## PROMISED NEXT WEEK.

**Warfield in "Van Der Decken."**

One of the most important dramatic events of the year will be the coming appearance at the Belasco Theater of David Warfield, whom David Belasco will present in his own latest drama, "Van Der Decken," a legendary play of the sea, which is said to provide Mr. Warfield with a role even more human and of greater dramatic possibilities than perhaps any of his former great roles that have gone down in dramatic history for their power and beauty. Mr. Warfield's last appearance here was in his notable revival of "The Auctioneer," in which play he made his initial appearance under the Belasco banner fifteen years ago. Theatergoers never will forget Mr. Warfield's artistic performances in "The Music Master," "A Grand Army Man," "The Return of Peter Grimm," and "The Auctioneer." Mr. Warfield's engagement begins Monday evening, December 6.

**"Watch Your Step."**

A company which numbers on its roster the names of Mrs. Vernon Castle, Frank Tinney, Bernard Granville, Elizabeth Brice, Charles King, Harry Kelly, and Harry Ellis may well be designated an "all-star" organization, all of them and more will appear in "Watch Your Step" when Charles Dillingham sends that highly successful musical comedy to the New National Theater next week. This is with one or two exceptions the cast which performed "Watch Your Step" during its six month's run in New York during which time the New Amsterdam Theater was crowded at every performance and attendance records made by "The Merry Widow" some years ago and expected to stand during the amusement epoch at least, were broken.

"Watch Your Step" was written by Harry B. Smith and Irving Berlin. Mr. Smith furnished the book and to Mr. Berlin are attributable the lyrics and the music. The score contains a dozen numbers which are listed among the biggest song hits of the day. Helen Dryden, whose work for Vogue and other periodicals has established her in a position of pre-eminence as a creator of fashions for women, designed the costumes as well as the scenery.

**"Julius Caesar."**

The Poli Players will be seen next week, in Shakesperean drama, the historical masterpiece, "Julius Caesar."

This will be an ambitious undertaking for the stock company, but the players will have the advantage of the co-operation of one of the greatest tragedians on the American stage, R. D. MacLean, who, two seasons ago was co-star with William Faversham in "Julius Caesar," playing the part of Brutus, and he will play the same part with the Poli company next week.

In the role of Marc Antony, A. H. Van Buren will make his debut in classic drama, while Mark Kent will say farewell to Washington when he appears in the toga of the Roman conspirator, Caius Cassius. Florence Rittenhouse will be seen in the role of Portia, Brutus' wife.

**Vaudeville.**

Nazimova, "The Jeanne d'Arc of Peace," will make her return and farewell appearances in "War Brides" at Keith's next week. Since here last April Nazimova has played in all the large cities of the Keith circuit and her tour has been an unbroken series of triumphs. The only change in her company is that of Nila Mac in place of Mary Alden as Amy. Comic and melodic contrasts will be afforded by George Whiting and Sadie Burt in "Songsayings;" Vasco, "The Mad Musician," playing any musical instrument ever made; the Avon Comedy Four; Minnie Allen; De Witt, Burns and Torrence; Kolb and Harland in a dance satire; Helene and Emilion in midair hazards; the organ recitals and the Pathe pictorial.

**Burlesque.**

The "Million Dollar Dolls" will be the attraction at the Gayety next week. While Lew Hilton is the "piece de resistance" of mirth, he is not alone, for his eight confederates, Lester Allen, Bob Ferns, Frances St. Claire, Elsie Meadows, Raney & Gibson, the United Trio, and Savo are equally involved, and a chorus of thirty has also been provided. The plot is of the usual nonsensical revue species. The show is said to be replete with comedy situations, and clever dialogue, boasting a number of specialties.

**Vaudeville.**

The famous Equestrian Lion, in a trained animal exhibition comprising horses, dogs and other animals, will be the feature offering of the Cosmos next week. The supplemental attractions will include Ward and McCue in the sketch "The Man From Macy's;" the Three Manning Sisters, in songs and comedy; Arno and Stickney, artists with piano and violin; the Novelty Trio, in offerings of songs, dances and pantomime features, and Allie Leslie Hassan, the rube comedienne in a laughmaker of songs and country talk, with the usual added attractions including the Hearst Selig News Pictures.

