About Plays, Players and Playhouses

IF NOTHING else had happened at the Omaha theaters during the week, the triumph won by Miss Elliott and Mr. Ingraham at the Horwood in "The Devil" would have been sufficient to make it memorable. These two have lifted themselves above the level and have proven their right to be enrolled in the glorious company of those who possess ability of unusual order. After all, genius has been well defined as "an infinite capacity for hard work and taking pains." The success registered by Miss Elliott and Mr. Ingraham did not come as an especial surprise to those who know them well, for in all their work they have shown the capacity that enabled them to seize the opportunity offered by the Molnar play for the exhibition of histrionic ability above the average and to display the real talent of the actor. This consists not only in conception of a part in all its many aspects, but of conveying that impression across the footlights, and making the individual sitting there feel and know the same impression and realize its truth. And this was most successfully done by this pair of wonderfully clever actors.

In the cast George Arliss is set up as the paragon af all the host of Devils sprung upon the theater since the play was first produced. Arliss is well known in Omaha, for his work with Mrs. Fiske and in other companies, and doubtless deserves all the encomiums he has had heaped upon him by all sorts of critics and reviewers. The entire vocabulary has been ransacked for adjectives wherewith to highten the praise of his work, and he still reigns, the supreme Devil of all the Devils in and around New York. Comparison is, of course, only possible, by trying to conceive what Arliss would do with the part in the light of what he has done in other roles, and such comparison leads almost certainly to the conclusion that whatever has been said in praise of Arliss may also be said with equal force of Ingraham. It is hard to think that any man, no matter how talented, could do more with the role than has been accomplished right here. Mr. Ingraham is possessed of the imagination to outline the character, and the force to thoughtfully present it, so that it comes strong and true in its every detail, and stands a fine example of the creative art of the actor. He abandons all thought of the grotesque, and equally the idea that the Devil is especially malevolent. In his portrayal, the Devil becomes a man of gracious mien and benevolent aspect, with the polished address of a man of long experience and much knowledge of the world. His manner is suave and gently insinuating. He shows neither horns nor hoof, nor tail. It is Lucifer, the fallen angel, and not Auld Clootie, and the personification is most skillfully done. With a vigor and dash that is impelling and compelling, Mr. Ingraham sets his Devil to work to undo the lives of two people. He thoroughly embodies the thought that it is the inherent evil in man that is at work, and his presence is really the materialization of the thoughts of his victims. He persistently plays on this theme, and never allows it to escape from the view of the fascinated auditor. The details of his performance are but a part of the thoroughness of his grasp of the possibilities of the role. A face that is now a mere mask, and again is lighted up with an evil smile of triumph; a laugh that is without sound or mirth; a sneer that is sardonic, then devilish, then tantalizing; a voice that is wonderfully caressing at times, gently goading at others, and again cold and hard as a file; speaking the words with perfection of emphasis and inflection, and suiting always the action to the word, the Devil of Mr. Ingraham moves through the play and dominates its course just as the Devil of theology has moved through the world from the very beginning and wrought his will on frail mankind. It is a truly wonderful piece of work, and Mr. Ingraham more than merits the warm compliments he has received during the week.

In other "Devils" little or nothing is heard of the woman. The Devil completely dominates the action, and of the woman comparatively little account is taken. But in the Burwood "Devil" Miss Elliott saw a chance equal to that of Mr. Ingraham's, and she takes it quite as well. By her efforts to make Madame Hoffman appear something like human, she has raised the part from secondary importance, and set it along side that of the lead. It is not a welcome undertaking to portray the character of a woman who is slipping away from the right, and apparently without resisting. But to this Miss Elliot sets herself as earnestly as does Ingraham to his realization of the Devil, and she makes the picture just as complete. It is not that of a weak woman; Madame Hoffman is a woman of character as well as of passion, and she fights against the influence that sways her to her fall. Alltrough the play and up to the final moment of surrender this struggle between desire and duty is made the dominant note of the role. One of the finest touches in the whole performance is given in a scene in the second act, when Madame Hoffman rounds on the Devil, her whole nature fired with furious indignation at his suggestion. It is the last stand of Duty, and the proud poise of her head, the tense attitude of the body, the vehemence of the words she utters, all show the abhorrence of the woman for the serpent's proposal. But the Devil knows his ground, and holds it, and she confronts him in her virtuous anger, he smiles—not a leer, but a smile in which chimes all the wisdom of the world, and her resolution dies away, her muscles relax, her head drops, and the battle is over. The Devil has won, and the Woman is again about to reach out and pluck the Fruit of the Tree of Knowledge and partake thereof. From that moment she is in his power. Thence the way is easy and the pace is swift, but it is the way of a mortal seeking happiness, of one mate going to another. And all this is done with a delicacy that is charming in its effect. The creation of the role with such vividness is but another evidence of the excellent qualifications of Miss Elliot as an exponent of the actor's art, and her fidelity to its canons.

