

REVIVAL OF "THE MIKADO"

AN OLD FAVORITE MAKES A NEW SUCCESS.

Comments on the Casino Production Perhaps Its Approval May Lead to Better Operetta on Broadway

The revival of "The Mikado" at the Casino calls up a host of recollections, almost all delightful, and invites not a few unavailing regrets. Although the Casino stage has descended from its once elevated position on the second floor it is still an interesting institution. The house is the same as that of the singular music of Burleigh Aronson conceived, and its very floor demands recognition of the fact that it was the first of its species in the town. Who recalls the once famous topical song hit:

"Oh, the little Aronsons, Aronsons, Aronsons!"

"Oh, the little Aronsons up on the roof. There's Daisy and Palmer."

"There's French and there's Abbey. Bit of the little Aronsons up on the roof."

Then comes the "But a night or two back the SEX STRUGGLES wandered into a restaurant where an unusually good dinner hour orchestra was just launching into the old Strauss waltz, "Rosen aus den Suden." Its melodies belong to the operetta "The Queen of Sheba" which with which John A. McNeill, once a famous "comic opera manager," opened the Casino while its walls were yet new. "Rosen aus den Suden" was the first of the operetta which told things about that performance and many others on the same stage.

We had most excellent operettas in those days, and they needed no star casts to excite the town. McNeill discovered two young men who had fashioned an operetta called "The Begum," and he made a success with it. The names of these two young men were Harry R. Smith and Reginald de Koven. This work was not part of the Casino series. It was produced at the Fifth Avenue Theatre, where "The Mikado" had its first great run in this town and Geraldine Ulmar made a hit as Yum-Yum by uttering a pianissimo scream when Countess Founds, the Nanki-Poo, apparently kissed her too hard.

Those were brave days, and the town has not seen another such Ko-Ko as George Thorne, though Harry Dixey made a close second. It was at the American Theatre in "The Mikado" that Raymond Hitchcock had the success which laid the foundation of his present theatrical popularity.

Christie McDonald captivated the house the other night as Pitt-Sing because only crass incapacity could fail to make "For He's Going to Marry Yum-Yum" a hit. Does any one remember Geraldine St. Maur, who sang the part in O'Dy's Sir Company at the Fifth Avenue? She was not bigger than a minute and she had to sing that blessed little bit just as often as Miss McDonald did last Monday.

One thing, however, ought to be said, and it is that no one has given a better performance of the title role in the operetta than Mr. Danforth did the other evening. He was a real delight. It is said that he got his training in the Gilbert and Sullivan operetta style in one of those juvenile companies that used to infest the land. And there is a Gilbert and Sullivan style, which most of the operetta performers of the present do not understand. Mr. De Angelis sinned against it when he fell flat upon his back after saying "Married men never fight." The proper way to interpret Gilbert is to deal with his absurdities as if they were the most serious utterances in the world.

The old Standard Theatre company, which gave "Pinafore," "Iolanthe" and "Patience," was especially praised for its performance, the one act operetta "Trial by Jury," because of the portentous earnestness with which it delivered to its audience this merry jest.

The temptation to revel in the records of the past must not be permitted to distract our attention entirely from the present, for it is in the present that we live, and with all deference to the dead and gone years we do most things on the stage better now than our forefathers did them.

Therefore it is not essential to compare the doings of this all star cast with those of the Fifth Avenue Theatre aggregation under O'Dy's baton. It is only fair to say that the English company had the benefit of long training in this particular line of performance and that its members were chosen with special regard for the suitability of each to his part. This latter could hardly have been the case with the all star cast, which was arranged rather from the list of stars under engagement to the managers who made the production.

It must frankly be admitted then that, without reference to any other performer of the charming role of Yum-Yum, the interesting Fritz Schell, always charming, was by no means at his best. Yum-Yum was not such a dreadfully serious looking person as Miss Schell made her. There is not the slightest reason why this little Japanese maid from school should not have as much primness as well, let us say Fritz Schell.

The truth is that at times you might have fancied that the prima donna thought she was impersonating the unhappy Madama Butterfly. No doubt Miss Schell would be excellent in the role of Cio-Cio-San, but she does not belong in "The Mikado."

The only thing that the soprano did in a really captivating style was her singing of "The Moon and I." Then she showed a touch of that spice which used to make her Muzetta the joy of the second act of "La Boheme."

