

TAXIDERMIST IS EXPERT SCULPTOR

Has to Build Plaster Manikin in Mounting Skins of the Larger Animals.

DOES NOT USE FRAMEWORK

Washington, Nov. 18.—Of the 300,000 or more people who visit the animal exhibits of the National museum annually, it is doubtful if many of them know that skins of the larger mammals are mounted "manikins" of reinforced plaster, and not on covered wooden forms, or, as of old, simply stuffed with excelsior, cotton, hair or sawdust.

Nowadays taxidermists are sculptors and not upholsterers. All modern taxidermists—in their treatment of the larger mammals at least—and particularly those of the National museum, who were among the first to use this art, construct life-sized hollow plaster figures which prove not only light and durable, but far more realistic than those produced by the older methods.

After the skin has been cleaned and tanned, it is turned over to the taxidermist together with the skull, and whatever other bones may have been preserved. Sometimes he has no bones or live material to study, but has to measure the skin and calculate his dimensions as best he can, relying on life casts, photographs or field measurements and notes made by the collector, and his own knowledge of anatomy. If he is not familiar with the animal to be mounted, the museum taxidermist studies the live animal at the National Zoological park, when possible, and then models clay miniatures, often trying out several poses, one of which is selected and approved by the zoologists. He then begins his full-sized clay model.

Some taxidermists believe in utilizing certain bones, particularly the skull, leg bones and the backbone, in building a frame work for a model, while others measure the bones and make the frame work out of iron rods and pieces of board. In any event, a rough frame work is constructed, with either iron rods or bones, and to this the modeling clay is applied. The taxidermist now works much as does a sculptor, adding clay here and removing it there, smoothing out the junctures, until he rounds out an anatomical model. Great care is taken to reproduce accurately all joints, muscles and hollows.

Having completed his clay model, he is now ready to construct the mould around it. This mould is cast of plaster-of-paris, and constructed in several sections, each one reinforced with rods to keep it from warping or falling apart. In making the figure of a Virginia deer, for example, a mould of from twelve to fourteen pieces an inch in thickness, would be utilized in the museum shops. The main section, or foundation, of this mould covers all the underparts of the animal's body, and the inside of the legs. Other pieces form the outside of each leg, still others its back, the top of its neck and head, and eventually the whole animal is boxed in. In the construction of the separate pieces, strips of tin, or thin walls of clay, are placed along the intersections, which are trimmed on the bevel and oiled before the adjoining sections are cast. The plaster is applied in the ordinary manner, about an inch thick, and when it is thoroughly set, the separate sections are opened and the pieces are taken off the clay model, which is destroyed. The inside of each piece is retouched where necessary with fresh plaster, and smoothed up on the edges, until they fit together.

The next step is the making of the "manikin" on the inside of the mould just completed. It is not cast solid, or in one piece, but built up in thin sections, one each on every piece of the mould, its outer lines conforming exactly with those of its mould. Beginning for example, with a section of the back mould, the museum taxidermist cuts out a piece of sheeting to fit the section, pasting it into the mould with flour or glue, so that it fits into every impression, which is necessary, since the inside will eventually be the outside of the finished form. In the manufacture of figures of smooth-haired animals requiring a smooth exterior, heavy sheeting is employed, but in some of the long-haired animals, such as the bear, coarse burlap may be used. A thin wash of plaster is put on the first layer of cloth and then two sections of burlap immersed in plaster are applied, resulting in a thin shell from a quarter to three-eighths of an inch in thickness. Sometimes wire-cloth is used in the place of burlap. This process is followed in making each piece of the figure. When all are set, the newly made sections of the figure are moistened to dissolve the paste or glue mentioned above, and removed from the moulds. The various pieces are now fitted together and cemented with more plaster, the seams being backed up from the inside by pieces of burlap dipped in plaster. As the assembling proceeds braces of wood are placed within for reinforcement. All the pieces are fastened together, except a small section, usually on top of one hip, left for a hand hole, through which the last piece is fixed, and air is admitted for drying out. A wire tail wrapped in hemp is made and fastened inside, through this opening. Considerable retouching and a coat of shellac are necessary before the skin is put on and stuck fast with glue or shellac. All skins are poisoned to keep out insects. With hornless animals, the skin of the head is simply pulled over the assembled form and sewed neatly where it is cut, but when the horns are included, they are left attached to the crown of the skull, which is sawed off and slipped over a "Y" cut in the skin of the head, where it is attached by screws to a block of wood set in the top of the head.