As to the play itself, there can be little difference of opinion. It is of the type that has been denounced again and again. Its philosophy is entirely at variance with the general thought of the American people. As a piece of skillful dramatic construction it stands very high, and as a literary work will probably take eminent rank, but as a lesson to humanity it is without force, if it teaches any lesson at all. Its cynicisms are those of the worldly wise, devoid of reverence for the things most dear to man. It scoffs at womanly honor and manly responsibility. It proposes profligacy as the ultimate mode of life and hoots with derision at the thought of a steady, sober, purposeful existence. Herr Molnar is one of that circle of decadents who are shedding a false luster over European literature at the present moment, and his thought is but the reflex of a phase of life that may exist abroad, but is not understood in America. It is possible, and even probable, that in the older countries woman stands in her relation to man as a creature for his pleasure or necessity. This is happily untrue under our civilization. Over here, woman is man's companion. She stands by his side through all his life an equal partner with him in all his undertakings. If ever this condition is altered, it is because the man willingly sets woman upon a plane higher than himself and devotes his efforts to provide that she shall be unmolested in her exaltation. The European habit of scoffing at the American man for his devotion to his womankind will probably not be altered by anything that is here said, but it is to the credit of the American man that he has so far given no heed to the scoffers, and it is to the honor of the American woman that she has so far deserved the deference paid her by the American man. That "The Devil" has been able to attract the attention it has so far received may be ascribed entirely by curiosity. It certainly does not reflect any serious intention of the Americans to abandon in any way their present standard of living, or to alter the very pleasant and reasonable relations that now exist between the man and the woman.

The accomplishment of the actors in presenting this play with such admirable precision and effect is all the more remarkable when it is considered that the manuscript was in the hands of the players not earlier than Monday morning and that during the short time of preparation for its presentation they were required to give ten performances of another play. The perfection attained under these conditions is well nigh incredible.

Another notable play given in Omaha during the week was "Paid in Full," presented at the Boyd. This is a simple story of American life and in its general outline strongly supports the assertion that the American man honors the American woman above all earthly things. The character of Joe Brooks is one conceivable, but not at all common. Such curs as he do exist, but they are few and far between; while men like Captain Williams and Jimsie Smith are so numerous along the ways of life in this country that they attract no attention whatever. The crux in this play is merely a strong man's unwavering respect for a good woman, and Mr. Walter has made it very plain that a woman needs only the armor of her womanhood to be safe at all times and under all circumstances with an American man. The sociological problem offered by the play is equally simple. It merely teaches that happiness cannot be purchased, that success comes only by hard work, and that it is a mistake to undertake to supply lack of dessert by envious disconient. The drama has been successful wherever it has been seen because of its deep humanity. Some regret is felt in recording at this time the fact that the play proved a failure in London. It was warmly received by the critics of the metropolitan press, who gave it enthusiastic commendation, but the British public would have none of it. It presents a phase of life that is not comprehended on that side of the water and merely adds to the long list of similar plays which might be cited in support of the general proposition that the B. P. does not care a rap how Americans live now or at any other time.

PLANS FOR THE NEW THEATER

H. Winthrop Ames Tells What it Will and Will Not Do.

NEW YORK, Oct. 10.—H. Winthrop Ames, the recently appointed director of the New theater, suggests in appearance the young New Englander with a touch of the Londoner—the best of both. To his new work he has brought not only a great deal of enthusiasm and hope, but considerable experience as well.