Andrew Mack had a sad time in the shoes of Nanki-Poo. There was a punning point to Yum-Yum's remark "There, I always said you were no musician," but Mr. Mack must be credited with an intelligent delivery of the lines. Many tenors cannot provide that, but then, Mr. Mack is perhaps not exactly a tenor.

The chorus was excellent. Operetta choruses in these days consist chiefly of girls who can bear liberal exposition but who have small ability in the field of song. In the Gilbert and Sullivan operettas it is essential that the chorus shall sing. The young women in this "Mikado" production sang fairly well, but they were not so good as the chorus of the same name in "The Mikado."

SOTHERN AND MARLOWE BACK

FOR A SINGLE PERFORMANCE OF "HAMLET" TO-MORROW.

These Payton's Stock Company Takes the Academy of Music on Tuesday-Pointe at Hammerstein's "Chanticleer" at the Hammerstein Stage.

E. H. Sothern and Julia Marlowe will appear in "Hamlet" at a special performance in the Academy of Music to-morrow night. The proceeds are to go to the Actors' Fund. The company in support of the stars will be the same that appeared during the recent Shakespearean season at the Academy.

On Tuesday Corse Payton takes the Academy of Music for his stock company, which has been appearing at the Lee Avenue Theatre in Brooklyn with a ten, twenty, thirty cent price list. The same scale of prices will prevail at the Academy. "Sweet Kitty Bellairs" will be the first play, and weekly changes of bill will be made, with daily matinees, and a reception and tea on the stage after the Friday afternoon performance.

Henry Miller begins the second month of his successful engagement in A. E. Thomas's comedy "Her Husband's Wife" at the Garrick. Mr. Thomas's play is one of the most charming of the season. In support of Mr. Miller are Laura Hope Crews, Bruce McRae, Grace Elliston and Orme Caldara.

One of the facts in connection with the engagement of "The Spendthrift" at the Hudson Theatre is that the strength of its argument against extravagance and the play's attractiveness as an entertainment seem to appeal with equal force. The play is by Porter Emerson Browne.

This is the last week of Francis Wilson in "The Bachelor's Baby" at the Criterion. He will open again in September. Mr. Wilson has been well supported by Baby Davis, who plays the part of Baby Martha, and portrays the orphan child that has been thrust upon its unwilling uncle, the baby hater.

H. B. Warner in "Alias Jimmy Valentine" begins his last week of the present season at Wallack's Theatre to-morrow night. Arrangements have been made by which the Paul Armstrong play of the reformed safe breaker will resume its Broadway run in the same theatre in August.

"The Fortune Hunter" continues on the even tenor of its pleasing way at the Gaiety. It has scored the longest run of the season and will not close, except for a short August vacation. Every one who has enjoyed its gentle spell praises the piece and John Barrymore and Mary Ryan, who appear in it.

"Seven Days" continues to provide the jolliest kind of an entertainment at the Astor Theatre. This is the thirtieth week.

The fiftieth New York performance of De Wolf Hopper in "A Matinee Idol" will take place to-morrow night at the Lyric Theatre instead of Daly's. An indefinite run at the Lyric is announced. Louise Dresser has added new verses to two songs while Mr. Hopper has new lyrics for his songs "Autographs" and "Nonsense." Parodies as souvenirs will be distributed to-morrow night.

Lew Fields made his reappearance at the Broadway last night in his latest production, called "The Summer Widowers," which he designates "a musical panorama in seven views." The book is by Glen MacDonough, the music by A. Baldwin Sloane and the staging by Ned Wayburn. The performance is reviewed in another column.

This is the second week of the revival of "The Mikado" at the Casino. The cast includes Fritz Schell as Yum-Yum, Christie MacDonald as Pitt-Sing, Christine Nielsen as Prep-Bo, Josephine Jacoby as Katsie, William Danforth as the Mikado, Andrew Mack as Nanki-Poo, Jefferson De Angelis as Ko-Ko, William Pruette as Pook-Bah and Arthur Cunningham as Pash-Pash. The revival is as notable in respect to the staging and costuming as in respect to the rendition.

Marie Dressler in "Tillie's Nightmare" at the Herald Square Theatre has caught public fancy to a marked degree. She has always been regarded as one of the cleverest of comedienne, but until Mr. Fields produced her with this vehicle she had never been provided with a character so suited to her peculiar talents.