All cuts and seams are now sewed together, and the hoofs or claws are modeled or filled out with clay where they join the legs. Glass eyes are also set into their sockets with clay, so that they may be manipulated and fixed in the proper line of vision. The animal is complete now, except that the skin must be made to fit snugly, especially in the hollows. This is done by tacking it down with strips of card-board, or pieces of rope, which are left there until the skin is stuck.

After drying out, the hair is carefully combed and brushed, especially over the seams. Certain parts of the nose, mouth, eyelids and hoofs are retouched with wax, and colored or stained to match. Presently the taxidermist has finished and has produced what appears to be a real animal.

at the Theaters



Marjorie Sheldon At the Orpheum

Mercedes Dalmada Chicago English Opera Co At the Brandeis

Mabel Montgomery in "The Penalty of Sin" At Boyd's

Jessie Brown At the Orpheum

"The Penalty of Sin," a modern drama, by Edmund Francis Hackett, is the attraction at Boyd's theater for the six days beginning Sunday, November 19. In this Lois Craven is involved in a murder mystery, when Robert Borglum, who thinks that money can buy everything, is found dead in his rooms. The slight clues found point to a woman and Mrs. Craven is placed under arrest. It is in trying to clear herself of the charge that the story is worked out. It opens about in the middle of events and through the succeeding three acts, the scenes move backward and then forward from the point of beginning. The presenting company includes Mabel Montgomery, Lillian Lee Anderson, Frances Woodbury, Maude Williams, Harry Cowan, William Mortimer, Eugene Frazier, Frank Hersome, Jack Walsh and others. There will be the usual matinees on Sunday, Tuesday, Wednesday, Thursday and Friday.

"The Heart of Dixie" which will be the attraction at Boyd's theater for four days beginning Sunday, November 26, is a comedy drama of the Southland, and is declared to sound a big deep human note. A carefully selected company includes Doris Hardy, Ethel Wichman, Catherine Campbell, Dorothy Hays, Charlotte Langdon, Richard LaSalle, Jerome Bruner, William Friend, Peter Rosner, Robert Edgerton and Lawrence Atkinson. An enjoyable feature of the performance is the singing and dancing of the darlings in the plantation scene. The usual matinees will be given.

Maud Allan, who was announced with her company at the Boyd theater for Thanksgiving day, has met with an accident that necessitates cancelling the engagement. She is now laid up with a badly sprained foot and will not be able to dance for some weeks. Her engagement at the Boyd theater has been postponed to a date to be announced later.

Two special feature acts are to be given at the Orpheum this week. First a musical comedy, "Nursery Land," is to be offered by Bert Kalmar and Jessie Brown. "Mother Goose" characters, such as Bo Peep, Little Boy Blue, Jack and Jill and Mother Hubbard, with pretty songs and clever dances, will be elements of this production. Of great interest will be the expert swimming and diving of Odiva, who comes with her school of trained sea lions. Her unusual performance is given in a glass tank filled with clear water, and her feats will be exhibited in a manner calculated to astonish audiences. The sea lions do tricks of exceptional sort. Willard, regarded as a physical phenomena, demonstrates the control of involuntary muscles. By his own efforts he has added two and a half inches to his stature. "The Wife Saver" is a one-act comedy to be presented by Franklyn Ardell. The humorist-violinist, Trovato, produces both good music and hearty laughter. Helene Davis is to present eleven minutes of daintiness called "Past and Present," especially designed for her by A. Seymour Brown. "Helping Hubby" is a juggling skit to be contributed by Pielert and Scofield. Picturesque Normandy will be one of the features of the Orpheum Travel Weekly, whose motion pictures will also show fascinating glimpses of French Indo-China.

Phyllis Neilson-Terry, a niece of Ellen Terry, has been booked for a tour of the Orpheum circuit and will be seen here for the week of November 26. On the program for the same week is another Orpheum feature attraction, "Honor Thy Children," a travesty, in which a son and daughter ineffectually try to run a household.