**"A Little Girl in a Big City."**

"A Little Girl in a Big City," a new play by James Kyrle MacCurdy will be the attraction at the Casino Theater next week. It is a story of New York life and recites the experiences of an innocent young girl from a small country town who comes to the great Metropolis in search of a position. The play was originally produced at the Gotham Theater, New York. It portrays the many dangers that are ever present to tempt the young and unsophisticated from the straight and narrow path. A complete scenic production is carried and a capable company of players is promised by the management of the Casino.

**Paramount Pictures.**

On the screen of Loew's Columbia Theater the first half of next week Theodore Roberts, of the Jesse L. Lasky Feature Play Company, will be seen in a feature production of "Mr. Crex, of Monte Carlo." The production contains a melodramatic story that is exceptionally timely at the moment, as some of the principals represent national figures of Europe. The story is, however, strictly fiction and attempts to expose no historical facts.

Marguerite Clark will be seen the last four days of next week in "The Prince and the Pauper." The photoplay version catches with unerring fidelity the spirit of the author, transforming to the screen the humor which made the story beloved by every one to whom it is familiar.

**Ready for the Screen.**

The first of the late Mark Twain's works to be adapted for the screen is "The Prince and the Pauper," which has been completed by the Famous Players Film Company for the Paramount program. Numerous producers have endeavored to obtain the rights to the American humorist's stories, but until a year ago, when the Famous Players took over "The Prince and the Pauper" none was successful in the attempt. Since then the Jesse L. Lasky company has arranged to produce several Twain pictures.

A new farce has the odd title of "What 'Tis?" It is a musical piece.

## THEATRICAL BRIEFS.

Marcus Loew, the theatrical manager, spent several days in Washington this week. In talking of his future plans Mr. Loew announced that he expects to start building a new theater here in the spring, the new structure will be on F street, near Twelfth, and will seat between two and three thousand people.

David Warfield, who commences an engagement at the Belasco next Monday in "Van der Decken," a legendary play of the sea, will play the usual Wednesday and Saturday matinees. It had previously been announced that Mr. Warfield would not appear at the Wednesday matinee.

Mark Kent is said to have played the role of Cyrus Blenkarn in "The Middleman" nearly one hundred times. He will add twelve more performances to that record this week.

"The Hawk" a drama of modern life will be presented at the Belasco Theater December 27 by William Faversham, who will have in his support a notable company of players. The piece is the work of Francis de Croisset and was originally produced at the Ambigu Theater, Paris.

The Messrs. Shubert have made arrangements with the management of the Theater Nacional, Havana, Cuba, whereby ten weeks of the winter session are to be set aside for a winter garden production. The first of these shows to be seen in Havana will be "Maid in America."

Charles Dillingham's production of "Watch Your Step" has begun a tour of the large cities of the East and Middle West. Its visits must be restricted to these, as with a company of nearly 100 persons and an extensive scenic production, presentations in any but the most perfectly equipped theaters is an impossibility. The production will be seen at the National next week.

Anna Held is at the Oliver Morosco studios in Los Angeles at the present time where she is appearing daily before the cameras in a picture-revival of her former success, "Madame President."

An unusual foreign novelty, Vasco, the musician, who challenges the world to bring him any musical instrument he cannot play is at Keith's next week.

"The Blue Paradise," which holds the record as the first production to be made in New York the present season, remains as popular as ever at the Casino Theater.

Wallis Clark, an authority on short plays because he has produced and acted more of them than any one else, is to be associated with a new company to be formed in New York early in the New Year with which many short plays are to be produced.

Lou-Tellegen, the youthful and distinguished actor of Greek-Dutch extraction and French training, will make his first appearance this season in "The Ware Case" at the Maxine Elliott Theater, Tuesday evening of this week.

Lulu Glaser and George MacFarlane are underlined for early appearance in the same bill at Keith's.

Robert Mantell has made his screen debut in a modern play called "The Blindness of Devotion.

Edward Knoblauch, author of "Kismet," has written a revue called "Once Only," which was produced in London with Charles Hawtrey in the cast.

Keith's pulled off an extra matinee Thanksgiving Day and promises to repeat the innovation at all future holidays that justify the extra expense and trouble. New Years Day and Washington's Birthday are said to be the next to follow, Christmas not being included.

Tomorrow evening "Lord Dundreary" will be revived by E. H. Sothern at the Booth Theater, New York, as the second play of the series which he will produce at the Booth Theater during the present season. Mr. Sothern's last appearance in this famous comedy was in 1914, on tour, during the illness of Miss Marlowe. His first revival was made in 1908.

