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MARTIAL SONS OF NEBRASKA

Honors and Promotions Won in Fighting for the Flag.

OFFICERS WHO ROSE FROM THE RANKS

An Instructive List of Nebraska Soldiers in the New Army. Positions They Hold and Their Records.

WASHINGTON, Feb. 14.—(Special.)—When the excitement of war prevails, it is always easy to arouse patriotism and the young American son needs but the stimulant of a knowledge that his country's flag is being insulted or fired upon to find him applying to the nearest available point for an opportunity to enter the service. It matters not materially whether the insult comes from within or without, the cause is sufficient to call to arms the best blood of this nation.

After "the war is over" and people have returned to their peaceful avocations, when the excitement has passed, it takes quite as much true devotion to country for young men to leave home and its surroundings, its advantages and attractions to lead the lonely, isolated life of a soldier. The man who does this is entitled to the respect and admiration of his people, for such service is as much needed as the more attractive duties rendered during the feverish excitement of an actual war.

Were it not for this class of self-sacrificing young men, where would our strength come from in the hour of greatest danger, when a war first breaks out? 'Tis true that when we have a war extending over a year or more the versatile ability of the American adapts himself to military duty, as he does to all other emergencies, but at the outset, as a nucleus, to meet immediate conditions, a trained army, a corps of skilled officers is absolutely necessary to prevent irreparable damage being done at the outset, and before the civilian has time to adapt himself.

That being the case, it is important that we have men who are willing to make the sacrifices to perfect themselves in the arts of war. Such may be said of the following, who represent Nebraska in the "Regular Army."

It would be impracticable in the space allotted me to give in minute detail the entire record of each Nebraskan in the army, but it is here shown by classes the general records and as classes they will be appreciated.

Captain Swobe's Distinction.

Captain Thomas Swobe enjoys the sole distinction of being the one officer who began his service in the United States army during the civil war. He began his career as corporal in Company E, Twelfth Michigan volunteers. He subsequently was commissioned in that company as second and first lieutenant. During the Spanish-American war he was made captain and assistant quartermaster. He was then commissioned as captain and quartermaster in the regular army February 2, 1901, which position he now occupies.

Two officers entered the United States army as soldiers before the Spanish-American war. They entered that struggle and made records for themselves in that war, and since have been commissioned in the regular establishment. They are:

William R. Harrison, born in Nebraska, enlisted as private April 15, 1884, then was second lieutenant in Department of Colorado infantry and also in the Forty-seventh United States volunteers. After the war was commissioned first lieutenant in the artillery corps August 22, 1901.

Second Lieutenant Nathan J. Shelton, enlisted just before the Spanish-American as private in the Seventh artillery. August 17, 1899, he entered the volunteer service as second lieutenant in the Thirty-ninth United States volunteers. After that service he was made second lieutenant in the artillery corps.

West Pointers.

There are several officers who entered West Point as cadets before the Spanish-American war, received their commissions in the regular service; then, ambitious for a record, were furloughed from that and entered the volunteer service for that period at ranks above those held by them in their regular positions. They are:

Captain Golden L'H. Ruggles, with rank of first lieutenant, was major and chief of ordnance in the late war.

Captain Benjamin M. Koehler, while yet a second lieutenant in the Sixth artillery, was major in the Thirty-seventh United States volunteers in 1899.

Captain Ernest D. Scott, while holding the modest commission of second lieutenant in the Sixth artillery, was a captain in the Thirty-seventh United States volunteers in 1899.

First Lieutenant Guy V. Henry was second lieutenant in the Fourth infantry. His abilities called him to the volunteer service, where, in 1899, he was major in the Twenty-sixth United States volunteers.

Then follows a class of officers who were cadets before the late war, received their commissions in the regular army and remained with their regular assignments during that period. They are:

Captain Arthur M. Edwards of the commissary subsistence department.

Captain George T. Patterson of the artillery corps.

Captain Burt J. Reynolds of Company L of the Ninth infantry.

Captain Fred W. Sladen of Company B, Fourteenth infantry.

Captain Joseph D. Leitch of the Twenty-fifth infantry.

From Volunteer to Regular.

The next class received their commissions by appointment without the West Point experience, before the Spanish-American war, and remained in the regular service. This is confined to Captain Joseph P. O'Neil of Company M, Twenty-fifth infantry.

The following was an officer in a Nebraska regiment, then entered the regular service: First Lieutenant William H. Oury of the First Nebraska, in which he held rank as captain. He is now in Company F, Twelfth infantry.