He is a Harvard man of the class of 1896. While in college he limited his dramatic aspirations to a membership in the famous Hasty Pudding. After leaving Harvard he connected himself with the Castle Square Theater company of Boston for the sole purpose, as he dramatically expressed it in pure Bostonese, of settling on to his job, which in his case meant a thorough working knowledge of the intricacies of the theater from the box office to the cosmetic corner.

So interested did Mr. Ames become in the stock company idea that he had just purchased a plot of ground in Boston with the purpose of building a theater according to his own ideas and putting in a stock company of his own selection to produce plays that he believed the public wanted to see presented in that way when the summons came to hang up his plan for the present and in lieu of it take over the directorship of the New theater in collaboration with Lee Shubert and John Corbin.

"The founders of the New theater," Mr. Ames went on, "are active managers in the sense that they have outlined the plan and scope of the New theater, while they have tactfully eliminated themselves in regard to the thousand and one details of the project. The founders are J. J. Astor, George F. Baker, Edmund L. Bayles, Cortlandt Field Bishop, August Belmont, Paul D. Cravath, William B. C. Field, H. C. Frick, George J. Gould, Eliot Gregory, Archer M. Huntington, James H. Hyde, Otto H. Kahn, W. deL. Kountze, Clarence H. Mackay, J. P. Morgan, James Stillman, H. McK. Gwombly, R. B. Van Cortlandt, Cornelius Vanderbilt, W. K. Vanderbilt, Henry Walters, H. P. Whitney, M. Orme Wilson and H. W. Winthrop.

"There is an impression quite prevalent, I find, that these gentlemen have banded themselves together to engage in a sort of wildcat scheme without really knowing what it is all about; that they were merely rich men seeking to do something philanthropic without any definite idea as to what they wanted or what they could do. The contrary is the truth.

"Before the public knew anything at all about the New theater enterprise the founders had very distinct impressions of what they intended to have and what they could accomplish. They did have a splendid purpose and were actuated by philanthropic sentiment and municipal pride. They saw no reason why New York should not have a theater that would be representative of it in every sense of the word and they went to work in the most businesslike way to organize to that end.

"The New theater may turn out to be as good as they hope and expect or it may not; it is an early day to prophesy, but their part in it cannot be too highly appreciated. They are willing to put money in without exacting interest so that the enterprise might be relieved of the bugbear that has handicapped art in this direction always—the necessity of making profits. If it had not been for their unexampled generosity we would not have got to the point of experimenting, let alone anything else.

"In line with this public misapprehension is that which regards the New theater as a subsidized theater, of which there are so many in Europe, notably the Comedie Francaise in Paris and the Hofburg in Vienna. There is a very material difference.

"A subsidized theater has no fear of unpaid bills. We will have such a fear, for we are expected to make good, and if we do not the New theater enterprise will have proved a failure. We are relieved of the necessity of making profits, but we must pay our way.

"If, as we hope, we can get good American plays, plays that come up to the required standard, and find that they are wanted by the theater-going public, the weight of our combined approval as directors will be along that lead, but the standard is to be high.

"The chief novelty of the New theater enterprise is the repertory system, in distinction to the long runs and in consequence the limited number of roles that a leading character has a chance to play in a season. We intend to have frequent changes of bill, perhaps three a week. This will, in addition to its other merits, have that of affording the opportunity for the limited audience to see occasionally plays which from the point of view of the box office are not a success.

"We expect to have a large stock company, perhaps forty active members, capable of playing a repertoire. I am not sure as to the number in the European theaters but I think there is about that number at the Comedie and at the Vienna Hofburg. This will give us ample material to draw on for every play in the schedule.

"Many of the stars are playing along certain lines, owing to their popularity in those roles, and the astute management which keeps them in paying parts carefully selected to display their characteristics. Many of these are really more versatile than the public imagines, but they do not get a chance to show this quality. Others have been more fortunate.

"By the repertoire system the actor will have more time to himself, certainly he will be free one night a week, which is, I believe, a very good thing for the acting. No one who is overworked can give his best temperamentally, and to avoid overwork is going to be one of our mottoes.

"The stock company not only gives a star an opportunity to show his versatility, but it develops it in every member of the cast, however unimportant. That is what made those old companies so wonderful, the continually changing bill and the wide range in the repertoire, the man who played a leading part one night coming on as a footman the next. The old Lyceum company in New York I believe was the last of the famous stock companies here, which included Daly's, Palmer's, Wallack's, and which furnished methods and manners which are still used as standards all over the country."