A new experimental theater is the Alley Theater in Chicago, which has announced its plans to obtain a suitable workshop for trying out plays. Membership in the supporting organization is limited to 125 at $20 annual dues, but all genuine students, writers and artists will be welcomed in the deliberations and experiments of the society. No public performance will be given this season.

"Nobody Home," will follow "Sinners" at the Princess Theater, Chicago, November 28.

"Ruggles of Red Gap," in which Ralph Herz will be seen in the title role, will have its first presentation at the Lyric Theater at Philadelphia tomorrow evening, under the direction of Messrs. Shubert.

Elsie Janis has retired to her country home for a rest, after the failure of "Miss Information." She has several new pieces under consideration, one of them a musical comedy. If she should accept the latter, she intends to write the lyrics herself.

The millionth ticket sold at the Globe Theater, New York, for "Chin Chin" was purchased by Fred Stone, one of the stars, and it will be framed and hung in his dressing room.

The management of the Poli Players will not attempt to build a special scenic investiture for "Julius Caesar" owing to the difficulty in devising historically accurate settings in so short a time. General Manager Thatcher has secured a New York production for this classic.

Hubert Henry Davies, the author of "Outcast," is at the present time with the hospital corps of the British army in France.

Hugh Ward, a well-known Australian manager, has engaged Hale Hamilton and his wife, Myrtle Tannehill, to appear there in a series of productions.

Charles Dillingham has decided not to use his new star, Joseph Santley, in his "Stop, Look, Listen" with Gaby Deslys and Richard Carle, but to pair him with Elsie Janis in a new production.

The Shuberts are preparing a production of "The Girl From Brazil," a new musical play. Frances Demarest and Claude Fleming have already been engaged for the cast.

**Softer Music.**

By abolishing the time-honored traps and drum and strengthening the rest of his orchestra, Manager Rapley, of the New National, is sponsor for an innovation that has met with the expressed approval of many of the theater's regular patrons. The result of the change is to give softer but fuller tone to the music, the National's organization now being a complete string orchestra.

# Brother and Sisters of Defective Child Left To Die by Chicago Physician and Mother

Left to right—Gilbert, aged 4; Ida, aged 6, and Margarette, aged 2, the perfectly normal children of Mrs. Anna Bollinger, whose infant Dr. H. J. Heiselden, chief of staff of the German-American Hospital, at Chicago, left to die at the age of six days because it was hopelessly defective. Dr. Heiselden refused to perform a simple operation which might have saved and certainly would have prolonged the life of the infant on the grounds that should the child live it would be a constant encumbrance to its family and to the community at large, an opinion in which the child's parents concurred.

## WASHINGTON GRAND OPERA COMMITTEE

That the prospects of bringing the Boston Grand Opera Company to Washington a short season at the end of the company's Boston season are excellent was the announcement made last night by those who are endeavoring to arrange this interesting musical, social and civic event. It is planned to bring the company here direct from Boston, which would mean an engagement in December. With the Boston company is to be brought also, if the plan for an opera season here meets with success, the complete Pavlowa Ballet Russe, headed by Anna Pavlowa, a marked favorite in Washington in herself.

To bring about this season so devoutly wished by Washington musical and society people, a Washington grand opera committee of forty is being organized as rapidly as possible. Among those who already have interested themselves in the movement for opera for Washington are Mrs. George Barnett, Charles J. Bell, William C. Corby, Rev. F. Ward Denys, Miss Gillette, Mrs. Christian Hemmick, Hennen Jennings, Frederic D. McKenney, Mrs. F. Berger Moran, Frank B. Noyes, Mrs. Duncan Clinch Phillips, Howard S. Reeside, H. Cleveland Perkins, W. M. Ritter, Mrs. Alexander Stewart, Col. R. Thompson, and others. This committee, the organization of which was begun during the present week, is being constantly augmented, the project meeting with practically unanimous response as soon as it is presented.

## COMING CONCERTS.

**Marine Band Tonight.**

Manager L. Stoddard Taylor announces a big home-coming concert by the United States Marine Band, at the Belasco Theater tonight.

The Marine Band is just completing a remarkable eight-weeks' tour of middle western states, where it has been received with greater enthusiasm than at any other time in its history.

Director Santlemann promises an exceptional program for the home-coming concert, and in addition to the concerted numbers by the fifty-five skilled musicians, there will be several solo features.