The following entered the late war as soldiers in Nebraska regiments and became officers in the regular service during that war. They are:

First Lieutenant John W. C. Abbott, entered the service as first sergeant Company F, Third Nebraska; was promoted therein to be second lieutenant and is now in the artillery corps.

First Lieutenant Frank S. Burr, entered the service as private in Company M, Second Nebraska, May 12, 1898. He is now with Company D, Fifteenth infantry.

The following entered the late war as soldiers and received commissions during that time. They are:

Captain James W. Dawes, was major and paymaster in the volunteer service in the Spanish-American war; he is now in that same department in the regular service.

Captain Bradner D. Slaughter, was in the Second United States volunteers; he is now in the pay department.

First Lieutenant William B. Cowin, was a captain in 1899 in the commissary department; he is now with Troop C of the Third cavalry.

First Lieutenant John S. Fair was a captain in the Forty-third United States volunteers; he is now with Troop F, Ninth cavalry.

First Lieutenant Solomon Avery, jr., was captain in the Two Hundred and Third New York infantry; he is now in the artillery corps.

First Lieutenant William H. Jordan, jr., is the only one of Nebraska's sons who was a private soldier in another state's forces and who received his commission during the Spanish-American war. He served as private in Company H, Second Oregon volunteers, and is now in the Eighteenth infantry.

Appointed During the War.

The following were appointed during the late war; they had their service with their regular commands:

First Lieutenant Jack Hayes of Company I, Sixteenth infantry.

First Lieutenant Watts C. Valentine of Company D, Nineteenth infantry.

First Lieutenant John L. DeWitt of Company A, Twentieth infantry.

The following were soldiers in the regular army before the Spanish-American war, were commissioned during same and remained with their own commands:

First Lieutenant Juan A. Boyle of Company I, Fourth infantry.

First Lieutenant Charles E. Morton of the Sixteenth infantry.

The following were cadets who received their commissions during the late war and remained in the positions assigned them:

First Lieutenant Evan H. Humphrey of Troop C, Seventh cavalry.

First Lieutenant Halsey E. Yates of Company K, Fifth infantry.

Nebraska Militia Officers.

The following were officers in Nebraska regiments during the Spanish-American war, and at its close were rewarded by commissions in the regular service:

Captain Julius N. Kilian of the Commissary Subsistance department, was a captain in the First Nebraska infantry during the late war.

First Lieutenant Henry M. Morrow of the Ninth infantry, was second and first lieutenant in the Third Nebraska infantry in 1898-99 and was also first lieutenant in the Thirty-second United States volunteers before he received his commission in the regulars.

First Lieutenant Charles C. Pulis of the artillery corps, was second lieutenant in the Third Nebraska infantry and subsequently first lieutenant in the Thirty-second United States volunteers before being commissioned in United States army.

First Lieutenant William G. Doane, Company M, Sixteenth infantry, was first lieutenant in the Third Nebraska infantry and also in the Thirty-eighth United States volunteers in the late war.

First Lieutenant William S. Mapes, Company I, Twenty-fifth infantry, was major of the Second Nebraska infantry and later first lieutenant in the Thirty-second United States volunteers.

Second Lieutenant William K. Moore of the artillery corps, was first lieutenant in the First Nebraska infantry in 1898, and as captain therein in 1899.

There were some who are now officers who served as soldiers in the Nebraska forces during the late war and at its close were rewarded by commissions in the regular service. They are:

First Lieutenant Charles W. Weeks of the Thirtieth infantry, was a private and sergeant in Company F, Second Nebraska infantry, in 1898.

Second Lieutenant Lewis S. Ryan, was a private and corporal in Company H, and thereafter quartermaster's sergeant of the First Nebraska infantry in 1898.

Second Lieutenant William S. Bowen of the artillery corps was a private and corporal in Company G, Second Nebraska infantry, in 1898.

Second Lieutenant Robert B. McConnell, Company H, Twenty-fourth infantry, was sergeant and first sergeant in Company H, First Nebraska infantry, in 1898.

Up From the Ranks.

There are four officers now who served as soldiers in other regiments during the late war and were made officers afterward. They are:

Second Lieutenant Clarence C. Culver of the Fifteenth cavalry.

Second Lieutenant William S. Barriger of Troop I, Fifteenth cavalry.

Second Lieutenant Daniel E. Shean of Company G, Sixteenth infantry.

Second Lieutenant Austin M. Pardee of Company M, Twentieth infantry.

There is a class of young men who were cadets during the Spanish-American war and who have received their commissions since. They are:

First Lieutenant Frank P. Amos, Troop C, Eleventh cavalry.

First Lieutenant John B. Murphy of the artillery corps.

Second Lieutenant Frank S. Bowen, Company F, Sixth infantry.