"Another impression of which it may be well to disabuse the public mind is that the New theater is to make a specialty of advanced plays. I do not call them problem plays, for that word 'problem' always strikes me as being rather inadequate. I think 'advanced' is a better term.

"I am really tired of the Ibsen questions in regard to the New theater, but I suppose I cannot ignore the fact that his plays will be given their proper place in the repertoire, but no more, and that place is not yet determined. We expect to produce every kind of a play from the classic to melodrama. If any preference is shown it will be to the native product, the American play, depicting our own national and social life—the best field for the playwright and the most prolific of all the elements which go to make a fine play.

"Are the stars to get a percentage of the box office receipts?"

"I believe the salary arrangement will be the only one, but I can say that the salaries will be generous enough to balance the profit of the other arrangement. At any rate we do not anticipate any refusals on that ground.

"The plays submitted to the New theater will be read by the committee composed of Mr. Shubert, Mr. Corbin and myself, with other members who are still to be selected. From my own experience I have never found that the complaint of the unknown playwright that it was impossible to get a play read had any real foundation in fact. Managers are too anxious to get good plays to take any chances of losing one. Certainly the New theater management will welcome the opportunity of reading them."

Asked if the stock company idea is opposed to that of the syndicate, Mr. Ames permits himself a vigorous shake of the head. Not at all, he says immediately.

"Personally," he says "I approve of the work the syndicate has done and the good it has accomplished. I don't believe it has really been adequately appreciated. You take, for example, a syndicate that has a chain of theaters though the country. Supposing it wants to produce a play called 'Woodstock' in Kansas City.

"It is a good play, and has, we will say, had a marked success in New York with some one—well, Mr. John Drew, in the leading role. The consequence is that it plays to capacity. If it were not for the fact that it had been associated with the star's name it would fall perfectly flat.

"That is the reason that the syndicate system and the star system have gone hand in hand, and it has been a great thing for the people at large, giving them opoprtunities to see plays they could not otherwise enjoy. It has formed a critical, appreciative audience through the country, who have seen and studied the very best in stage setting as well as acting.

"The theater building is under way, with two stories complete. It is located on Central Park west, covering the entire block between Sixty-second and Sixty-third streets. By the time it is completed the criticism that it is too far uptown will not be heard any more, for everything is coming our way, and already there are two theaters in our immediate neighborhood.

"The theater is to cost $2,000,000, which includes the price of the land, and is an outside estimate. The architects are Carrere & Hastings, the architects of the new library. There have been a number of plans suggested for the decorations, some of these favoring a lot of mural work, as in so many of the new theaters, others approving the simple, monumental style, with rich draperies to give warmth. I think that idea is excellent and have seen it followed out in some of the European playhouses with good effect.

"The theater will seat, including boxes and galleries, approximately 1,800; the depth of the theater from the curtain line to the rear of the orchestra is the same as the Empire, and, as a standard of comparison, the Metropolitan Opera house seats 3,200. I think the theater is just the right size.

"All the newest devices in stage setting and lighting will be used. In going about and comparing places and methods I am convinced that the Germans lead the world in this branch of work and that Berlin is the center of radical improvements.

"The name? No other than the New theater has been seriously suggested. I have heard it said that that name is lacking in imagination and I rather agree with that point of view, but we have no better—as yet."

TO TRY HER LUCK AGAIN

American Hindoo Dancer to Appear at Series of Matinees in London.

LONDON, Oct. 10.—(Special Correspondence.)—Ruth St. Denis, who some years ago created considerable sensation on the Proctor circuit in the United States and later at private matinees at the Hudson theater, New York, in her bare-foot Indian dances, will very shortly open the Scala theater, London, with a series, including her old dances and some new ones which she has never yet performed in public. Miss St. Denis came to England soon after her appearance in New York, and danced at the Waldorf theater in a series of matinees, but, as in the case of Isadora Duncan on the occasion of that dancer's first appearance in London, her art was not appreciated. The recent success of Maud Allan at the Palace theater, however, has emboldened Miss St. Denis to another effort to attract the illusive London amusement hunter.