The Chicago English Opera company will appear in this city on November 23, 24 and 25. The Chicago English Opera company consists of eighty members and its own orchestra of especially selected instrumentalists. The company carries three carloads of scenery and baggage. The repertoires includes "Lohengrin," "Aida," "Carmen," "Valkyrie," "Il Trovatore," "Cavalleria Rusticana," and "Cleopatra," presented entirely in the English language. The cast includes Madame Mercedes Dalmada, who will appear in the Wagnerian and dramatic soprano roles; Mme. Dalmada comes from the

Royal Opera house, Covent Garden, and from Oscar Hammerstein's London Opera house. Other prima donnas are Mme. Florentine, St. Clair and Miss Mildred Frohman. The contraltos include Madame Anita Sutherland, the famous Chilean singer, who comes with the highest credentials; Miss Haseltine, who has been specially engaged to sing "Carmen," lived for two years with Mme. Calve and studied the role under the great diva's personal direction; Miss Ruth Marshall Dye is another artist who will be heard in contralto roles. The list of tenors includes Mr. Heigh Jackson, one of the great Wagnerian tenors of the present day; Mr. Ernest Davies, America's most brilliant lyric tenor, and Mr. G. McDonald, who recently was heard in dramatic roles at La Scala, Milan. The list of baritones and basses is headed by Mr. Arthur Deane; Mr. J. Ellenhorn, Russian baritone; Mr. Charles Gerol, American basso. Another basso worthy of special mention is Mr. Edward H. Johnston. A large and well trained chorus is carried by the company. New and complete scenery, properties and wardrobe are traveled for each opera. On Thursday evening "Lohengrin" will be sung, on Friday "Aida" is to be given; at the matinee on Saturday a double bill, "Cavalleria Rusticana" and "Cleopatra," and on Saturday evening "Il Trovatore."

Perry J. Kelly's latest musical comedy offering, "My Home Town Girl," with Hyams and McIntyre featured, will be the attraction at the Brandeis theater for five performances beginning Thanksgiving afternoon. Well known performers in the supporting cast are Eda von Luke, Maude Beatty, Doris Vernon, Dorothy Reich, Roy Purviance, Maurice Darcy and George Hall, and a chorus of pretty singing and dancing girls.

"The Bird of Paradise" will be seen at the Brandeis theater Sunday, December 3, for four nights and Wednesday matinee. It is by Richard Walton Tully, who has spent years on the peaks that start out of the warm waters of the South Pacific.

Jean Bedini's big novelty show, "Puss-Puss," is at the popular Gayety theater this week. Jean Bedini is the

producer and has written the book, which, by the way, has a real plot, designed the costumes and scenery, suggested the electrical effects and set the numbers to music. In addition to all this he found time to select twenty of the handsomest and most talented girls and named them his "Kitten" chorus to go with his title "Puss-Puss." His cast of principals is worthy, among them being besides Jean Bedini himself, Pam Lawrence, Minni (Buddie) Harrison, Margrette Ryan, Harry Jackson, Charlie Mae, George Brooks, Al Ricardo and Davis and Stafford, those two famous colored comedians, singing their funny song, "In the Jail House Now." Bedini always has a big surprise, this year it's the "Ignatz Yitsoo troupe of acrobats burlesquing a troupe of Arabian acrobats," which will surely be a laugh from start to finish. This is the same kind-hearted organization that collected \$492 during their week here last December and presented it to the Omaha City Mission for charity usage, an action that should cause all Omaha to feel most friendly toward this company. Today's matinee starts at 3 o'clock. Ladies' matinee daily all week beginning tomorrow.

Kreisler's Wonderful Tone Stirs Hearts of Hearers

From all accounts no violinist since Sarasate was in his prime has produced from his instrument a tone of such exquisite golden beauty as that of Fritz Kreisler, who is to give a concert here under the auspices of the Associated Retailers at the Auditorium Monday evening, December 4. It may not have the grandiose quality of Ysaye or the excitement of Elman, but it has a soft brilliancy all its own. H. T. Parker, the distinguished critic of the Boston Transcript, speaking of Kreisler's tone last winter, has this to say:

Mr. Kreisler's tone is one of exquisite fineness and softness, most for the velvet texture of the music. It is a tone of most sensitive application, that bends to every curve of the melody, to every delicate filigree of ornament. It is a tone quick with delicate light and shade, that makes its song, its figuration, its arabesque bright, with changeable tints and half tints. The play of light and shadow in it is nearly endless. It is furthermore a tone that can isolate itself like the fine and shimmering thread against the background of the orchestra, or fuse itself with one or another of the instrumental voices. It is a tone that springs to every elasticity of rhythm, that can spin itself into the finest of transitions, gather ethereal breath or jar light force of a climax, or leap up dominant out of orchestral tumult. Above all it is a tone that glows with the beauty of the song that it sustains and yet in its own right is so full of sensuous loveliness that it falls halo-like upon prosaic figuration. Even in passages of purely technical display it works its charm of glowing and beautiful rhapsody. The ear, the imagination, the whole listening being, respond to such beauty of sound weaving its beautiful patterns upon the air.