Four officers have been appointed since the late war, with no other record or West Point experience, as follows:

Captain and chaplain, H. Percy Silver.

Captain and chaplain, Timothy P. O'Keefe.

First lieutenant and assistant surgeon, Conrad E. Koerper.

First lieutenant and assistant surgeon, Robert M. Thornburg.

Four others were soldiers in the regular army during the late war and have been commissioned since. They are:

First Lieutenant Henry C. Merriam of the artillery corps.

Second Lieutenant Frederick Mears of Troop C, Fifth cavalry.

Second Lieutenant Thomas A. Jones of the artillery corps.

Second Lieutenant Charles L. Woodhouse, Company I, Twenty-third infantry.

J. W. KINSLEY.

Only an Imitation.

The opposing elevens had struggled desperately for the mastery.

But the game was over.

Strange to say, nobody had been carried off the field senseless.

There were no broken bones.

Not a player had been disabled.

Not one bore the mark of the slightest injury.

"It is magnificent," said the spectators, "but it is not foot ball!"—Chicago Tribune.

Great Cure.

The Doctor—Yes; I understand what ails you. You can't sleep. Take this prescription to the druggist. (Next day)—Good morning; you look better today. Have you slept well?

Petersen—Like a top. I feel like a new man.

Doctor—How many sleeping powders did you take?

Petersen (surprised)—I didn't take any. I gave a couple of them to the baby.—Dagbladet.

LURING THE MIND TO BOOKS

Plan to Stimulate Readers Adopted at Public Library.

PICTURE BULLETINS DO THE WORK

Enticing Array of Illustrations Has the Effect of Inducing a Desire to Read Books Treating of the Topics.

"We find the colored pictures the most useful in making the picture bulletins for the children," said Miss Egbert, the children's librarian of the city library. "The bright colors attract their attention where the black and white pictures do not. Our greatest difficulty is to obtain enough of these colored prints pertaining to the subject of the bulletin we have in hand at any time, and this makes our work slow."

For several years the system of picture bulletins relating to and depicting current events has been in use at the city library. The idea is not new and similar bulletins are to be found hung up in the children's departments of most of the libraries of the larger cities.

It is a well established fact that these pictures are the means of stimulating much interest in current events among the patrons of the children's department. A mat of manilla board, on which are mounted pictures relating to some happening of importance, perhaps political, or something new in the world of industry, or a demonstration of the forces of nature, with a small amount of descriptive and explanatory matter, is hung in a conspicuous place in the children's room. As a consequence interest is aroused and the attentive librarian can supply books containing matter which will further the reader's interest in and knowledge of the subject.

A new development of the bulletin idea—the literary bulletin—came last summer and has been consistently followed, as pictures could be collected.

Expansion of the Idea.

"Bearing the success of the current event pictures in mind," said Miss Tobitt, the librarian, "we came to the conclusion that an interest could be created in standard books, and the attention of the children brought to the best kinds of literature by showing bulletins of pictures illustrating the volumes, with proper explanatory matter and references. I do not know that this plan has been tried in other libraries, but we feel that it has been most successful here. In almost every case the bulletin has caused a good demand for the book to which it drew attention, and in some instances we were unable to supply books enough. I feel that there is a grave responsibility in giving books to a child that these may be such as are suited to his or her home life and condition, and believe that the bulletins will help us in choosing. We hope in time to have enough of these picture bulletins so that they may be circulated as the books are, and taken out by public and parochial schools as desired. We have already furnished pictures in two instances to public schools and our Christmas bulletin was used in connection with the Christmas lesson by one of the Sunday schools in the city."

Samples of the Bulletins.

Perhaps the best of the literary bulletins have been the Gulliver cards. There were twelve 6x10-inch colored pictures illustrating this book, which were fastened on four manilla-board sheets, with short extracts from the book and a note as to the author. These pictures were hung up for some time and created considerable attention, as a result of which a number of children read the book.

Another book for which a demand was created was "Pilgrim's Progress," the bulletin displaying one large colored plate and giving a sketch of the author and an idea of the character of the book. At the time that some of the lower grades in the schools were studying Holland a Holland bulletin was prepared, with a picture of Mary Mapes Dodge, and quotations from and library numbers of her books. In connection with the Thanksgiving bulletin a number of references to Thanksgiving books were given. The picture of a turkey used at that time was one of the beautiful plates from the copy of Elliot's "North American Birds" in the Byron Reed collection. These plates, which are 18x24 inches, have been taken from the binding and will be used during the spring and summer, as the birds return to this state, to interest the children in them.