During its eight weeks' tour, which began the day after the G. A. R. parade, the Marine Band has given nearly one hundred concerts, appearing in most instances twice a day.

**Emmy Destinn Friday.**

Mme. Emmy Destinn, the dramatic soprano of the Metropolitan Grand Opera, will make her first appearance in Washington next Friday, December 3, in the National Theater at 4:30.

In response to numerous requests Mme. Destin will sing at her Washington recital several selections from the operas which have made her famous. Her program will include: Aria from "Herodiade," Massanet; Aria from "Madame Butterfly," Puccini; Aria from "Tosca," Puccini; Ballatella from "Pagliacci," Leoncavallo; Aria from "Hamlet," Thomas; Songs in Jn Kajn, Greig; Volkslied, Tschaikowsky, Russalka, Dvorak; Vislone Veneziana, Brogi; Fool of Thule, Yon; Occhi di Fata, Denza; Duo from "Don Giovanni," Mozart. Mme. Destinn will open the artists' course under the management of Mrs. Wilson-Green.

**Kreisler Recital.**

Fritz Kreisler, the great violinist, will make his only appearance here in recital, under the management of Mrs. Wilson-Greene, at the New National Theater Thursday, December 9, at 4:30 o'clock.

**New York Symphony.**

The soloist at the next concert of the New York Symphony Orchestra, Walter Damrosch, conductor, which takes place at the Belasco Theater Tuesday afternoon, January 11, will be Percy Grainger, the famous Australian pianist.

**Third Concert of "Ten Star Course."**

Three great artists are scheduled to appear at the New National Theater on Fridsy afternoon, December 10, for the third concert of T. Arthur Smith's "Ten Star Series."

The appearance of Wassily Besekirsky, the famous Russian pianist, his first in Washington, is one of the most interesting events of the season. This tour which is to include only a few of the larger Eastern cities is preliminary to a general tour of the country next season.

Of equal importance is the appearance of Mme. Matja Neissen-Stone, whose marvelous mezzo-contralto created such interest at her first appearance with the Metropolitan Opera Company. Her voice is velvety, vibrant and flawless and her repertory most extended.

The third member of the triple combination is Carl Friedberg whose concert tour last year gained him instant recognition. He was one of Germany's foremost pianists and teachers and during his stay in America has become one of the most sought-after of the prominent concert artists.

## HUNDRED MILLION MEAT ANIMALS SLAIN YEARLY

### Federal Government Inspects 58,000,000 of the Slaughtered Beasts. Thousands Condemned.

More than 58,000,000 meat animals were slaughtered in establishments under Federal inspection during the fiscal year ended June 30, 1915. Since approximately from 58 to 60 per cent of the animals killed in the country are slaughtered in establishments where Federal inspection is maintained, it appears that about 100,000,000 meat animals are now being killed each year in the United States.

Of the animals subjected to Federal inspection, 799,958 were condemned as unfit for human use and 644,688 were condemned in part. Thus a little more than 1 1-2 per cent of all the animals inspected were condemned either in whole or in part. These figures include only cattle, calves, sheep, goats and swine.

Tuberculosis was the chief cause of the condemnations. More than 32,644 carcasses of cattle and 66,000 carcasses of swine were entirely rejected on account of this disease, and in addition parts of 48,000 cattle and 440,000 swine. Hog cholera was responsible for the next largest loss, nearly 102,000 swine being condemned entirely on this account.

The annual appropriation for the Federal meat-inspection service is now about $3,375,000, so that the cost to the people would be between 5 and 6 cents per animal if the service was confined entirely to the inspection of animals and carcasses. In addition, however, great quantities of the meat and products are reinspected. In this item there was a very considerable increase during the last fiscal year, the reinspection resulting in the condemnation of a total of nearly 19,000,000 pounds of products of one kind or another. Furthermore, 245,000,000 pounds of imported meat or meat products were inspected and more than 2,000,000 pounds condemned or refused entry.

## DEATH IN THE RANKS.

The playgoer who follows the record of the international stage will have cause to confess to a sense of poignant pain and regret as he studies the formidable list of distinguished artists who have passed away during the past half-dozen months, to be seen no more on the English-speaking stage.

Death has seldom recorded a richer harvest of men and women connected with the theater than during the few momentous months which have slipped into the eternal limbo of time. Many of those who have gone were conspicuous in the ranks as players, managers, dramatists. Some will be forgotten; some will live on in affectionate memory, but all are keenly regretted now that the grief of their loss is fresh upon us.