At the Knickerbocker Theatre "The Arcadians" will continue until weather makes playing an impossibility. This musical comedy idyll, which has brought a release from the roaring old school Broadway musical "show," is interpreted by a notable cast of musical comedy artists.

"The Merry Whirl," the musical entertainment now playing at the New York Theatre at summer prices, has evidently settled down for a long stay. The attraction is one of those light, frivolous musical affairs not to be taken seriously. James C. Morton and Frank F. Moore are featured in the production.

The New Jersey Lilies is the burlesque organization which comes to the Columbia Theatre this week. Two one act travesties called "Twisted Mix-Up" and "A Love Potion" will be presented by a large number of comediana, singers and dancers. The vaudeville part is headed by Toots Taka and her troupe of Hawaiian instrumentalists and dancers.

New York will have the opportunity this week of deciding whether or not Miss Polaire, the French actress and dancer, is "the ugliest woman in the world." She appears at Hammerstein's "Chanticleer" at the Hammerstein Stage. Her play is a feature of the week at the theatre and she is down stairs in the theatre evenings and down stairs in the theatre evenings and down stairs in the theatre evenings.

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OPERA AND DRAMA IN LONDON

THE STAGE SOCIETY SEES A DARING GERMAN FARCE.

Ludwig Thoma Made Known to England in "The Champions of Morality" - Suffrage Questions on the Stage - King's Death Hurts Musical Season.

LONDON, May 28. - The Stage Society enjoyed theatrical matters somewhat last Sunday night when it gave a performance of Ludwig Thoma's "Champions of Morality." It is some time since this Sunday night organization has ventured to produce anything quite so daring.

Thoma, journalist, satirist, essayist and playwright, is very well known in Germany, but his work had not reached England till Sunday night. The piece was very well translated but was rather poorly acted.

The champions of morality are a band of men in a small German town who have formed themselves into a vigilance committee to protect the morals of their fellow townsmen. One of them, a professor, was made up to look like Dr. Parkhurst. He became an admirer of a certain notorious Mme. de Hauterive. His penitence takes the form of an anonymous letter to the police in which he denounces the woman.

The chief of police promptly arrests her and seizes a diary he finds at her flat. The members of the vigilance committee are alarmed when they hear of the diary and the president steals it.

Mme. de Hauterive when brought before the chief of police assures him he will regret his action in arresting her. As a very high personage was looked in her wardrobe at the time. Then a royal aide-de-camp appears and tells the official that the prisoner in the wardrobe was the heir apparent to the throne. Immediately the chief of police is overcome with horror at his precipitancy in making the arrest and wishes to release his prisoner on the spot.

The woman declines to be released unless she is paid \$10,000. The chief of police goes to the president of the vigilance committee and asks his advice, and the president with diary in his waistcoat pocket raises the money with the help of his fellow members.

The comedy, which was almost farce, was very witty and full of a Shavian sort of brilliancy. The Stage Society members were enthusiastic in their reception of it, though it was less ably produced than most of their performances. Only one critic wrote about it, however, and he pronounced it vulgar.

"The Parasite," having failed to please London, is to be withdrawn shortly. On Monday night a one act comedy was played in front of it in the hope of strengthening the evening's entertainment. It was called "A Midnight Meeting" and was intended as an argument against the modern feminist movement.

A lady who is a strong suffragist is expecting a friend to "masquerade" as a burglar to try her courage, so at first she is not alarmed when a thief suddenly appears in her bedroom. She is frightened when she finds he is the genuine article, and the burglar, who from his hiding place has heard her conversation regarding woman's courage, gives her a sermon in which he assures her that brute force will always rule the world.

Then he decamps with her jewels and money, leaving her in a faint. A couple of plays in favor of the suffrage movement were given by the Actress Franchise League on Thursday, the best of these being "Unexpected Circumstances," by Louis Cowen. The theme of this comedy is the dependence of the solid male brain on the wit and resource of the female mind in order to overcome the various difficulties that beset a man's career.

Charles Mackay's troupe of genuine village players from Aldbourne in Wiltshire have begun a fortnight's season at the Coronet in "The Village Wedding." They are having only fair success as a real theatre seems a less fitting place for their simple naturalness than the old thatched barn where they first played.