A bulletin which is now on the walls is the Dickens, which calls attention both to the fact of the author's birthday, on the 7th of the month, and to his works. There are eleven pictures which have been clipped from magazines. These have created a call for his books. Miss Egbert is now collecting pictures for bulletins on "Don Quixote," "John Gilpin's Ride," Chaucer's "Canterbury Tales" and Ernest Thompson Seaton.

For the Christmas Event.

The most ambitious of the current event list was the Christmas bulletin. This was composed of twelve plates from Van Dyke's "The Christ Child in Art" and Elizabeth Stewart Phelps' "Story of Jesus Christ," which were in the library bindery at the time. The plates were removed and used in the bulletin and afterward rebound. The effort being to interest children, it was the child Christ which was depicted, the last pictured being Hoffman's "Christ in the Temple." The text was taken from Bishop Potter's bible for children. In addition to these pictures were Fra Angelico's brightly colored angels on a card with the poem "Holy Night," and seven large colored pictures illustrating Clement Moore's poem.

At the time of King Edward's coronation, Caton Woodville's series of twelve pictures of former coronations taken from the Illustrated London News was hung up. The assumption of the crown by the king of Spain was also noted. Hallowe'en, Thanksgiving, Washington's and Lincoln's birthdays and such holidays bring forth bulletins which endeavor to emphasize the historical reason for the day. The Arbor day card showed pictures and poems of tree planting and a view of the early wind-swept prairie and a suggestion that the time had come for yard cleaning and the making of gardens. As the seasons advance it is the intention to display bulletins of flowers and birds.

For the Little Ones.

Another class of bulletin is that designed simply for the amusement of the smaller children. These display pictures by Kate Greenaway and Sarah Stillwell, with selections from Stevenson's "Child's Garden of Verse." A bulletin for grown people is to be found on the wall at the first landing. On a netting have been hung from time to time sets of Rinehart's Indian pictures, plates of architectural details, bird pictures and selections from Remington's drawings.

The pictures for these bulletins are mostly obtained from wornout volumes. Another source of supply is the advertising poster. There has been some difficulty in finding pictures for holiday and other bulletins, because these were not saved last season, but all these are now being laid aside as they come and can be used in season.

PRATTLE OF THE YOUNGSTERS.

Johnnie (to new acquaintance)—How did you get that scar on your head?

Willie—I fell downstairs.

Johnnie (in disgust)—Huh! I thought it was from a scrap.

Mamma—You have drawn the horse very nicely, Charlie, but you have forgotten one thing. Where is his tail?

Charlie—Oh, that horse doesn't need any tail. There ain't no flies on him.

"Read about the fairies, mamma," said little 3-year-old Margie.

"Not tonight, dear," replied the mother. "My eyes ache."

"But," pleaded Margie, "you needn't read with your eyes; read with your mouth."

"Mamma," said little Charlie, "does sugar cure people of any disease?"

"No, dear, not that I know of," replied the mother. "But why did you ask?"

"Because," replied the youthful schemer, "if it does I'd like to catch it."

Kitty's grandmother, whom she now saw for the first time, was deaf and had to use an ear trumpet.

"You ought to see my grandma," said Kitty to the girl next door. "She carries a telephone with her and makes you talk into it."

A very small boy was watching his mother sew whalebones in her dress.

"What are they, ma?" he asked.

"Bones," she relpied.

"Whose?" continued the little fellow.

"Mine," she answered.

He regarded her a minute in amazement, and then asked, solemnly: "How did you get 'em out?"

"What on earth are you doing in here, Tommy?" asked his mother, peering into the darkness of the benhouse whence had been coming for five minutes or more a series of dismal squawkings, accompanied by a loud flapping of wings.

"I am trying," said Tommy, who seemed to be doing something with a knotted rope, "to fix this rooster so his alarm won't go off before 7 o'clock tomorrow morning."

LITTLE TRAITS OF BIG MEN

Peculiarities of Prominent People When They Forsake the Office.

FADS AND FANCIES AS A DIVERSION

Leaders in Various Activites Show Commonplace Characteristics and Possess the Means to Humor Them.

A. J. Cassatt, president of the Pennsylvania, who is forcing a hole under the Hudson into New York for the use of his railroad, likes a horse better than anything else in the world, but his tastes are so catholic and his information so varied that he is able to make himself interesting on almost any topic.

He is one of the charter members of a certain swell dining club in Philadelphia—that town is famous for such organizations—whose methods, though vastly more interesting, remind one of a progressive euchre party. Every member must attend every dinner or be fined and each must invite one guest—no more or less. There are twenty-one members, and thus a fully attended dinner is always served to forty-two. Often the number is less, but the club's round table is so cunningly devised that it can be made just large enough for whatever number draws round it.

