \$1,500. He got \$500 advance before starting to work and when he turned in the second installment (none of it had been printed yet) got \$500 more and asked for the third \$500 as an advance before finishing the tale."

"The editor in an effort to save money apparently declared that, after all, the story didn't appear to be worth more than \$1,000—this when he had the two installments in his office."

"All right," said O. Henry; "I won't write the third one then." And he didn't. He laughed at the editor.

"Well, then," said the latter, "I'll run the two parts and then let our readers have a guessing contest as to how the story ends—and put up, perhaps, a \$500 prize to the winner."

"For a moment the author thought he was outwitted. Then he said: 'Go ahead, and I'll win the prize.' He intended to win it too!"—Boston Herald.

FADS AND FASHIONS

New York, May 13.—Dame Fashion has accidentally considered the comfort of the summer woman while planning for her appearance. The extravagant use of silks and linens in the new frocks will mean that we shall at least be comfortable, no matter how warm the weather.

It is so discouraging to keep constantly talking about the high cost of things, and it really does not seem necessary, as far as the woman of fashion is concerned. One has said repeatedly that the best of the new models are illustrated in the finest of fabrics and trimmings; and when considering that the dressmakers must put forward their best to please the leaders of fashion, the fashion writers pay too little attention to inexpensive materials and decorations that are within the reach of all women.

It would be a nice thing to write a fashion letter about things that did not cost, at the highest over fifty cents a yard. And, when one prepares especially for the subject, it is wonderful how many delightful things there are to be found in the even ultra-smart shops that are within the reach of the most ordinary dress allowance.

For the chiffon and chiffon cloths that are so much in demand for exquisite summer frocks, there are silk muslins and soft finished lawns galore. Here is a story of a black and white striped silk muslin, as shimmering and dainty as any woman would wish to wear, at only twenty-nine cents a yard—and one would not have to walk all over town to find it at that price, either.

The skirt is narrow, of course. But its distinguishing feature is a little tunic, also perfectly straight that folds back from the front, just as one would tuck back the corner of an apron. Now, where the straight edge of the tunic is turned back, running parallel with the seam of the skirt, there is a band of black silk about three inches wide, stitched with buttons of the same and small black and white loops. The belt is of black silk and there is a flat bow of the same trimming at the bust line where a fishu of white net finished with Valenciennes lace finishes the low cut neck. The gumpie is also of net which is stitched with narrow black with half sleeves of black silk.

An avalanche of short, separate coats has been poured from the work-rooms. There seems to be little between the full length model and the very short one. The latter coats are almost altogether in silk, but they have their copies in the mercerized linens and in splendid foulards which do not exceed in price fifty cents a yard for a good quality. The disadvantage comes in the material's being narrow, when sold for small sums, but the modes are so narrow that one really does not mind, except when planning one piece creations.

Pongee, silks and kindred fabrics are also of very good quality at fifty

cents a yard and they come in all colors. Bright colors are much the rage and coats in the fashionable vivid hues are usually made of chiffon, which means that they can be duplicated in any of the cheaper fabrics used instead of chiffon, mousseline, etc., for dresses. An unusual number of beautiful white coats are displayed in every material from serge to satin and to heifion. Extraordinary smart coats of soft white serge or cachemire, which come in cheap as well as expensive qualities, are made in loose, ample form, lined with gay color and adorned by big, picturesque collars of the lining color. Others are braided in wide silk braid, ornamented with handsome big buttons and all white as to collar, though the lining may perhaps still be bright.

A loose plain coat not quite full length looks at first glance as though it were of knitted wool, but this effect is really given by the weave of the material. There is no trimming save huge pearl buttons, but the lines of the coat are good and the material novel and effective. In white satin there are charming models which can be carried out in pongee or soft silk, all of which offer splendid possibilities in connection with the modish gay colors.

One beautiful coat which may serve as a design for a copy in China silk or crepe de chine—a very good quality

of which may be had for forty-nine cents a yard in narrow widths—is embroidered in white and has huge bright coral revers. Another in white brocade is loosely girdled and has a Directoire waistline with heavy Irish crochet over rich golden yellow. It has a big draped collar and cuffs of the yellow satin.

The importance of the collar can not be overestimated this season either in the province of frocks or that of coats, and extravagant sums are expended on some of the superb lace collars. Many of the handsomest black silk and satin coats, owe the most of their cachet to very deep capes of old Venetian lace which falls over the shoulders and back almost to the waistline. In front they are attached to big soft revers of purple chiffon by tabs of dull gold embroidery and similar tabs are used for the fastening. Gay cretonnes on the antique toile de Jouy order are once more used for coats, with black for the big collar, but this is not a new idea. It is one of the most fashionable of the season, though and the woman who is getting ready for summer, with but little to get ready should consider the cretonne coat and its possibilities, or the black or white coat with cretonne trimmings.

For motoring, driving, etc., there are coats galore, but the separate

street coat is still a problem. Many women are having made up models in linen which are copies of those which seem to have leaped into the most lasting favor with the permanent coming of spring. The plainly tailored coat of serge is copied in many materials and certainly it is a very effective garment. Its simplicity is relieved in various ways, by braiding, fancy collars, handsome buttons, etc., and it is prone to take on very loose lines suggestive of motor raiment.

