NEW BOOKS
AND THEIR PUBLISHERS

"CLOTILDE," by Marguerite Bouvet.—A story mid way between a child's book and a full grown fiction. It is a story of those quaint and gallant days when New Orleans was spending in prodigal extravagance the fabulous fortunes that had been coined by old world savants out of new world plantations, and society was a riot of continual revel. Into a home of this kind poor little Clotilde was brought from the quiet country life in France.

Old Chevalier de la Motte Leroix at the age of 50 came to New Orleans, broken in spirit and fortune by the revolution, but attracted by the marvelous promises and possibilities of Louisiana he soon had his fondest hopes of a retrieved fortune realized, and then married a dazzling, frivolous young woman of French and Spanish blood. Returning to France on a visit soon after their first child—this little Clotilde—was born, the young society mother was easily induced to leave the child with the two maiden sisters of the Chevalier Leroix. The story opens when at the age of 14, Clotilde was returning to New Orleans after the death of her two aunts, and her mother, now a dashing young widow, was the society leader of that gay and voluptuous city. It did not suit the young widow, who was laying her net for a gallant Spanish officer to have a daughter, almost a young woman, appear on the scene, and the story of the book is Madam Leroix's treatment of Clotilde, and the life the little exile led in the convent of the Ursuline Sisters, with a climax more sweet and natural than surprising.

The book is elegantly bound, and is illustrated with a number of pictures as quaint and sweet as the story itself. A. C. McClurg & Co. J. K. Gill, Portland. Price $1.50.

"A Million a Minute," by Hudson Douglas.—In its smart cover and gay trappings this comes along an ideal holiday book. It is as full of life and the joy of living as its cover design is of gold and many colors.

It is a story that not only interests the reader deeply, but keeps him in a state of happy expectancy from beginning to end.

One of the attractive up to date features of the story is the heroine's perfect knowledge of her own and everybody else's automobile, and the clever use she makes of them.

It is a story of little plot, but of much life and love. Indeed this feature overshadows everything else—so much so that during the last 15 minutes of the eventful romance an important clause in a certain will is forgotten and the clock ticks away from them a million dollars a minute.

A year later, however, a shrewd lawyer, who had no doubt at some time been thrilled by Jules Verne's hero who toured the world in 80 days through the trick of time, bethought himself that there was several hours' difference between France and California, and saved to the young couple the fortune that the Paris clock had almost done them out of.

The book is well written, and Mr. Douglas has not only a vivid imagination, but a fine style of narrative.

The publishers have adopted a new and novel idea in sending out the first copies of this first edition, which is to paste into the back one page of the author's manuscript. This is a new publishing house, and if they continue to send out such well written, elegantly bound and finely illustrated books their success is assured. W. J. Watts & Co. Price $1.50.

"The Right Man," by Brian Hooker.—The author has written a book wherein the story and the style have entirely separated themselves, for the former is neither original, instructive or of chaste tendency, while the style is all of these and more, for the author's vocabulary is unique, to say the least, with an individuality that is truly refreshing. The time of the story extends over only a few days and is worked out on a great ocean liner en route to Hamburg via Boulogne-sur-Mer, with but three important characters. The author describes the steamer as "a wallowing leviathan of dusky iron swarmed over and about with fluttering fresh color and barbarous with a multeity of twittering farewells."

The three characters that interest the reader are Richard Gordon, an impecunious violinist with "soul," John Hudson who is described by a friend of Gordon's as "A captain of industry and a golf shark. He has no soul, no nerves, no grandfather, and the body of a bull moose, and Audrey Dorne the the fiance of Hudson. Miss Dorne does observe the conventionalities enough to be under the mild shadow of her inoffensive little aunt's chaperonage; but she finds no difficulty in leaving the man she is engaged to, talking to her aunt while she slips out on deck and throws herself in the other man's arms, "a wild thing palsied with madness of abandonment," after which she straightens up and declares, "It's all wrong, all wrong," and refusing to break her engagement, yet demanding a declaration of love from the "soul mate," and in short playing fast and loose with them both, and both of them aware of her exact attitude all the time.