When all are seated, each guest is placed between two members and each member between two guests. At a certain stage of the dinner, on signal, the members, who are charged not only to entertain the guests, but also to bring out whatever is in them, all change places, so that nobody has a chance to bore anybody else. This maneuver is repeated several times during the evening.

There is no formal speaking, but the dinners are so interesting, quite apart from the menu, that it is well worth scheming a long time ahead to win an invitation to attend one. At one of them the members and guests present included the most famous nerve specialist in the United States, a general in the army, the governor of a state, an explorer fresh from strange lands, a great ship builder, a titled foreigner, a world-famous financier, etc., but Cassatt's was the most interesting personality about the table. He talked like an expert about hackneys, runners, trotters, Assyrian antiques, German operas, irrigation, nervous diseases, Thibetain goats, automobiles, pictures, statuary, ecclesiastical architecture and in fact every topic he was approached upon excepting railroading. Concerning this he did not seem anxious to exploit his knowledge. And his demeanor was as unassuming as his information was encyclopedic.

When he leaves his office in New York, or his committee room in Washington, he sticks a handful of the latest cuttings he has received into the lefthand side pocket of his sack coat, and, as soon as he gets into a cab or car, he begins pulling them out, reading them one by one, and transferring them carefully to his righthand side pocket as fast as they are read. In keeps a goodly supply of his clippings constantly by him, so that he can consult them whenever he has a spare moment.

Depew Devoted to Clippings.

The most curious thing about Senator Chauncey Mitchell Deptew is his devotion to the newspaper clipping. Nearly every man in public life today subscribes to one or other of the many clipping bureaus, for that is much the easiest way to learn what the newspapers say about him, but Depew thus utilising his spare time for the perusal of his clippings he keeps much closer tab on the comments made on himself and his acts than almost any other man now in the public eye.

It might be added that he generally laughs long and heartily at the frequent gibes due to his story telling and jokes, but a serious criticism by a paper of his own faith sometimes causes him considerable discomfort.

Can't Ride on His Trolley Cars.

P. A. B. Widener, who owns and operates thousands of miles of street railways in a score of American cities, never rides in a trolley car when he can avoid it. For some peculiar reason the motion of an electrical car nauseates him, and, if persisted in, produces the same disastrous effect as a voyage on average transatlantic travelers.

Mr. Widener once made a brave attempt to conquer this feeling.

In company with his partner, William L. Elkins, he got on a suburban car at his country home, in Elkins, determined to stick it out until he had reached his office in Philadelphia. It happens that, by trolley, Mr. Widener's office is just twelve miles distant from his residence. The car, according to Mr. Elkins, who frequently tells the story, had scarcely got started on the first mile, when he noticed that his friend was beginning to look white about the lips and shifted uneasily in his seat.

"What's the matter?" asked Mr. Elkins.

"O-h-h, no-nothing," said Mr. Widener.

"A few minutes later," says Mr. Elkins, "Peter clapped a hand over his mouth and rushed wildly for the door. The conductor, taking in the situation, wildly signaled the motorman, who, thinking someone had jumped from the car, suddenly stopped it, with the result that Peter was thrown into my arms. Tenderly I helped him to the ground, and, some time after he had found his legs, he said to me, plaintively:

"'Bill, why can't a man, when he's able to buy up a trolley system, enjoy a ride on it, too?'"

It is needless to add that Mr. Widener hasn't tried a second time to reach his office by trolley.

Flowers Are W. L. Elkins' Hobby.

Mr. Elkins experiences no discomfort in a trolley car, but he is miserable when his valet forgets to place a flaming red carnation or an orchid of the same color in his coat lapel every morning. It is said that such an untoward event has not happened since a certain day, several years ago, when a new valet inadvertently forgot this most important duty, with disastrous results to himself.

By reason of this hobby Mr. Elkins is a marked man whenever he walks Philadelphia's streets, and many a promoter, unable to gain entrance into the financier's private office, has waited for him at the foot of the elevator, spotted him by the flower, and importuned him in public to take up with this scheme or that.

Mr. Elkins' passion for these two flowers in particular, and all flowers in general, is so strong that at his beautiful country home in Elkins—a picturesque Philadelphia suburb which bears his name and has been developed by him—he has no less than a dozen big greenhouses filled with all sorts of blooming plants. His favorite flower for his dinner table is the American Beauty rose, and costly vases filled with selected buds are always to be found in the great dining room.

Charles M. Schwab, as a musician, is not very well known to the world at large, but among his intimate associates the president of the United States Steel corporation is considered a singer and a pianist of no mean ability.