While "Paid in Full," Eugene Walter's strong drama, has been unanimously praised by the English critics, it has not met with the financial success that should follow such recommendation and it has been withdrawn. Some observers see in this circumstance an added proof of the so-called prejudice against transatlantic drama in England. One feature of the play which did not please the London theatergoers was its ending. The English public pays for a cheerful ending and refuses to be satisfied with anything else. If the despicable husband had been shot, run over, or committed suicide, and left the way open for his unfortunate wife to marry her faithful admirer, it would undoubtedly have made a big difference in the receipts at the Aldwych theater.

So well does a dramatist like Pinero understand this attitude of the British public that a few years ago he deliberately changed the ending of "The Profligate" in order that the public should have what it wanted. In the dramatization of Kipling's "The Light that Failed" the playwright responsible for it gave the great B. P. a happy ending which is not to be found in the author's novel.

Although the season has but just opened in London, it has already been marked by the triumph of one American actor. Richard Golden has made a distinct hit in the play called "The Old Firm," but because of a change of lessees in the Queen's theater, in which it has been running, the play will have to be withdrawn almost immediately to make way for the production of "The Belle of Brittany," a new musical comedy. An effort is being made to transfer Golden and the play to the Royalty to continue its undoubtedly popular run. Golden, I understand, is so pleased with his English reception that he has refused a recent offer from the United States and has ordered his house there to be sold, with the intention of more or less permanently residing in England.

One of the most interesting pieces of news I have heard for some time is to the effect that after Beerbohm Tree's gorgeous production of a new dramatic version of "Faust" has run its race, he will produce "Macbeth," and that associated with him in the staging of it will be Gordon Craig, son of Ellen Terry. Craig, who makes his headquarters in Florence, has, as you are no doubt aware, revolutionary opinions on stage setting. During his mother's season at the Imperial theater, London, his keen sense of color, stage lighting and realistic effects made the productions notable. Since then he has assisted Duse in several productions and has considerably aired his opinions in a magazine under his direction called "The Mask," printed in English in Florence.

He is a picturesque character both in appearance and mind. He travels about in the public streets very much like Isadora Duncan appears on the public stage. In Florence he is a source of no little amusement to not only visitors who run across him in the street, but to the native children as well.

Less than three [illegible]ence H. B. Irving will open the Shaftesbury theater with a revival of "The Lyons Mail." One of the signs of the times is the remarkable advance of this son of Sir Henry Irving in his art during the last few years. In "Hamlet," and a little less so in "The Bells," which were so closely associated with the genius of his father, his improvement has been most marked.

Jerome K. Jerome threatens to become almost as prolific as a dramatist as is Somerset Maugham at the present moment. His "Passing of the Third Floor Back," which Forbes Robertson and Gertrude Elliott are producing to crowded houses at the St. James', is to be followed by his "Fanny and the Servant Problem," which Charles Frohman is to produce, and in which Fannie Ward is to make her reappearance in London. London theatergoers expect great things from Miss Ward when she gets a really good show that will give her an opportunity of exploiting to the full her undoubted dramatic talents. Jerome's newest play is based on the story of a music hall artist who, having married into the ranks of the nobility, discovers herself in the difficult position of presiding over a household of no less than twenty-three domestics. The ruses she employs to elude the pitfalls and keep her real ignorance a secret from the servants and the relatives and friends of her husband develop many amusing situations.

In a series of articles by well known celebrities appearing in an English weekly under the head "Critics' Worst Blunders," R. G. Knowles, who is described as the most popular comedian that America has ever sent to England, tells an amusing story of his reception upon his first visit. Knowles is now a topnotcher drawing between $500 and $750 a week for his inimitable drolleries.

"When I first came to England," says Knowles in his contribution, "a certain reviewer said that I was so bad that the Trocadero management (where I opened) would keep me four weeks because they had to, but after that I should never be heard of again in London. They added that I would undoubtedly utilize that period to steal enough material from the British comedians to go back to America and live the rest of my life on their brains. Another journal, the name of which I have forgotten, said that there was not another 'patter merchant' in Great Britain who could not give me 19½ yards in 120 and beat me a yard in the remaining yard and a half."

