

The New Shapes

The soldier-like cut of the coat is the newest style for men and boys. The shoulders are broad and the body of the garment is fitted in at the waist. The effect is trim and stylish.



A Handsome Serge-Lined Sack Suit.....\$15.00
Silk-Lined, at various prices \$25.00
up to.....
AND "NO CLOTHING FITS LIKE OURS."

The FALL OVERCOAT is a necessity now. We have them in COVERTS, WHIPCORDS and OXFORD VICUNAS, serge and silk lined, at

\$10 to \$25.

Browning, King & Co.,

Broadway and Pine St.

E. H. R. GREEN DECAPITATED.

Republican National Committee Recognizes the Hawley Faction.

REPUBLICAN SPECIAL.
Austin, Tex., Oct. 12.—State Republican headquarters at this point were thrown into confusion today by the receipt of a telegram from National Committee Chairman Hanna, under a Chicago date line, stating that State Chairman E. H. R. Green had been dropped by the National Committee, and that the Hawley faction, represented by the State chairman, Cecil Lyons, would in future be looked upon as the regular organization in Texas.

and the result is a blow to Green and all his friends, Congressman Hawley and Web Flanagan are the leaders of the opposition to Green, and the fact that they have now won out before the National Committee has caused a general turning over of the Texas public opinion in Texas. The news is generally known, as yet, but the bosses here who are in receipt of the information are considerably torn up. The Hawley people are, of course, greatly elated over their victory, and the Green men are incommensurately depressed. This decision of the National Committee means that Hawley, and not Green, will have the disposition of all Federal patronage in Texas in the event McKinley slips in.

Texas Democrats Enthusiastic.
REPUBLICAN SPECIAL.
Bohman, Tex., Oct. 12.—The Democrats held an enthusiastic meeting last night. A fund was started for the national campaign.

STRANGE MENTAL POWERS.

How People Are Influenced.

Startling Words From the Committee Appointed to Investigate Hypnotism for the Benefit of Journal Readers.

(FROM THE N. Y. JOURNAL.)



G. S. LINCOLN, M. D.,
Secretary and Treasurer
of Railway Conductors,
Pueblo, Colo.



JUDGE HENRY SCHAFER,
Flemington, N. J.



F. H. STOFFER, Secretary and Treasurer
of Railway Conductors,
Pueblo, Colo.



REV. PAUL WELLER,
York, N. Y.

Hypnotism is no longer a myth, a fanciful creation of the mind, but a reality, a most potent power, capable of producing infinite good. For the purpose of ascertaining the exact value of this much-talked-of power a committee composed of a physician, a well-known jurist, a prominent minister and leading railroad man was appointed to investigate Hypnotism.

The committee carried on a series of investigations in regard to the power of hypnotism to influence the actions and deeds of people in the everyday walks of life.

The first step taken by the members of the committee was to master the science in every detail, so that they might state from personal experience the good or evil this strange power might produce. They wrote the New York Institute of Science, of Rochester, N. Y., the greatest school of Hypnotism and Occult Sciences in the world, and received full and complete instructions in regard to how hypnotism may be used to influence people in business, how to use it in treating diseases, etc., etc. In a few days they mastered these instructions and were full-fledged hypnotists.

It was clearly demonstrated that hypnotism may be employed so that the person operated upon is entirely unconscious of the fact that he is being influenced; and, all things considered, the committee regard it as the most valuable discovery of modern times. A knowledge of it is essential to one's success in life and well-being in society.

Dr. Lincoln says, after a thorough investigation, that he considers it the most marvelous therapeutic or curative agent of modern times.

Judge Schaffer, although a legal light, turned his attention to hearing the sick, and in a few treatments he completely cured John E. Myers of Flemington, N. J., of a strange malady that had kept him bedfast for nine years, and which the doctors said must surely kill him. Judge Schaffer's fame spread for miles around, and hundreds of people applied to him for treatment.