Who will not for years to come recall with melancholy pleasure those players who, one time or a hundred times, diverted us with memorable simulation of the passions or the foibles of our own kind?

The chronologist who shall record the missing in the roll-call at the season's end will pause in painful reflection as he sets down the name of E. S. Willard, Lewis Waller, Blanche Walsh, James Blakeley, Harold Chapin, DuMaurier, Lionel McKinder, Ralph Stuart, John Bunny, Melville Stewart. The majority have died within a few weeks.

Among the playwrights death has called away: Paul Hervieu, Paul Armstrong, William Legrand White, Charles Klein, Justus Miles Forman. Among the prominent managers the black reaper took toll with relentless hand: Charles Frohman, George Edwardes, Will Collins, Samuel Long, one of the prominent men in the motion picture field, and Col. John T. McCauley, of Louisville, surviving from the civil war period.

In the recent death of Byron Ongley, the American stage lost one of its most artistic and promising young stage directors; in the death of Francisco Fanciulli, Sousa's successor as leader of the Marine Band, the country lost a gifted composer who never attained the fruition of his genius.—Dramatic Mirror.

Cocoa passed as currency among the natives of Central and South America at the time of the European conquest, and that despite a plentiful supply of gold. Joseph Acosta, in 1610, tells us the Indians used "none of their gold or silver for traffic in or buy withall, and unto this day the custom continues among them that instead of money they use cacoa." The Aztecs of ancient Mexico also used "cacoa" as small change, as many as 8,000 beans being counted legal tender. The value of the beans may be judged from the fact that a "a tolerably good slave" could be purchased for 100 of them.—London Chronicle.

## MUSIC AND MUSICANS

The Washington Oratorio Society has arranged to give its first performance this season in the First Congregational Church on Tuesday evening next, November 30, at 8 o'clock. It will at this time render "Israel in Egypt," by Gaul, and "The Daughter of Jairus," by Sir John Stainer, under the direction of Mr. H. H. Freeman, the associate director of the society, with William Stansfield at the organ and Harvey Murray at the piano. The solo parts will be sustained by Miss George Thomsen, soprano; Mr. Paul Bleyden, tenor, and Mr. Charles Trowbridge Tittmann, bass, supported by a chorus of ninety voices. The doors of the church will be open to the public at 7:30, and as there are no cards of admission necessary, as the performance is absolutely free to the public, those who arrive first will get the choicest seats. All citizens of Washington interested in the society are cordially invited to attend. A collection will be taken during the intermission to pay the expense of presenting these works. The future of the society rests upon the generosity of the audience, which is asked to be liberal in its contribution. "Israel in the Wilderness" calls for three solo voices—soprano, tenor, and bass and chorus—and was first produced at the Crystal Palace, London, England, on July 9, 1892. The entire work is divided into three parts—"The Burning Bush," "The Deliverance," and "The Plagues of Egypt." Among the most successful numbers for the soloists are: "Sing to the Lord" and "The Waters of the Riven Rock," for soprano, "For the Lord is Great," tenor, and "While In the Sultry Wilderness," for bass. The chorus will be heard to great advantage in several big choruses.

The second part of the program will include "The Daughter of Jairus." This work was first performed at the closing concert of the Worcester Triennial Festival, Worcester, England, in 1878. The ever-popular duet, "Love Divine All Love Excelling," between the soprano and tenor occurs in this work; also "My Hope Is In the Everlasting," and the famous chorus, "Awake Thou that Sleepest."

The Edith Rubel Trio, of New York, Edith Rubel, violin; Vera Poppe, 'cello; Brenda Putnam, piano, will give the following trio numbers at the concert of the Motet Choral Society, Otto Simon, director, at the Memorial Continental Hall on Wednesday evening, December 15. Music of the seventeenth and eighteenth centuries, aria (Mattheson); water-music (Bourree); aria, allegro (Handel); "La Boucon," deux tambourins (Rameau). Also there will be played the following group of twentieth-century music: "Elegie (Suk); "Les Cloches (Debussy); "Valse triste" (Sibelius).

Mr. H. A. Lake has gone to New York for a week of grand opera.

This autumn Mr. Lake has been heard frequent in concert and recital and has won for himself an enviable reputation, and Miss Goodwin is being congratulated on the success of her pupil.