Knowles' triumph in England was all the more remarkable because he has succeeded as has no other comedian in pleasing practically all classes of music hall audiences. He is just as big a favorite at the Palace, London, where the best of English society is to be found, as he is at the Tivoli, a resort beloved of the cockneys.

JOHN AVA CARPENTER.

Gossip from Stageland.

"Little Nemo," Klaw & Erlander's newest offering, which was produced for the first time at the Forrest theater, Philadelphia, last week, will go into their own theater in New York, the New Amsterdam, October 29. The book is by Harry B. Smith. Victor Herbert has written the music in his best vein.

Nothing funnier has been heard on the stage in a long time than Joseph Cawthorn's explanation of his capture of a whiffenpoof, Harry Kelly chase of the montimaniack, or Billy B. Van's taming of a peninsula. Assisting Nemo, who is portrayed on the stage by Master Gabriel, there are Flip, played by Billy B. Van; the Little Princess, played by Aimee Ehrlich; Joseph Cawthorn as Dr. Pill, and Harry Kelly as the Dancing Missionary, to mention only a few of the clever cast.

Paul Armstrong has completed for Klaw & Erlanger the big naval play, "In Time of Peace," which will be produced by that firm in a few weeks.

McIntyre and Heath, who are now playing a brief engagement in vaudeville, will appear shortly in "The Steeplechasers," under the management of Klaw & Erlanger.

An important theatrical event occurred at the Studebaker theater, Chicago, Monday evening, when Fritzi Scheff and the Dillingham company gave the first performance of the new American comic opera, "The Prima Donna." This was the first time Madame Scheff has appeared in a first night performance in the west. Messrs. Blossom and Herbert have outdone themselves in their latest effort, opera, "The Prima Donna." This was the and interesting, the humor is compelling and the play has a definite and coherent plot. Mr. Herbert's music was described as the most fascinating as well as the most musicianly work he has ever done. The whole play was received most warmly and the usual first night chilliness was crowded to the background by ovation after ovation for the dainty Fritzi Scheff and her unusually capable company. Mr. Dillingham has provided the most sumptuous stage investiture for "The Prima Donna" he has ever given Madame Scheff.

Louise Gunning has formed an ambitious plan for a choral singing society, recruited primarily from the young women and men in the choruses of the Shubert musical productions in New York City. Miss Gunning herself began at the bottom of the ladder, and she thinks that a little genuine musical training of this sort would give many of the young people a start in the right direction. Miss Gunning expects to put her scheme into operation through the co-operation of the Messrs. Shubert, who are anxious to aid any project that will discover new talent and improve the quality of singing choruses for Shubert musical comedies.

"My idea is to give the girls a chance to learn the fine points of choral singing," said Miss Gunning, explaining her project. "At the same time it will be an opportunity for the girls who have real singing voices to distinguish themselves and do some solo work. The Shuberts have promised that if I can get some fifty girls and men interested in the singing society they will furnish a competent director to take charge of the rehearsals and also to direct the occasional public performances on Sunday nights. After some weeks or months, I think, it might be possible for the Shubert Singing society, as the club will be called, to offer a complete oratorio. I am sure that some of the principals in the Shubert musical organizations would be glad to sing the leading roles, and I would, myself, be a candidate for the position of solo soprano. The proceeds of the performance, to be given on a Sunday night at one of the Shubert houses, could be devoted to one of the theatrical relief societies, which are now all in need of money."

"The Devil."

Robbed of odors of the brimstone pit,
His hoofs and horns and sting all laid aside
As useless masquerading, only fit
To frighten children; laughing, glaring eyed.

This new relentless, cynic devil walks
Along the glittering social ways of men;
First, as the polished gentleman he talks,
And leads his victims suavely on and then—

Of sudden he the mastery assumes—
The iron mast'ry of remorseless fate—
Before the victim's eyes the vision looms
Of yawning midnight pits, too late! too late!

Molnar, the truth is here, yet tinged with lies—
Your devil's creed analysis defies!
—Clarence J. Bulleit in Indianapolis Star.

Owing to the success of Lulu Glaser in "Mlle. Mischief," the new Vienna operetta which opened at the Lyric theater on Monday night under the management of the Messrs Shubert, the New York engagement of DeWolf Hopper in "What Happened Them," the new musical fantasy by Austin Strong and Edward Corliss, has been indefinitely deferred. Mr. Hopper, who is now playing in his new vehicle in the principal cities outside New York, was to have come to the Lyric, but he will now be obliged to remain on tour until some other Shubert theater can be prepared to receive him.