Thomas Beecham is having some difficulty in filling his Majesty's Theatre during his opera comic season there. "Muguette" and "Werther" and "Shamus O'Brien" were his operative novelties this week. The first two are quite new in England and met with fair reception. From "Shamus O'Brien," an English opera composed by an Englishman and sung by English singers, the English audience carefully stayed away, so that it was sung to an almost empty house.

Mr. Beecham is producing all his operas very elaborately and has a large company of singers. He feels that the cause of his failure is the King's death, which has deprived him of the audience he expected to have, namely the smart people who would patronize his opera as they ordinarily do the grand opera.

Covent Garden is in the same condition. Operas are sung to half filled houses, while the tiers of boxes display mostly empty seats over on Terrace nights. Some Americans have used their boxes. Mrs. Higgins, the Duchess of Marlborough, Mr. and Mrs. Anthony Drexel and Mrs. Chauncey are fairly regular attendants, but members of the real court circle or those who wish to be considered in the court circle do not appear in public at present.

Famous Catalpas. From the London Evening Standard. The famous specimen of the catalpa guianensis in the historic gardens of Gray's Inn is once again in leaf. It was falsely reported to be dead some years ago.

The patriarch, said to have been planted by the great Lord Bacon, has not bloomed profusely since 1893. A slip secured in 1820 by a United States official in London was taken across the Atlantic. It is now reported to be one of the finest catalpas in the neighborhood of Washington.



JACQUES DE LESSEPS STARTING FROM CALAIS ON HIS ATTEMPT TO CROSS THE CHANNEL ON MAY 31.

BROOKLYN AND THE BEACHES.

Vaudeville at the Orpheum and at Brighton - The Amusement Parks.

Eva Tanguay is the star at the Orpheum this week. She returns with new costumes and songs rendered in that characteristic manner which has made her the most imitated woman in the two day world. Jesse L. Lasky's musical production, "The Love Waltz," will be seen, and what bids fair to be one of the most entertaining features of the programme of features is "The Little Stranger," a one act play by Frank Craven and George V. Hobart. Another sketch is "Lucky Jim," presented by Jane Courtoise and company.

Ed Lee Wrothe, late star of the musical comedy "Mr. Hind and I," is the principal fundraiser of the Ginger Girls company, which goes to the Gaiety Theatre for the final week of the season, beginning to-morrow. The company includes George Stone. As an extra attraction Cliff Gordon, the "German Senator," will offer his monologue.

The Brighton Beach Music Hall begins its season to-morrow afternoon with the "Samson" "mermaid" Odiva at the head of the list of entertainers. Other features will be Lottie Williams and her company in a sketch of East Side life called "On Stony Ground," James Thornton, the "philosopher" monologue, Jesse Lasky's production, "The Country Club," Leo Filler, the boy violinist; Welch, Mealy and Montrose, "the circus boys," and Bert and Lottie Walton, singers and acrobatic dancers, will also appear.

The New Brighton Theatre at Brighton Beach has a programme headed by Victor Moore, late star of "The Talk of New York" company. He will be assisted by Ernie Littlefield in the sketch that made him famous, "Change Your Act or Back to the Woods." Another comedy number is Joseph Hart's production, "Dinkel-spiel's Christmas." The Morati opera company, Frank Turey, a new type of monologue; Taylor, Krantzman and company, instrumentalists and soloists, and the Trio Pucks, singers and dancers, are conspicuous on the programme.

Dreamland's newest attraction is the Borneo Village, the inhabitants of which have just arrived. Two scores of Dapaks are shown in native surroundings, with exhibitions of their daily life with tribal ceremonies. Other new attractions are De Fuleco, the talking horse; the Mistic Rink, where baseballs are thrown at revolving skaters; the Giggler, a new and the Flying Machines over the beach.

Luna Park has come into its own with the advent of the summer season. All the attractions have caught public fancy. The newest is Frederic Thompson's illusion called "To Mars," which is called "Monday, June 6, will be 'Orphans' Day' at Luna.

In Brighton Beach Park are to be found a greater number of amusement devices than have ever appeared at the resort during previous seasons. The most prominent are the Giant Coaster, the L. A. Thompson scenic ride through Mr. McKimley, the Eden Music of warblers with a stage performance of "Humpty Dumpty" by the Hippodrome clown, James R. Adams, and pantomime company, the Sioux girl Wah-me-ne and her company, the Mexican Magician, and Caribou Bill, the Alaskan guide, with sixteen Eskimos who have travelled overland from the Arctic. The bathing beach is much larger than formerly.