Mrs. Huron W. Lawson will be soloist for the Harmonie Society in Baltimore next Tuesday evening. Mrs. Lawson will sing the "Gervel Song" from "Faust" with orchestra, and a group of songs. Later in the week Mrs. Lawson will give recitals in Pennsylvania.

## MEDICAL CULTS INCREASE.

**Public Endangered by Lowering of Requirements.**

The Ohio State Medical Board is making an attempt to regulate the medical cults in Ohio under the new law, says the Journal of American Medical Association. The situation in that State furnishes an excellent illustration of the utter absurdity of the conditions which must result in any attempt to recognize by legislation the various medical cults which are continually springing up and demanding the right to practice medicine under lower educational standards than are required of physicians.

"The fact that fourteen different cults are specifically mentioned in the Ohio laws shows how ridiculous the situation has become. Much confusion already exists in all but a few of the States in which there has been legislation recognizing sectarianism or cults. The New York legislature, in 1907, recognizing the possibility of an endless number and variety of cults arising in the future, refused to recognize any, and provided a single license and the same educational qualification for all who desired to treat the sick. Similar action has recently been taken by the New Hampshire legislature.

"In other States the measures thus far provided as the result of the clamor of these cults have been compromises; they have resulted in lowering, to a greater or less extent, the minimum qualifications of those who are to practice the healing art, and to the same extent subjecting the public to the danger of ignorance and incompetence from those so licensed.

# DAILY SHORT STORY

## MAKING IT KNOWN.

By JANE OSBORN.

(Copyright, 1915.)

"Is this the man who writes up the elopements?"

Daisy Maidstone looked with trustful appeal in her blue eyes at the youngest reporter in the office of the Morning Trumpet.

"Yes, elopements and obituaries," grinned back the youth. "Anything I can do for you?"

"Yes, thank you," said Daisy, and then she drew the proffered chair close to the young man's desk with an air of having something to confide. "You see, it's this way."

The young man drew forth pencil and copy paper, conscious as he did so that the girl was very pretty and that she was totally inexperienced in the ways of newspaper offices.

"You see, I wanted to get the announcement of this elopement in for the Sunday morning paper. It is going to take place Saturday night and I thought I'd give you plenty of time and let you have it now. You see, it is to be a complete surprise. No one but the elopers and the best man and I know anything about it. Of course, you won't tell any one, will you?"

And as the young man promised secrecy, Daisy went on with her story.

Half an hour later, Daisy's blue eyes were opened to the admiring gaze of Theo Drew, son of Senator Drew, the millionaire politician, who shared with her the exclusive confidence of the coming elopers. They were drinking tea at Greeley's and were soon to join the afternoon dancers who were trotting, tripping and ambling past them.

"Yes," said Daisy, gracefully breaking into an English muffin, "everything is ready. I smuggled Theresa's suit case to my house this morning, and tomorrow I'll get it to the station. There isn't anything left to do tomorrow. Theresa asked me to take care of the newspapers. She said it was better to let those reporter people have the story right because they'll get it anyway, and of course we want every one to know about it Sunday when it is all over. I was going to send around the notice to the Morning Trumpet, so they'd get it Saturday afternoon and then I was afraid that wasn't enough time. So I just dropped around at the office this afternoon. We thought we wouldn't let any paper but the Trumpet have it."

Theo Drew poised his teacup in midair and scrutinized Daisy intently. "Daisy you are a little goose."

"Why, Theo?"

"If you give that story to the Trumpet today don't you suppose they'll come out with it tomorrow morning before the elopement has taken place and spoil everything? Theresa's old aunt will know about it and lock Theresa up and—Daisy, I'm supprised, honest I am."

"But the reporter was so nice and he said that he wouldn't tell. I was afraid that if I left it till tomorrow it would be too late, and Theresa was so anxious that every one should know about it after it happened. Oh, Theo, you don't suppose that nice young man will print the story tomorrow, do you?"

"Surest thing you know," commented Theo, with an air of finality. "And that, of course, means that there won't be any elopement at all. So the little game is all off and my friend Daisy is to blame for it."

"Theo, I think you are dreadfully cruel." Daisy was fumbling in her gold mesh bag for a flimy piece of lace and linen to wipe away the tears that were coming into her blue eyes.

"Well, what shall we do about it?" Theo asked himself this question rather than Daisy, but Daisy answered it.

"We'll have them elope tonight instead of Saturday night, and then they'll be all eloped and away by the time the story comes out."