Mr. Stouffer performed the astonishing feat of hypnotizing Mr. Cunningham of Pueblo, Colo., at a distance of several blocks. He also hypnotized an aged gentleman, and had him run through the streets shouting "Red-hot peanuts for sale." Mr. Stouffer says it is indispensable to one's business success.

Rev. Paul Weller says that every minister and every mother should understand hypnotism for the benefit that it can be to those with whom they are brought in daily contact.

In speaking of this marvelous power, President Elliot of Harvard College said to the graduates: "Young gentlemen, there is a subtle power lying latent in each of you which few of you have developed, but, when developed, might make a man irresistible. It is called Personal Magnetism, or Hypnotism. I advise you to master it."

The New York Institute of Science has just issued 10,000 copies of a book which fully explains all the secrets of this marvelous power, and gives explicit directions for becoming a practical hypnotist, so that you can employ the force without the knowledge of any one. Anybody can learn. Success guaranteed.

The book also contains a full report of the members of the committee. It will be sent absolutely free to any one who is interested. A postal card will bring it. Write to day.
Address New York Institute of Science, Dept. 222 W., Rochester, N. Y.

MODERN STAGE MOTHER NOT A LIVABLE PERSON.

Alan Dale Points Out Her Many Defects and the Reasons for Mrs. LeMoyné's Failure — Real Nature Not Touched.

BY ALAN DALE.

REPUBLICAN SPECIAL.

New York, Oct. 12.—The stage mother in modern plays is generally a wretched, wretched sort of person, who, on a perturbed existence in a black ponce silk dress and a white cap. She probably goes to bed in black ponce silk, and it is not likely that she removes her cap and hair except on a very much about her. As long as she is able to embrace the star-of whom she is generally sole surviving parent—she is allowed to do as she likes.

She is, therefore, for ornamental rather than useful purposes. Her principal object in life seems to be to exclaim, "Me son!" or "Me daughter!" to the sacred individual, and to sit, perdue, in the most uncomfortable chair on the stage, looking as though she couldn't help it, or wouldn't if she could.

In "fashionable" comedy the stage mother is a highly decorated piece of hand-painted Bric-a-brac, condemned to utter cheap cynicism through three acts. She is what they call "soaked" and is very haughty, pretentious and unlovable. The part is generally played by some middle-aged actress, who looks well in white hair and has a "manner" that is directly opposed to the plebeian. She has to convey the illusion of complete worldliness, and as long as she rattles through her part and persistently avoids all allusions to the sacred individual that is present in refined women, she is set down as a success, and not permitted to interfere with the play.

Mother of the Future.
In fact, a French and an American tinned brand, the stage mother is a detestable old person, who is rowdy mother-in-law as well. Her mission in life is to make mothers of the future.

She is built by playwrights after the approved model of the theatrical comic papers. She protects "me daughter" when that misguided damsel flies from her husband's home, and she is not infrequently used to play jealous aunts to "me daughter's" father. She is generally made up to create laughter, and decked out as a fright. The public is taught to regard the far from ideal mother as a thing of chinery of inexpensive mirth. And the public generally behaves as it is expected to do. It is a docile and resistless aggregation.

As a matter of fact, there are more actresses fitted by age and nature to play lovely, respectable mothers than any other kind of part. But, strange to say, the average woman, as soon as she feels that she has mastered the technique of the stage, and it takes years to do this—bankers for Juliet and Rosalind, to say nothing of Magda and Mrs. Tanqueray No. 2. She much prefers to be a lady with a whole lot of past than a gentle, doting soul with a cradleful of children. The mistaken idea that love only must form the motive of every production is responsible for this. Women don't care to watch their own mothers in affection, which is a most unseasonable commodity and inherent in us all.

So the actress, instead of possibly playing the mother as part of the "me daughter's" feast" it is looked upon as the first step in the "descent of Avernus" when a once-upon-a-time actress is cast for the parent of the stage.