Mr. Schwab, as a boy in Loretto, the little Pennsylvania mountain town from which he went into the world to make his fortune, was taught music by the Sisters of Mercy, who have a convent at that place. For years he sang in the church choir, and when he went down to Braddock to work in the steel mills his voice aided him in forming new acquaintances readily.

The story is frequently told in Braddock that his accomplishment was, in large measure, responsible for Schwab's gaining the good will of Andrew Carnegie. Be that as it may, this is what Braddock folks say.

It seems that while Schwab was still in a very minor position in the mill his fellow workers, knowing his ability as a singer, asked him to sing at a certain social gathering of the mill employes. Schwab consented, and, at the appointed hour, appeared clad in Highland costume and sang a typical Scottish song. He was just in the midst of it, and the audience was giving him close attention, when the door leading into the room opened and—lo and behold—who should the unexpected newcomer be but Andrew Carnegie himself. It is said that Mr. Carnegie enjoyed both the song and the singer's evident confusion, and it is further said that the iron master, who had already heard something of Schwab, was led to inquire further about his commercial abilities, with the result that he was given wider and wider opportunities.

Mr. Schwab particularly delights in indulging in his love of music when at his summer home in Loretto. He plays on the piano many times a day, and those of his former playmates now remaining in the town of their boyhood believe that there is no pianist alive who can equal "Charlie" Schwab in playing "ragtime."

Carnegie's Admiration of Tall Men.

Mr. Carnegie likes to talk to tall men. Pittsburg friends say that they have known him to deliberately scrape up acquaintance with representatives of the six-feet-and-over class for no other season in the world than to ask them how they managed to grow tall. Mr. Carnegie has never got over his boyhood ambition to be a big man, physically. He once said to a friend apropos of this disappointment:

"People tell me I'm a big man. But I'm not as big as I'd like to be. Look at me."

George Gould's Charity Basket.

Mr. and Mrs. George J. Gould coming out from Georgian Court on a cold winter's day to distribute charity from a big and bulging hamper to needy residents of Lakewood and thereabouts is a far from uncommon sight.

Mr. and Mrs. Gould believe in personally relieving any suffering that may be within the shadow of their magnificent country seat in the pines, and, as a result, any person in Lakewood who gets into difficulty is now accustomed to look for aid from the Goulds.

Residents of Lakewood say that this winter the Goulds have supplied many tons of fuel to poor families, Mr. Gould frequently superintending its delivery.

"If there is a single case of unrelieved destitution in this township," said a prominent citizen of the resort recently, "it is because the Goulds have not heard of it. And if any one will be good enough to tell them of it, in less than an hour's time we'll see them making for the place with a big basket occupying the better part of their trap.

"Mr. Gould has told me that nothing gives him so much pleasure as to help a deserving neighbor, and he is so modest and unostentatious and diplomatic about it that the person helped never feels as if he were a dependent."

Ex-Speaker Reed's Elephant.

Thomas Brackett Reed never read the things printed about him with very much attention. He was intensely interested, though, in cartoons which took up him or his schemes. He used to preserve caricatures of himself, and the first in which he figured had a place of honor in his library, framed, much to the distress of Mrs. Reed, who could not bear to look at it. It was printed early in the '70s.

Reed's queerest fad was a grotesque statuette of an elephant about six inches high. Whenever he was puzzled, or when he had the blues—and even he had them sometimes—it was his wont to stand and contemplate his little elephant in all its ugly grotesque humorousness, and thus he wrought out many a problem, and more than once wooed back the sunshine that had temporarily disappeared.

The late C. L. Magee, the multi-millionaire of Pittsburg, would never live in any other than a frame house.

"A frame house was good enough for me to be born in," he always told his friends, when they asked him why he didn't build a modern residence, "and in a frame house I shall live until I die."

PREVENTS FIRES IN SHAFTS

Invention of an Omaha Man to Be Applied to Elevators.

DEVICE THAT MEANS MUCH TO OWNERS

System of Traps that Will Close the Elevator Shafts at Each Floor and Stop Spread of Flames.

Great loss of life and destruction of property in hotel and other buildings by reason of fire spreading in the structures through the elevator shafts have caused two Omaha men to invent an automatic elevator shaft system of dampers that is intended to furnish thorough protection with entire convenience. The principal patent papers were received a few days ago, and a thorough test of a full-sized apparatus will be made probably in the course of a few weeks. If the device is found satisfactory the organization of a company and the establishment of a manufacturing plant in Omaha may follow.