According to the Evening World of New York "The Pesti Hirlap" is the name of a Hungarian newspaper which recently published an article on the Fiske-Savage controversy over "The Devil," and in sending out a story Morris Kirby spelled it "Pesky Hairlip."

Margaret Anglin has decided that during her New York season, which will begin about February, besides appearing in "The Awakening of Helena Ritchie," she will present "The Taming of the Shrew," which she has just revived with marked success in Australia. She also plans to produce a play that was written by Beaumont and Fletcher as a sequel to the latter play and dealing with the taming of Petruchio by Katherine, his wife. In modern times the play has seldom been seen and Miss Anglin's idea is ultimately to appear in it alternately with "The Shrew."

How Eugene Walter Writes Plays

"The great primitive instinct of man is to fight against want, hunger, need—the instinct of self-preservation. The American has sentiment, plenty of it, the sentiment of the conquer." Thus does Eugene Walter, author of "Paid in Full" and "The Wolf," express his ideas of playwriting in the Theater Magazine for October.

"I wrote 'The Wolf' in six days," he boasted quietly. "'The Undertow' and 'Paid in Full' each were written in three weeks. I have written an act in an hour and a half."

At 33 he has achieved a sudden eminence at which old men of the drama are wistfully regarding him. Could he explain his quick, dazzling success? Clearly he could not. This inability he indicated by a wave of the hand, as if brushing away bothersome cobwebs.

"Who can analize success of any kind?" he ask. "Probably people like 'Paid in Full' because it is true."

And the flat dwellers of New York have gone to see in a play what they live at home?"

"Assuredly. It is among humble surrondings that great tragedies are lived. They don't happen among the so-called smart set. That class is incapable of feeling them. Don't think that because I wrote 'Paid in Full' in three weeks that that was the beginning and ending of the play with me. The idea had been growing in my mind for several years. I thought it all out again and again. Finally, when I had it all in my mind in an orderly manner, when I knew exactly what I wanted to say even to the shortest word of the dialogue, I dictated it. I dictate all of my work so in a sense, I don't write any play But not until I have the whole play fully in mind, not until I can see mentally each character going through his scenes and business as clearly as if I were at a real performance do I think of putting it on paper. I must feel the speeches my character are to deliver, must have worked out orally the sense of values and proportion to the last detail before I can begin

"Once I have started my dictations my mind is not easy until I have gone straight ahead and have finished the last line in the play. The real dramatic incidents of everyday life that furnish materials for plays happen instantly, they are of short, tense duration. I try to make my plays that way. Perhaps that is why I work at such speed. 'Paid in Full' was evolved from that third act, situated in Captain Williams' cabin. A prominent actress told me that her husband, a successful male star, had made her exactly that proposition. He said it would assure a good season for them both. He seems a decent fellow, I like him. He denies the story. Of course, I don't know whether it is true, but I wrote the play from it, and she came near appearing in it. I disagreed with her manager and the play sht

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Lace Curtains

Every kind of LACE CURAINS made, nothing that the fall season calls for is omitted in this, the latest of Lace Curtain Stocks—Whether for Parlor, Library, Dining Room or Bedroom, the variety is almost endless. Plenty of pretty patterns, whether you are outfitting a new home or replenishing. Just to give you an idea we featurs afew of particular good values.

Brussels Lace Curtains—Brussels lace curtains, per pair $12.50, $11.75, $6.75 and $5.75

Arabian Battenberg—Arabian Battenberg curtains, per pair $14.50, $8.75, $7.25 and $3.50

Duchess Lace and Flemish Point Curtains—Duchess Lace and Point Curtains, per pair, from $8.50 to $12.00

Arabian Novelty Net Curtains—Arabian novelty net curtains, per pair $7.25, $7.00, $6.25, $4.95 and $3.75

Cluny Lace—Cluny Lace Curtains, per pair, $6.50, $4.95, $3.95 and $1.75

Ivory and White Novelty Curtains—Ivory and white novelty curtains, per pair, $5.00, $3.95, $3.00 and $2.75

The Greatest Bargain Rug Sale of the Season

Your opportunity for BARGAINS IN ROOM-SIZE RUGS is now at hand.