A notable instance of a struggle in the right direction—unfortunately an abortive struggle—has occurred during the past week. Mrs. Sarah Cowell LeMoyné, an actress replete with refinement, delicacy, charming sentiment and distinction, decided to become a mother, for the benefit of a comparatively modest public. Of course, she was not to be a mother in the ordinary sense, to be a noble sort of undertaking and one that promised excellent results. To "star" motherhood. The mere idea appeared repellent to her, and she, with her usual relentless frivoly and unamiable proclivities, refused to redress the wrongs of stage

motherhood! Everybody wanted to see how Mrs. LeMoyné was going to do it. It looked as though a new dramatic era were about to dawn on the dull gray sky of hackneyed conventionality.

Why Mrs. LeMoyné Failed.
Mrs. LeMoyné failed, even though she gave the contract of furnishing her with the role of a young woman. You would imagine that to witness such a task would be easy—women who surely must know more about motherhood than mere manly hope to do. But the whole aim of the woman's play seems to be to escape from the old-fashioned ideas of maternity and to ape the conclusions of men. The woman playwright, the woman artist and the woman journalist are with a few exceptions—merely a continuation of man. Woman carefully avoids patting her work. She tears the corset laces from her back and writes with short hair and a cigarette.

She rarely cares for essentially feminine subjects. She can do and she does work that is just as good as man's. She is a pity that she relinquishes a field that would give her so much richer a harvest. Even the woman who writes her ideas of a play generally does it from man's point of view.

The women who attempt to maternalize Mrs. Sarah Cowell LeMoyné were guilty of the most execrable taste. They made her the mother of a child, and she was supposed to be devoted, but they made her at the same time a sickening object of mere and yellow love. They were probably not so bad as the "love interest," so when this mother wasn't worrying about her children she was lending a mature ear to the wailings of her two stout, red-nosed lovers. The woman who is so very young generally finds somebody to love her. She may ache for the affection of a husband, but she is not likely to be so no more susceptible to stage treatment than are toothache and carache. Why shouldn't a woman realize this?

There are some exceptions that can only be settled by good taste. Love can overcome them. In the case of Mrs. LeMoyné, logic would say that it was eminently reasonable that such a lady should marry again and be happy. But her taste says "no, no, no." And good taste speaks with more decision, and appeals to the susceptibilities of the public. I think I prefer all the stage mothers I meet to the best of the best of the overdone, maddening creature who appeared in "The Greatest Thing in the World." Such a character is really an insult to the tender feelings of the public, and in the unworthiness of us. Fancy a brace of women offering up a scene in which two young men, that of their mother's sweetest as that mother might as well should talk of theirs. This is the new-fangled notion with a vengeance. It is farce with tears in it.

The Perfect Stage Mother.
If this be the sort of stuff that American playwrights turn out, then who can blame managers for going abroad? If this be the sort of stuff that American playwrights turn out, then who can blame managers for going abroad? If this be the sort of stuff that American playwrights turn out, then who can blame managers for going abroad? If this be the sort of stuff that American playwrights turn out, then who can blame managers for going abroad?

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Now and then reminds you that you must have a new Heater. Take our advice and buy the best.
Read this short story of
A HOT BLAST
Heater, which is made in St. Louis.
Has nearly as much heating power as hard coal, but the trouble with old-style underdraft stoves and grates is that 38% of the heat goes up the chimney in the form of gas.
BUCK'S HOT BLAST
Heaters overcome this waste. Instead of the draft coming from beneath the fire, the air is taken in at a point about the center of the fire-pot. It circulates around the fire and, becoming heated, rises through air slots to the top of the fire, where it lights the gases which have formed. This new heater cokes the coal and burns it up clean to a white ash. It can be perfectly regulated and will hold a fire for 48 hours. We will gladly show you just how it works if you will call.
NEW BED COUCH.
Beautiful in shape and upholstery. The springs and mattress can be removed to allow cleaning.
ST. LOUIS HOUSE-FURNISHING CO.
Cash or Time. 906 FRANKLIN.

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