Reserved seat tickets can be secured now at Burgess-Nash Information bureau.

"Sally in Our Alley" is Showing Today at Monroe

Edna Wallace Hopper, Charles J. Ress and Muriel Ostriche will be seen at the Monroe theater today in the comedy-drama called "Sally in Our Alley." With this is a Universal comedy. Monday Robert Wilson in "The Isle of Life." Tuesday, "The Woman's Law," with Florence Reed, and a Pathe comedy. Wednesday Bruce McRae and Gerda, Holmes in "The Chain Invisible."

Gets Bad Fall While Carrying Coal Upstairs

While carrying coal up the stairs at 2301 Leavenworth street, John Howe, laborer, fell and received painful body and head bruises. He was taken to St. Joseph's hospital by the police ambulance, where it is thought his injuries are serious. It is thought that he received concussion of the brain.

Bee Want Ads Produce Results.

BOYD'S MONDAY NIGHT, Nov. 27

Special Benefit Performance On this date the Freshman Class of Nurses at Wise Memorial Hospital Have bought out the house for the performance of "The Heart of Dixie"

The proceeds will be used in making many needed improvements on the Nurses' Home. Tickets can be bought from the nurses' committee and can be exchanged for reserved seats Nov. 23. Tickets will be on sale at the theater on and after the 23d. The nurses make an especial appeal to the citizens of Omaha to assist them in their worthy efforts. Admission—25c,—50c,—75c,—and \$1.00

BRANDEIS THEATRE

Three Days Thursday November 23 Beginning... Met. Sat'day

THE CHICAGO ENGLISH OPERA COMPANY

Mr. Basil Horsfall, Conductor.

Thursday Evening—"Lohengrin" Friday Evening—"Aida" Saturday Matinee—"Cavalleria Rusticana" Followed by—"Cleopatra" Saturday Evening—"Il Trovatore" Full Chorus Special Orchestra Entirely new production of scenery, wardrobe and properties carried for each opera. Prices: Even'gs. \$2, \$1.50, \$1, 75c, 50c Mat'nee, \$1.50, \$1, 75c and 50c

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the sensation of the age with NIJINSKY, BOLM LOPOKOVA, REVALLES AND A COMPANY OF FIFTY DANCERS

Complete Symphony Orchestra of 50, Direction Pierre Monteux. Marvelous costume creations and color effects by the great Leon Bakst

One Night Only SATURDAY Dec. 16

AUDITORIUM, OMAHA

Prices, \$4, \$3, \$2, 1,000 Seats at \$1. Application for tickets filled in order of receipt. Make checks payable to Chas. A. Franke, Manager Auditorium.

MATINEE DAILY, 2:15 EVERY NIGHT, 8:15

WEEK STARTING SUN. NOV. 19

BERT JESSIE "THE WATER QUEEN" Kalmar & Brown "NURSERY LAND" A Character Novelty

TROVATO THE HUMORIST VIOLINIST

WILLARD THE MAN WHO GROWS

HELENE DAVIS In Eleven Minutes of Daintiness Called "PAST AND PRESENT"

FRANKLYN ARDELL IN AN UP-TO-THE-MINUTE COMEDY PLAY "THE WIFE SAVER"

Orpheum Travel Weekly THE WORLD AT WORK AND PLAY Around the World with the Orpheum Circuit's Motion Picture Photographers.

BUCK ABBIÉ PIELERT & SCOFIELD In Their Comedy Offering "HELPING HUBBY"

—PRICES— Matinee, Gallery, 10c; Best Seats, (except Saturday and Sunday), 25c. Nights, 10c, 25c, 50c, 75c.

BOYD'S 6 Nights NOV. 19

MATINEES: SUNDAY, TUESDAY, WEDNESDAY, THURSDAY and FRIDAY

AN UNUSUAL DRAMA OF PRESENT DAY LIFE "THE PENALTY OF SIN"

By Edmund Francis Hackett

FOUNDED ON MORALITY A WARNING TO MOTHERS WITH MABEL MONTGOMERY AND A CAREFULLY SELECTED COMPANY

NIGHTS: 25c, 35c, 50c and 75c. MATINEES: 15c and 25c

EMPRESS GILFAIN TRIO Scotch and Irish Entertainers

CHARLES WILSON An Entirely Different Comedian

WELTON DEERS Three Alaskan Trained Deers

WHEELER TRIO Eccentric Acrobats

Feature Extraordinary "THE LIGHT THAT FAILED" RUDYARD KIPLING'S Immortal Story, Featuring ROBERT EDESON

Metropolitan Club 2301 Harney Street

OSCAR SEAGLE Famous Baritone

SUNDAY, NOV. 19TH 4 O'clock

Single Tickets, \$1.00 A very limited number of balcony seats, 50c. Season Tickets, 6 concerts, \$4 Phone Douglas 4419.