The inventors are Assistant City Engineer George W. Craig and his brother, James A. Craig, who is an assistant superintendent for the Barber Asphalt company. The original idea and main features of the device are James A. Craig's, while the assistant city engineer perfected many of the mechanical details. In the patent, which is issued jointly to both, James A. Craig is given the benefit of being the inventor. He was formerly a machinist, and it was while repairing elevators in this capacity that the necessity for better means to stop the progress of flames in shafts was brought to his notice in a striking manner.

Experience Suggests Idea.

He was standing at the foot of a shaft making a memorandum on a sheet of paper, which by the force of the draft was blown out of his hand and upward to the top of the shaft. "Great Scott!" he ejaculated, "what a place for a fire." This was several years ago and the finished invention is the result of hard study and practical experience in the meantime. Both the Craigs feel very sanguine of its success, though the possibilities of the invention have been demonstrated as yet only by small models.

There are few apparatus of this nature on the market and none of them resemble that of the Craigs'. About the only one that is practical is the "flap-door" system, which consists of a trap on a hinge in the shaft at each floor. They work independently and from their limited use would seem to be hardly satisfactory.

The Craig invention provides a separate plate or trap for each floor, all of the traps when not in use being confined at the top of the shaft by a set of holding blocks, or clutches, which are operated by an endless cable, running down the side of the elevator shaft to the bottom. The traps are made of a framework of steel covered by asbestos. They are raised on the roof of the elevator and lowered automatically by their own weight, controlled by a governor. The simple act of pulling the cable releases the entire set of drops, which descend instantly and provide an absolute damper on every floor within ten seconds.

Each Floor Protected.

Each floor has its own particular trap, the plates being arrested, floor by floor, by an ingenious combination of slots and lugs. Around the base of each floor in the shaft are certain iron projections, over which the traps for the floors below pass, while the trap for its particular floor is caught by the lugs. The principle is the same as that used in the Yale lock, and the number of combinations that can be made, and floors thus provided for, is endless. Guide blocks on the traps prevent them from going awry on their sudden descent down the shaft.

It is intended as a general thing to have the device operated manually by a simple pull of the cable when a fire breaks out, but arrangements are made for the automatic dropping of the traps in case of a sudden blaze or a fire by night, when the dampers have been left at the top of the shaft. What is known as the fusable link system does this. Wires with links of soft metal are placed around the ceilings of each room. A fire will melt and separate the links, permitting a weight restrained by the taut wire to drop on the cable, which in turn releases the clutches above and the dampers fall. Should the elevator be at any point in the shaft, it will be sent downward, also, automatically and without delay.

During the day the dampers are to rest secure at the top of the shaft, there being no indication of their presence. The apparatus can be fitted to any kind of a freight or passenger elevator and is comparatively cheap, the expense being estimated at about $600 for a five or six-story building, or about $100 for each floor.

Good Thing for Firemen.

"Provided the device works as it's inventors claim it will, there is no doubt but that it will prove extremely valuable and save great losses of life and property," said Fire Chief Salter. "Elevator shafts are the best aids that fire has in large buildings that otherwise are nearly fireproof. Many of the biggest fires of late years could have been prevented had the flames been confined to a single floor or two until the firemen arrived. Then if the shaft is protected by a covering on each floor, a great deal of the danger to firemen is eliminated. Many have been hurt and killed while groping their way about in the smoke near the scuttle holes."

Should the fire be on the fifth floor, for example, the elevator may be run to and from the landings below, thus assisting in clearing the building of people. Stock may be saved from flooding by the dampers and altogether there are many points in favor of the invention if it can be made to work in actual practice.

Most of the men who make a study of fighting fires who have seen the model say that the invention should be a success. Insurance agents declare that if practicable it will mean a considerable reduction in rates where used, as exposed elevator shafts are now the greatest menace in many large wholesale, manufacturing and office buildings. As an instance, it is quoted that the plant of Armour & Co., at South Omaha, has a total of seventeen elevators.

The mechanical construction is the very simplest throughout and it is declared that there is nothing to get out of order. At the present time patents are pending for certain small perfections, but the inventors are preparing to go ahead and make practical use of their apparatus, which they say will be creating a demand in the market soon.

Not Then.

There's many a slip
'Twixt the cup and the lip,
Perhaps so.
But not when it's twenty-year rye
That gladdens the sight of your eye
And makes you ecstatic'ly sigh,
Shucks, no!
Not when it's twenty-year rye.
—New York Evening Sun.

Gossip of an Old Minstrel

Dave Reed the Veteran of His Class.

The oldest living minstrel who is still before the public is Dave Reed. He is now in his 73d year and has been on the stage almost constantly since he was 10. Despite his long career he is still vigorous. He delights in telling of his early experiences.