"Silly child," Theo dismissed the suggestion. "Don't you know that Fred couldn't possibly reach here till tomorrow afternoon?"

"Then I'll just go to that nice young man and tell him all about it. I'll put it up to him as a gentleman—though really, Theo, I am sure that he doesn't intend using it. He seemed so interested in the story and so grateful to me for telling him."

"All the more proof that he knew it would be good for a first page, double-column story in the morning."

"But he was so anxious to know that nothing had been given out to the afternoon papers and that we had told no one else about it."

"That is because he wanted to make a scoop out of it. That's what you call it when your paper beats the others out of a good piece of news. And it will be a good piece of news. Society debutantes don't elope every day, you know. It wouldn't be much more of a sensation if Daisy Maidstone herself ran away to be married."

"But it wouldn't matter if I did." Daisy was almost sobbing. "You see, now that I am of age there is no one to keep me, and not having any family but only a few bald-headed ex-guardians I couldn't be stopped. But Theresa's aunt keeps her eagle eye on her all the time. She'd just lock her up and make her life miserable."

"Hard luck," muttered Theo, meditating fixedly over the slowly ascending fumes of his cigar. "Well, I'll tell you what to do, little girl. There's just one chance that the reporter man is an easy mark. If he is he'll hold out that story. You go back to that office alone, as you went before. Use all your feminine persuasiveness, but don't get hysterical about it and don't let them know who you are. Perhaps it will be all right."

Half an hour later Daisy was again looking intently into the callow face of the youngest reporter of the office of the Morning Trumpet. "But don't you see how dreadful it will be? Why, I am really surprised that you would think of bertaying a confidence. I never would have thought of such a thing if it hadn't been that Mr. Drew suggested it."

"I thought no one but you was in the secret besides the bride and groom," commented the reporter, taking mental notes of the name of Mr. Drew.

"And the best man," assented Daisy.

"What Mr. Drew is that? Theo Drew, the senator's son?"

"Yes. That is—I can't tell. I think you are very unkind. Please don't use our names. Oh, you mustn't. Why, I never saw any one so inconsiderate."

"You never were in a newspaper office before, miss," grinned the reporter. "Folks don't geenrally tell their secrets to a newspaper man unless they want them made public. Honestly I'd like to accommodate you, but we haven't had any real good local first-page stuff for a long time. The public is getting tired of wars and strikes and explosions, and now's my chance to give it to them. And that Mr. Drew being best man just sets it off. I'll use his picture with the story. We've got it in the morgue."

"Where?" queried Daisy.

"Oh, the place where we file away the cuts. Theo Drew's pretty prominent here, you know, and we keep all those pictures on tap in case of death or something of that sort. I'm ever so much obliged to you for the additional information, miss. Good afternoon."

Daisy's eyes were misty with tears when she met Theo Drew again at the Greeley at 7 o'clock that night, but he had the expression of a man who sees his way out.

"I've thought of a plan, Daisy, and it all depends on you whether or not it works out. Come over here while I try to make myself clear. You know, you just said that it wouldn't so much matter if it were you—"

And seated on a deep divan in a quiet end of the Greeley foyer Theo spent ten minutes in explaining his proposition.

"Now come over to the telephone booth with me while I phone to that young news scout. Oh, I know you've got to pack four trunks and fifteen hat boxes before 9:15, but you've got to help me with this message.

"Hello, I want to talk to one of your reporters. Tall, slim young chap. He wore a gray suit and—what was it?"—this to Daisy—"yes, a blue tie, and tan button shoes and, yes— No, no mustache. Yes, that's the one.

"Oh, hello, I'm Mr. Theo Drew. Yes. I think you are wise to a little elopement that was going to be pulled off Saturday night and, being on your job, you're going to take the public into your confidence tomorrow morning. Oh, I'm not asking you to can it, exactly. Wouldn't expect you to do that. I know the young lady didn't just understand the ways of the newspaper game. That's why she told you beforehand.

