



ALVA C. TOWNSEND.

Alva C. Townsend represents the Elite, the leading photograph studio in the state. The business was established in 1889 by his father, T. W. Townsend, who, five years ago, removed from Lincoln, leaving the studio with his son.

Photography has shown more advancement during the past five years than in all its history, but the Elite Studio has kept pace with the onward movement and today is producing effects that are marvels of artistic beauty.

The time is past when the critical public thinks that a photograph is simply a photograph, no matter who made it. This fallacy has been dispelled. The superior work now executed by skillful hands and designed by the brain of the true photographic expert has opened the eyes of the public, which now asks for the services of an artist, some one capable of making more than a mere likeness or impression.

Mr. Townsend is a leader in his profession and a true artist, which is the foundation of his success. His studio is teeming with evidences of his individuality. His reputation for making baby pictures is well established throughout Nebraska. Children want sympathy and Mr. Townsend in some way reaches the little tots and snaps his camera when they are in their most natural attitudes.

People who enjoy art are paying much attention to the excellent work displayed at his studio, which is situated on the ground floor at 226 South Eleventh street, where all interested in photography are welcome.

**MAUDE ADAMS**

Women's manners in the first part of the nineteenth century, and for that matter men's manners too, were affected. Women simpered, swooned, wept. Men wrote exaggerated love poetry, sighed and delivered impossible sentiments. Woman was a toy, a plaything of men, and men were boys who must have playthings.

Miss Phoebe Throssell, in Barrie's play of "Quality Street," is a woman of character. She shows it by the brave struggle to earn her own and her sister's living. Yet even as presented by one of the best actresses of the time, the character of Phoebe Throssell is hysterical and womanish. And Valentine Brown, her lover, is an overgrown boy with all a boy's blindness, beefiness and thoughtlessness. The ordinary unexploited contemporary man is more of a man than the hero of the first part of eighteen hundred. Just as the everyday Gibson girl is more the mistress of herself and of her surroundings than Thackeray's Amelia Sedley or any of Dickens' helpless females, or Fielding's or Smollett's or Sterne's or Miss Austen's young ladies who were prepared for life in a female seminary where they learned a little embroidery, a little, a very little music, the use of the globes, whatever that means, and the names and dates of English kings. The English girl of the Napoleonic period contrasted with the American girl of today is a hysterical, unreserved, subjective, futile sort, although the type appeals to the chivalry inherent in men and women.

What were the correct and usual manners of speech in the first part of

1800, seem to us affected. They were eighteenth century manners left over. Maude Adams' first entrance in Quality Street is as a gushing, simpering young girl, whose face is shaded by elastic curls that have the spring of a spiral, and which a later day called "corkscrews." In early eighteenth nomenclature they were called "ringlets," a word which is not marked obsolete in the dictionary, although it has ceased to be of any use. Phoebe Throssell was "Phoebe of the ringlets." When the sisters' money was gone and they had to do something to earn their own living they kept a dame's school, and Phoebe covered her hair with a white mob cap. She dearly loved her own appearance, and her heroism in covering her idolized curls is revealed when her lover comes back from the war and finds her pale and fallen-off in looks. Then she tells her adoring sister how she has revolted against earning her own living, and how in the night, in her own room, she has put on her wedding gown, twisted her hair into the curls upon which she is sure her beauty depends, and trod a midnight measure with what she thought was the ghost of her youth. This is Barrie and not Maude Adams. His methods are subjective and stogy. Hers are objective and natural. The actress' art is superior to the art of the man who is the author of "Sentimental Tommy," the poseur, the egotist. Whatever is agreeable in the character of Phoebe Throssell, is Maude Adams; whatever is stilted, stogy, super-sentimental, subjective and affected is either the manners of the eighteenth century or the irrepressible subjectivity of Barrie, who inoculates his books and plays with his own virus.

As Babbie in "The Little Minister," Maude Adams was freer. She played

the part with a concentration of her interest in the Little Minister. Her own character is revealed by her love for him, and the minister is the prig and the egotist as the minister so often is. The people are used to that and it passes without remark. In "Quality Street," Phoebe is bound by the restraints of a superficial time and the authorship of Mr. J. M. Barrie, to express her character in a long hysterical monologue and by constant addresses to the audience on the life, character and heroic conquests and purposes of "Phoebe of the Ringlets." Shakspeare taught authors better than this three hundred years ago. Just let a mediocre actress get hold of Barrie's poseuse once and the people would see at once the tawdriness of the playwright's contribution.