"It makes me think that I am getting very old, judging from the changes that have been made in the profession since I first started out," said Mr. Reed to a New York Sun reporter. "Although so-called minstrelsy still has a say on the stage, it will never be the same to me. In fact, since Dan Bryant died it has been on the decline.

"I got my first encouragement from my brother John, who kept an oyster and chop house and cafe on Broadway, next door to Thorpe's museum, which was between Grand and Howard streets. This was where all the stage drivers stopped to water their horses. John was a clever dancer, and he would make me go through a number of steps in the morning. I became proficient, and in a little while I was able to dance as well as he.

"Not far from our home was a dock where all the boats carrying fruit tied up. The boys used to long for some of the fruit. One day one of my pals approached the man in charge of an apple boat and said:

"'Mister, if you give us each an apple my friend, Dave Reed, will dance for you.'

"'All right,' said the man, and I danced until my feet were sore.

"The fellow was so pleased with the exhibition that he gave us each a red, juicy apple, and the following day he got me an engagement at Thorpe's. I organized a sort of minstrel show, in which there were three other lads about my own age. Only one of them is alive today. He is John Kennedy, familiarly known as 'Pop,' and is employed at Tony Pastor's theater as door and ticket tender. We each received $1 a week. I sang and danced and got along fairly well.

"After my engagement at Thorpe's I went with a man named Kephard. I was making excellent progress and in 1844, when I was 14, I was considered a pretty good performer.

"Most of the bone players then used the ribs of beef for their instruments. But after several weeks of service the bones would wear off almost to the marrow and consequently lose their intonation and sound. I then conceived the idea of using wooden clappers. They were a success and other minstrels after that took them up.

"My next engagement was at the Pelmore Opera house, at the corner of Chambers street and Broadway. The theater was run by two newspaper men named George Woolridge and John Austin, who owned and edited two dailies called the Whip and Flash. Messrs. Woolridge and Austin gave a minstrel show composed of six people. I played the triangle and sang and danced. I got $6 a week and thought I was doing very well.

"After a brief stay there I joined a troupe managed by Matthew T. Brennan, who afterward became captain of police, judge and comptroller of New York. Brennan leased Monroe hall, at the corner of Pearl and Center streets. I stayed there for three years. It was here that I introduced the double bone act. That is to say, I used a pair of bones in each hand. Then I juggled them, first throwing them from one hand to the other, then under my feet and into the air. I was also the first to give imitations of horses running, drum beating, etc. Doing this gave me the reputation of being the best bone player in the country.

"I became a member of Bryant's Minstrels later, and it was during my connection with the company that I introduced the neat song and dance act which is now a part of vaudeville. It was in an accidental way that I came to do this.

"Dan Bryant, who left the show to go to England to witness the Heenan and Sayers fight, returned with a copy of the song 'Sally Come Up, Sally Come Down.' He had heard an English music hall singer named McIlance render it and thought that it would be a good number for his show.

"After using it as an end song for a few nights he cut it out because it did not go. I got hold of the ditty and learned it.

"Formerly minstrels used to dress up in grotesque fashion. They wore big shoes, dilapidated trousers and blackened their faces, exposing a big pair of red lips and a wide, cavernous mouth. I thought that the reverse of this would be the novelty, so I made up with regulation shoes, clean shirt and white duck trousers. I sang the song and after the chorus came the dance, the music of which was jingling and extremely catchy. Well, it was a big go and the other fellows immediately followed suit.

"The theater now known as Tony Pastor's was built expressly for Dan by the Tammany Hall folks. I played the wench to Bryant's male darkey and we introduced the song, 'Shoo Fly, Don't Bother Me.' I got the idea of using the song by hearing Delehanty and Hengler. It was part of their act. Delehanty and Hengler were the finest dance team in the business then, but they did not use the song in the way we did. It was not long before we had them all coming to hear us sing 'Shoo Fly, Don't Bother Me,' and we sang it for 400 nights throughout the country. That's a longer time than any song can live nowadays, I'm sure.

"After Bryant's death the old-fashioned minstrel show began to decline. Dan's death put a damper on the entertainment and the people stayed away. They were lonesome for their old favorite, it seemed.

"About this time my family began to grow, and in company with my wife, daughter and son I went into vaudeville, where I have been ever since. Al Sheldon wrote a sketch for me and dubbed us the 'Reed Birds,' a name which has stuck to us ever since. I have often thought of the old days and wished that the boys were back in the fold once more. But they are gone and minstrelsy, real old, good minstrelsy, the kind which our fathers and mothers used to like, I'm sorry to say, is dead."