Hats continue to be of most interesting shape and design. Tall crowns are general favorites and there is no rule for the brims that finish these crowns. Wide and narrow brims are alike fashionable, nor is the small hat longer limited to the use of the tailored frock or dress for rather general wear. Some of the most chic of the new designs from Paris are tiny soft little caps of gold lace trimmed with plumes, or satin flowers and aligrettes.

As summer draws nearer sunshades are taking their rightful place among the conspicuous modes. The black velvet sunshade is perhaps the most startling innovation of the season. It is interesting as a freak of fashion, perhaps, but has made a place for the satin sunshade which is really a dainty and sensible looking affair especially when it is perfectly plain.

The sunshade of black pongee trimmed with embroidery in the form of a border or finished with buttonhole

scallop, or stitched with a Persian border is also to be found among the very smart novelties.

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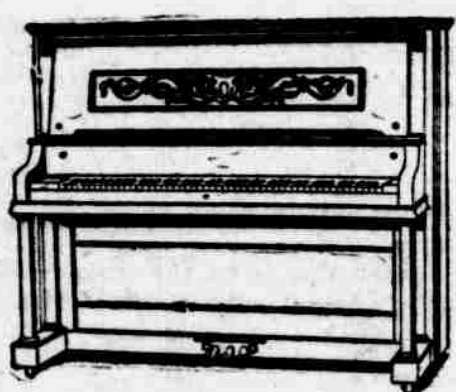
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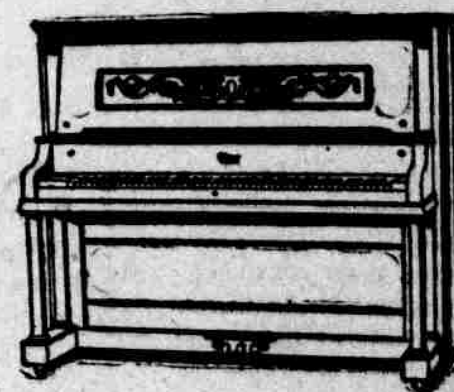
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MAKE
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Commencement
GIFTS

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TENTH &
MAIN

THE STARR PIANO COMPANY

TENTH &
MAIN

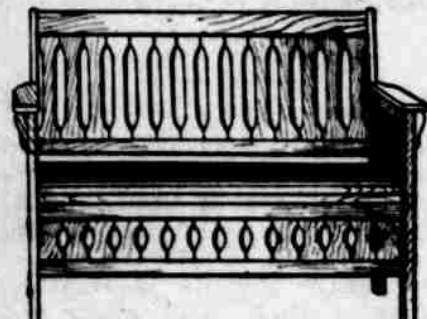
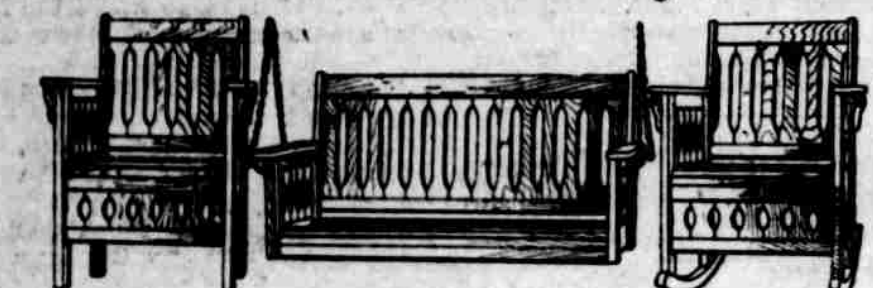
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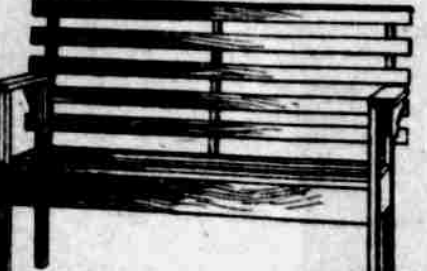
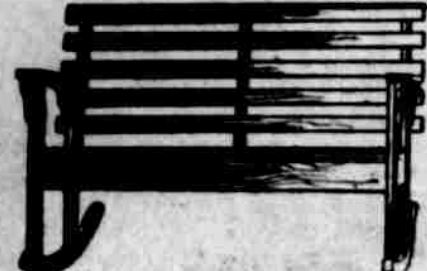
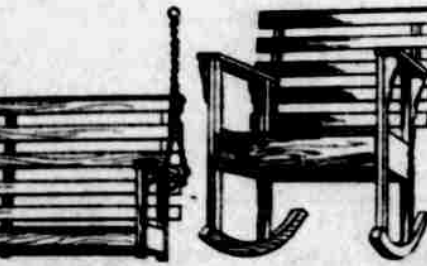
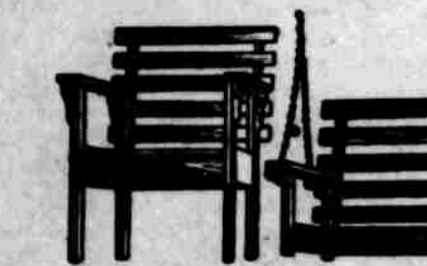
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