Maude Adams and a self-respecting, capable company presented "Quality Street" at the Oliver Monday night to a large and volubly appreciative audience. The play was excellently cast, well staged, picturesquely costumed and provided with music that played old airs arranged and adapted by Wm. Furst. Just as in The Little Minister, Phoebe is set to music, airy, reminiscent of old gardens, vanished parlors, china, and the Herrick poetry about women. The Phoebe motif, played when she enters or when Phoebe is the whole stage, is very pretty, feminine and affecting. Before you know it the notes mean Maude Adams and the spell works. The music teases one with the unidentified memory of tunes heard and associated with old things long ago. The composer has acknowledged no plagiarism and it is likely that he has merely arranged the meaning and the rhythm rather than taken any air bodily. Whether is it greater to take the soul of a theme and leave an un-mutilated body, or to take a few notes and make a new and haunting melody? Mr. Furst has swiped the fragrance of sweet marjoram, bachelors' buttons, pinks, rue, and even a bit of tansy from the airs of seventy-five years ago and

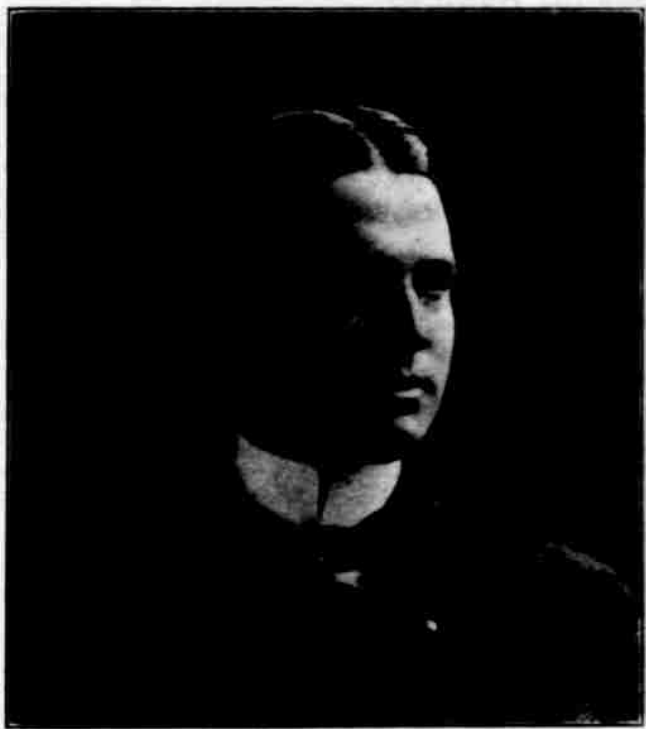
embodied them in the Phoebe theme. And the teasing, reminiscent airs follow one as footsteps follow in the dark, forgotten and again recalled by very insistence.

Maude Adams is so slender, so helpless (apparently) there is not a man who sees her play who does not wish to fling his plaidie to the wind to shelter her, to shelter her. In the years that she has been on the stage her voice has grown a little hoarse and the beautiful girlish timbre has gone. Her art in concealing itself is perfect. But she was born with the power to take captive all men's and all women's hearts by her sweetness, wit, grace and indefinable charm of person and character. Miss Helen Lowell as Miss Susan Throssell and Miss Marion Abbott as Patty have made subtle study of their parts and are very wholesome artists. S. B. H.

He—Do you think the little widow would accept me for a second?  
She—Yes, but only for a second!

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ROY A. CHAPMAN.

Truly a Nebraska boy is Roy A. Chapman, born at Plattsmouth, Neb., in 1872, and coming to Lincoln with his parents a few years afterwards. In 1889 he left school to be associated with the western department here of D. B. Fisk & Co., of Chicago, dealers in wholesale millinery. Shortly afterwards he became one of their traveling salesmen and was at that time the youngest traveling man in Nebraska.

In 1893 he left the road to embark in the insurance business here, being appointed resident agent for the Delaware and Reliance Insurance companies of Philadelphia, among others. Later he added accident insurance to his business and was made general agent for the Preferred Accident Insurance Co., of New York. A couple of years ago he, with C. Y. Smith, formed the popular and well known insurance and real estate firm of Smith-Chapman Co. About this time he was appointed special agent for Nebraska and Iowa of the Delaware and Reliance Insurance companies. His success in this capacity became so noticeable to Mr. O. C. Kemp, manager of the western department of these companies at Chicago, that the first of this year, he made him their state agent and adjuster for Missouri, Kansas, Nebraska and Iowa, with headquarters at Kansas City, Mo.

On the 27th of last January Mr. Chapman was married to Miss May Boyer, daughter of D. R. Boyer of Williamsport, Pa.

Mr. Chapman has always been intimate with the social and political affairs of Lincoln and retains his deep interest in the progress of the city and the success of the Smith-Chapman Co. He is a member of the Elks, Masons, the Eastern Star and Modern Woodmen lodges.