"Now, this is what I want you to do. What you want is a real live local story, a scoop for the Trumpet? Well, I'm in a position to give you a story somewhat bigger than that. My conditions are that you'll keep the other one dark till the Sunday morning paper. You give me your word of honor as a gentleman? Here goes:

"Miss Daisy Maidstone—yes, the heiress to the Maidstone millions. Yes, old Maidstone made it in the mustard business. But I haven't time to give you the dope on it. You'll find it in the morgue, I am sure. Yes, well, Miss Maidstone is about to elope with Mr. Theo Drew. Yes, I am the lucky man. You know all about me, do you? Thank you? I really didn't know I was such a celebrity. They leave on the nine-fifteen for parts unknown. Quite right. They are to be married—what's the name of the nearest State where you don't have to have a license? Yes, they are going to make tracks for that State and be married tonight there. Thank you for the information. No, there will be no attendants. No, no one knew anything about it. It came as a total surprise. No engagement had existed between the two contracting parties so far as was known, although it was an open secret that Mr. Drew was an ardent admirer of Miss Maidstone and had been ever since her debut a year ago. That's the kind of dope you're looking for, isn't it?

"What reason for the elopement? Well, that is one of the things you don't know. No, there was no objection on the part of Miss Maidstone's family, for she had none, and Mr. Drew generally does pretty much as he pleases. Yes, you can use all the pictures of Miss Maidstone and Mr. Drew that you want to. Go as far as you like.

"But—remember the condition—that you'll can that other dope till Sunday morning. And if you tumble to the reason why the other elopement was pulled off you'll keep it to yourself. Thank you. You're a true gentleman and I trust you."

## A Girl With the Right Idea.

By ORISON SWETT MARDEN.

A rising young actress who began her career a few years ago as a chorus girl said recently: "I may never achieve it, but my ambition is to be a prima donna in the Metropolitan Opera House. Perhaps if I work hard enough some day I may be, who knows? But even if I fail, at least I will be striving to do something big, and will have set a high goal for myself, and that is much better than floundering along from season to season doing whatever offers."

Whether or not this girl succeeds in becoming a famous prima donna her life will be a success because she is earnestly and persistently trying to do the biggest thing possible to her.

If every human being were doing the biggest thing he or she is capable of doing, our civilization would be revolutionized, and the world would be a much happier and better place to live in than it is today.

Former President Taft says, "There is no hell worse than the contemplation of never having endeavored to have made something of oneself."

To look back practically upon a thrown-away life; to be conscious that one has done nothing of value for himself or society; to realize that he has wasted his time, squandered his energies, and never even attempted to work out the great life program which the eager boy planned is indeed a sorry restrospect for any unhappy mortal. To feel that one has used only just enough of his ability to enable him to make a bare living, that he has missed the only chance he knows anything about for making good in the largest sense, for making a manly contribution to humanity; to be conscious that he has never done his best and to feel the torments of the perpetual protest within him against his horrible waste of the precious days of half or nearly all of a lifetime—this is certainly lamentable.

Once you have taken the first step toward its realization, it is really easier to cultivate a high purpose, to make the most of yourself than it is to be a nobody. The very consciousness that you are doing your level best, that you are trying with all your might to make a real success of life, a fine contribution to the race is a perpetual tonic, a stimulant which gives infinite satisfaction and makes you happy. When you are trying to do the biggest thing possible to you you are enlarged, improved, uplifted by the mere effort to do. On the other hand, when you are doing only your second best, the fact that you are working along the line of least resistance, that you are practically wasting your powers, not using your life assets to the best advantage, is a perpetual rebuke. The sting of conscience robs you of the happiness you would have in bringing into play, in using to the greatest possible advantage your finest abilities, your noblest and highest powers. If you are not doing the biggest thing you are capable of doing you are less of a man less of a woman, and you know it. You cannot have your own unqualified respect when you are not using to the utmost and making the most of the gifts the Creator has given you.

There is no other satisfaction in life like that which comes from the consciousness of one's doing his level best every day of his life, living as fine a life and following as true a purpose as is possible. Most of the people who are discontented, restless and unhappy in the world are so largely because of the rebuke which they are getting from the great within of themselves, the rebuke of that something inside of them which always applauds the right and condemns the wrong.

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Emile Verhaeren, the Belgian poet, might have been a priest, but decided that his wild nature could not be clamped within cloister walls. As a youth he attended the Jesuit College of Sainte-Barbe at Ghent. There he met Maeterlinck. The fathers would have saved their young pupils from the world by making them priests and endeavored to inspire in them a profound respect for the past, with a hatred of all innovation. After the school at Sainte-Barbe, Verhaeren studied law at Louvain. Admitted to the bar at Brussels, he joined a coterie of young artists, and, like Gautier, he won a name for shocking the bourgeois by fantastic freaks of dress and conduct. The muse called, and the law was deserted