That Glen Island has not lost its prestige has been demonstrated during the last week. On the opening day it was estimated that nearly 9,000 people visited it and patronized the various amusement devices. The management is now arranging for a fleet of steamboats to run from Manhattan and Brooklyn to the island.

AT THE AUSTRIAN BORDER.

Customs Officials Thorough in the Examination of Luggage.

"You may talk about the difficulties you encounter with the customs inspectors on arriving in New York," said an English woman in New York the other day, "but you will find that worse troubles of the kind accumulate for you in certain parts of Europe. Especially is this apt to be true on the Austrian border."

"I was coming up from Turkey on my way to Paris a few months ago. Owing to the fact that my cousin, who had been travelling with me, could not get away from Constantinople, I had to make the journey alone."

"The train on which I travelled is supposed to be one of the finest in Europe, but most of the way to Vienna it stops every few minutes. They told me the reason was that they had been unable to get enough coal to start with and that these stops were necessary to get fuel. Apparently they took on about a shovelful at each station."

"We reached the Austrian frontier about 2 o'clock in the morning, and then uniformed customs officials were waiting the train halting on everybody. They wouldn't let the women dress, and I had to hurry out with nothing on but a dressing gown, and the sight was cold, too. We were huddled in a room in the station and our hand luggage was brought out, while every compartment in the train was searched. Then they made us open our bags and so forth."

"The man who attended to my luggage was a very disagreeable sort of person. He insisted upon my opening every parcel I had."

"Now, in my effects was a large box of Turkish delight, which, as you may know, is a sort of sweet paste or gum and is considered a great delicacy out there. I was taking it to some friends at home. The box was solidly constructed; in fact there were two outer cases of wood, and the candy was in a sealed tin box."

"You must open this box," said the official in gruff German.

"I certainly shall not," I replied, and I explained what it contained.

"But it must be opened," he insisted. He refused to believe me.

"Then open it yourself," I said; "but you must fasten it up again." He growled and started in. The other case was searched earlier. It was time to get the top off. When he had removed that and revealed another wooden box the official swore. Then when he had got to the top of the second box there were bundles in a room in the station and our hand luggage was brought out, while every compartment in the train was searched. Then they made us open our bags and so forth.

"CHANGE YOUR FACE TO SUIT YOU"

IT IS NO IDLE DREAM!

Face Perfecting by Modern Scientific Methods.

The strides made in medical science, as great as they have been in the past few years, have not kept pace with the rapid advancement of surgical art. The reason for this fact is quite apparent. The secret lies greatly in chemistry. To the chemist we owe much of the advancement of modern surgery. It was he, by tireless energy and experiments, that first produced ANTI-SEPTICS, which shared surgery of all its pain. It was he that produced the first reliable ANTI-SEPTIC, which destroys the infectious germs, and therefore shared operations of the dangers of infection. It was the chemist that has more recently given us reliable ANTI-PTHOLOGICIS, which prevent pain or soreness during the healing after operations, and, best of all, it was he who has given us the healing preparations to assist Nature and practically made SCARLESS SURGERY possible. Last, but not least, the modern chemist has given us THIOGENAMINE, which disinfects, softens and causes absorption of colic or scar tissue.

With surgery shaped of its pain and its danger from an infection standpoint, combined with the preventive influence of antiphothotics and thiozenamine, if required, it is easy to understand the main reason why operative surgery has advanced so rapidly during the past few years.

The past year, through the efforts of the chemist, in the larger hospitals throughout America and Europe, especially in Vienna and Paris, a general anesthetic is comparatively seldom administered. All kinds of external as well as internal surgical procedures are now being performed by the aid of the chemist's perfected preparations known as LOCAL ANESTHETICS. By this means appendic operations and other major operations on the lungs, heart and other internal organs are being performed daily.

All these attributes lead up to the perfecting of PLASTIC SURGERY, which has made the greatest advance of all. With surgery being performed without pain, without danger, without scars, it is quite easy to understand why face and feature surgery has made such rapid progress in the scientific world. In today's plastic surgery, versatile, skilled and experienced, with all these modern products at his command, can do to-day within a few moments what used to take years to accomplish.