"OMAHA'S FUN CENTER" Gayety Daily Mats., 11-15-20c. Even'gs., 15-25-50-75c. JEN ARDEN, BARITONE, NOVELTY "PUSS-PUSS" BURLESQUE

Kitten chorus of Melodious Mewers. Bewildering array of surprises. Positively the burlesquiest burlesque ever produced. SPECIAL—Ignatz Yitsoo Troupe of acrobatic comiques. (Final Performance Friday Nite.) Ladies' Dime Matinee Every Week Day.

Be Want Ads Produce Results.

"Your Wrinkles Will Go, That Is Certain!"

"One of the Easiest Things in the World to Do," Says the Stage Queen, Valeska Suratt.

Nobody wants to look old. And I tell you right now you don't have to look old unless you want to. Not after you have read this and tried it. Thousands of women have done it, and all without exception have done wonders with it to their faces. There is no question that you can do it, just the same as others have. It takes a few minutes of your time to mix at home—that is all. It costs less than the useless stuff you buy already prepared in the stores. You make a cream by mixing two ounces of epol and one tablespoonful of glycerine in half a pint of water. Just put it on thick and rub it in. Do it twice a day. In a mighty short time there'll be such a tremendous difference you'll think you're living in another world. You'll look years younger. I have never known this to fail in any case.

ANSWERS TO QUESTIONS. MRS. J. B. F.—I really don't understand how people will use the burners sold nowadays for removing superfluous hairs. The only way to get rid of them is by dissolving them. It's a magical method. The only thing in this wide world that will do it is sulfu solution. You can get it at the drug store for one dollar. All you do is to apply it to the hairs and they dissolve away, leaving the skin clear, smooth and white.

COMPLEX—It seems to me you've fooled enough with your face. You do as I tell you now, my dear. Drop everything you are now using. Spend three minutes a day and use this. Make it at home yourself in a few minutes. Get one ounce of salicylic acid from the drug store. Mix this in a pint of water with two tablespoonfuls of glycerine, and you have a complexion cream that beats the world. It sets quickly. Not next year, but next week, you see the difference. It will bring you your dream of a beautiful complexion.

MISS F. G. N.—Washing the scalp once a week is absolutely all right, provided you don't use soap or ordinary shampoos. Watch out for these. They contain alkali and hurt hair. If you want a head-wash that will positively dissolve every bit of dandruff and fatty accumulation at once, dissolve a teaspoonful of eggol in a half cup of water. Use it as a shampoo. You'll rave over it. For twenty-five cents you get enough eggol for over a dozen head washes.

ANXIETY—In a few months? Why, my dear, you can make that head of hair of yours a thing of marvelous beauty in less time than that. I did it. Thousands are doing it, and you can do it. Your hair will stop falling at once and begin to grow as you never knew it to grow before. If you will use liberally my formula made by mixing one ounce of beta-quinol in half a pint of water, and a half pint of alcohol or one pint of bay rum instead of water and alcohol. This gives you over a pint of this wonderful hair grower—cheap at the price. You can't beat it.

MISS TEE BEE—That happened to me one day. The druggist didn't have the beta-quinol for making my hair formula. So I have my secretary keep a stock on hand to supply those that cannot get the ingredients at the drug store. It doesn't often happen, but when it does to you, send fifty cents to "Secretary" to Valeska Suratt, Thompson Bldg., Chicago, Ill., and it will be sent to you at once.

MRS. S. O. S.—Good news for you, S. O. S. In a few minutes you'll get rid of blackheads by applying some powdered noroxin on them with a sponge, and rubbing briskly. You get the noroxin at bedtime two teaspoonfuls. This works every time.

FORMLESS—Don't do it. Vacuum cups and such things for the bust are dangerous. Take my word for this, if anything can develop the bust, this will, a mixture of two ounces of rustone, half a cup of sugar, and half a pint of water. Of this take after each meal and at bedtime two teaspoonfuls. This is perfectly safe.

MISS G. T. B.—Yes, that face powder problem is a caution. I solved it by having my own face powder made specially. It is absolutely free from chalkiness—and fine! There's no name for it. I know you'll say so, too. Drug store at supply it in white, flesh and brunette, for fifty cents and it is called "Valeska Suratt Face Powder."