From time to time our RUG SOCK gets thoroughly overhauled, and all odd lots and dropped patterns and rugs that for any other special reason are to be closed out, have a large slice taken from their prices and are ushered out as promptly as possible.

TOMORROW one of these clearances brings forward a large quantity of the best grades of ROYAL WILTON, AXMINSTER, WILTON VELVET, BRUSSELS RUGS IN EVERY POPULAR SIZE.

Take advantage of this sale, we quote only a few of the many good values offered.

EXTRA SPECIALS.

$30.00 Hartford Axminster Rug, 9x12 size, slightly mismatched, at $15.95

$18.00 Brussels Rug, 9x12 size, at $12.95

$25.00 Wilton Velvet Rug, 9x12 size $16.95

$45.00 Royal Wilton Rug, 9x12 size $29.95

$40.00 Royal Wilton Rug, 8-3x10-6 ..... $26.50

AXMINSTER RUGS.

$21.50 Axminster Rug, 8-3x8-9, at $16.00

$24.00 Axminster Rug, 8-3x10-6, at $18.00

$22.50 Axminster Rug, 8-3x9-6, at $16.50

$30.00 Axminster Rug, 10-6x12-6, at $24.00

$29.00 Axminster Rug, 10-6x12-3, at $29.00

BRUSSELS RUGS

$18.50 Brussels Rug, 8-3x7-9, at $14.50

$20.00 Brussels Rug, 8-3x11-6, at $15.00

$24.00 Brussels Rug, 10-6x11, at $18.50

$25.00 Brussel Rug, 10-6x10-9, at $19.00

$26.50 Brussels Rug, 10-6x12, at $20.00

$33.00 Brussels Rug, 10-6x11-6, at $26.50

WILTON VELVET RUGS

$21.00 Wilton Velvet Rug, 8-3x8, at $16.50

$32.00 Wilton Velvet Rug, 9x11-9, at $25.00

$22.50 Wilton Velvet Rug, 9x12, at $17.00

$26.00 Wilton Velvet Rug, 8-3x13-9, at $19.00

$32.75 Wilton Velvet Rug, 10-6x11, at $26.50

$33.00 Wilton Velvet Rug, 11-3x13, at $25.00

We are exclusive Omaha and Vicinity agents for the VULCAN GAS RANGES AND HEATERS, the kind that saves gas and the only odorless ranges and heaters made.

Get a McDougall Kitchen Cabinet, saves half your time, everything handy, makes work a pleasure. We have them at all prices.

We can sell you a Bissell's Grand Rapids Sweeper for $2.50

Call and see our new stock of Shirt Waist Boxes and Cedar Chests.

Be Fair

To Your Face and Your Face Will Be Fair.

If your skin is marred by blemishes of any kind, if your complexion is sallow and spotted or the features irregular and out of harmony, do not think it impossible to be helped.

WRITE TO DR. CLEMENT CO. It costs you nothing and may be the means of giving you happiness. We are practical Dermatologist. Our methods are our own—the result of great study and numerous tests.

WE CURE TO STAY CURED Pimples, Blackheads, Eczema, Ringworms, Oily Skin, Red Nose, or any skin disease.

WE CLEAR THE SKIN permanently and speedily of Moles, Warts, Scars, Freckles, Moth Patches, Birth Marks, Superfluous Hair and all free blemishes.

BY OUR NEW INVENTION, the "Immediate Method," we remove Wrinkles, Frowns, Hollow Cheeks, Drooping Mouth Lines, and evidences of Age, Illness or Dissipation.

WE CORRECT AT ONCE AND FOREVER Humped or Dished Noses, Noses too large or too long, Pug Noses, Outstanding Ears, Baggy Eyelids, Double Chin or Hanging Cheps, in fact we improve the "Looks."

The Face is Our Specialty

We challange the world to duplicate our "NEW SKIN PROCESS," whereby those having a rough, leathery, sallow skin, marred by coarse pores and yellow stains, are given a fresh, healthy complexion.

All we ask is your interest in investigation. We promise the strictest confidence and all replies sent in plain sealed envelope.

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