While a few years ago it was customary for an individual to carry an imperfect nose, lip or ear through life, now it is fast becoming the exception. To-day an imperfection, whether from birth, disease or accident, is easily corrected. A "hump" or a "hook" is removed from the nose in the slightest way. In today's plastic surgery, a crushed or deformed nasal bridge is elevated and the nose moulded into perfect outline within an exceedingly short time without any trace whatever. Redding or imperfect chins are corrected in the same way. Lips that are repulsive or unattractive are made as Nature intended them to be, "ornamental as well as useful," and so through all the features of the face.

In fact, THE MODERN PLASTIC SURGEON, through the untiring energy of the scientific world, is today able to actually perfect the human feature almost as readily as the modern sculptor can mould his clay or the modern artist draw features to his liking in order to produce his ideal picture.

Not only in the correction of imperfections of Nature does the modern plastic surgeon succeed, but his skill in preventing and correcting the ravages of time, accident, disipation, disease and habits is fully as great. The disfiguring frown furrows on the brow that result from worry, ill disposition or trouble are made to disappear by the surgeon's subtle plastic surgery. Bags or hallow skin, from whatever cause, are readily removed. The sagging face and coarse, which destroys the lustrous, care and harmony of the neck and chin, are to-day readily removed and the cheeks lifted back to their original youthful position, and there permanently retained.

Practically all kinds of blemishes that disfigure or mar the attractiveness of a face readily yield to the master of modern plastic procedure. In London over 100 of the leading society men and women are now the fittest, most perfect, in today's plastic surgery, or visible. In New York there are over 200 society leaders, past fifty years of age, twenty-six of whom are actually grandfathers, who show not a single disfiguring trace of Father Time's telltale marks.

Probably the court and society ladies of Vienna are, all things being considered, the most charming and fascinating to look upon. Here it was that the surgeons first discovered one of the greatest attributes of the modern plastic art. It was a Viennese surgeon that gave the world a modified preparation of paraffin for subcutaneous injections with which cheek hollows, frown furrows and deep facial depressions could be safely filled out to resume a pleasing contour.

However, we can thank New York's famous plastic surgeon, DR. W. AUGUSTUS PRATT, for giving to science most of the advanced methods and procedures in vogue at the present time throughout the world.

Dr. Pratt's laboratories and equipment are the most extensive and, we might add, expensive in existence. His untiring energy, unlimited experience and devotion to his calling are a revelation to all who have given the subject consideration. One need only spend an hour in his wonderful institution to understand where many Perfect Faces Come From.

It is no exaggeration to say that faces are being perfected by thousands every month.

It is truly wonderful to think that a facial imperfection or a facial disfigurement that you otherwise would have to carry a lifetime can now be forever removed or corrected within 15 or 20 minutes, actual time, all made possible originally by an unappreciated and seldom recognized plastic chemist, who has made it possible for the plastic surgeon to make "FACE PERFECTING A SCIENCE." To those interested and wishing more definite information about this wonderful modern science we would suggest they address any one of the Dr. Pratt Institutions in Philadelphia, New York, Pittsburg or Chicago, or write to

DR. PRATT, Personally, care of New York Scientific Laboratory, corner 21st St. and 25th St., New York.

SPECIAL NOTICE

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Dr. Pratt's laboratories and equipment are the most extensive and, we might add, expensive in existence. His untiring energy, unlimited experience and devotion to his calling are a revelation to all who have given the subject consideration. One need only spend an hour in his wonderful institution to understand where many Perfect Faces Come From.

It is no exaggeration to say that faces are being perfected by thousands every month.

It is truly wonderful to think that a facial imperfection or a facial disfigurement that you otherwise would have to carry a lifetime can now be forever removed or corrected within 15 or 20 minutes, actual time, all made possible originally by an unappreciated and seldom recognized plastic chemist, who has made it possible for the plastic surgeon to make "FACE PERFECTING A SCIENCE." To those interested and wishing more definite information about this wonderful modern science we would suggest they address any one of the Dr. Pratt Institutions in Philadelphia, New York, Pittsburg or Chicago, or write to

DR. PRATT, Personally, care of New York Scientific Laboratory, corner 21st St. and 25th St., New York.