It is a book wherein every code of honor is violated and would be vicious in its tendency if the girl didn't inspire such a feeling of utter contempt, that she could influence no one, not even the most youthful and inexperienced reader. The average reader will say, "Of course it turned out all right and she found the right man," for the author says: "They went down together into the old-world city with summer in their hearts," but the reader, as he congratulates the rejected lover, cannot but wonder what the autumn and winter time will bring into the lives of two, so wholly dominated by selfishness. With Mr. Hooker's remarkable cleverness in manipulating and manufacturing a vocabulary. We may well expect greater work from his pen. Besides being original and having marked individuality of style he is brilliant and captivating.

The book is well bound and is illustrated in colors by Alonzo Kimball in an elegant and expensive manner. Bobbs, Merrill & Co. Price $1.50.

"Colonel Greatheart," by H. C. Bailey.—This is a historical novel cast in that ever fruitful period of the romancer—the years centering about 1643, when England was rent in twain; when king stood against parliament and church against Puritan; when war was in the air and every gallant had the opportunity to buckle on his armor and distinguish himself on one side or the other.

Jerry Stow was one who thirsted for fame and glory and took up arms, depending on a handsome pair of legs and a beautiful horse to carry him to his goal. In those days, however, it required more than these unreliable assets, and in the space of a few years he had run the gamut of war and carnage, love and adventure and was ready to retire to a quiet and domestic life, though with many gathered laurels. The story is told principally in dialogue, with a little too stiff and stilted a manner to be wholly natural or agreeable perhaps, and characters a trifle overdrawn, but showing throughout a good deal of our present day tendencies to pay much attention to religion and very little to morals. There are several well placed and historic characters who play a part in the book among them being Cromwell.

The book is handsomely bound and has a number of unusually fine illustrations by Lester Ralph. Bobbs, Merrill & Co. Price $1.50.

"Hilary On Her Own," by Mabel Barnes-Grundy.—This is a quaint and charming story of English country and city life with a sweet, bright and unspoiled girl for its heroine. The entire romance could be summed up in a few words by simply saying Hilary got tired knitting shawls and comfortables and started out to earn her own living as a stenographer in London, and against the judgment and wishes of her entire family, with the exception of her father.

Instead of working she got married. But this is the least part of the book, which is fascinating from start to finish. It is the bright sayings, the bon-mots that stud the book like jewels, the clear, just discussions of really important questions, while through it all runs the deep undercurrent of many needed reforms for women and girls in "this workaday world," especially in the island kingdom.

Without discussing woman suffrage in the concrete, the benefits of such influence in the affairs of government are plainly indicated.

The author works the heavy, serious matter of the book so cleverly into her own everyday life and girlish aspirations that the reader never suspects until the story is finished that it is a book of deep purpose, with a cry for woman's reform and the help of those who can best give it—the women of the leisure class.

For frontispiece the book has an exquisitely tinted picture of an English country seat. Baker, Taylor & Co. Price $1.50.

"Dorothy and the Wizard in Oz," by L. Frank Baum.—Juvenile books seem to hold the boards at present, and the way they are pouring in shows that the youngsters are to have a royal feast of books for the coming holiday season. But standing out more prominently than perhaps any other is this new tale of Mr. Baum's. When the first of the "Oz" books appeared parents as well as children realized that a new creation had come into the realm of juvenile literature, and one that had come to take a permanent place, and this early opinion has been confirmed more and more on each recurring appearance of the charming characters that inhabit that enchanted land of Oz.

Time and again Mr. Baum has thought he had rung down the curtain, and said farewell to Oz, but the demand from his youthful readers grows so persistent each time that he is forced into reopening the wonders of Oz and telling the children more about Dorothy or the wizard. It is perhaps the close sympathy between the author and his youthful readers that makes his books so attractive to them, though they are remarkable for their faculty of reintroducing without reproducing the same places and people and things. In other words, the most familiar of all the Oz people can come right back in another book as fresh and new as if they had just been created.

The publishers of Mr. Baum's books certainly struck a mine when they undertook the Oz creations, and right worthily have they carried out their part of the bargain, for there are no handsomer juvenile books published than come from their presses. "Dorothy and the Wizard in Oz" is a striking testimonial to this assertion, for it would be hard to find a handsomer child's book. It is substantially bound in attractive blue cloth, the front cover being in solid gold with grotesque colored design. It is printed on heavy cream paper and elaborately illustrated in black and white and in colors by John R. Neill. Reilly & Britton company. Price $1.25.

"Really Babies," by Elizabeth B. Brownell.—"The Muffin Shop," by Louise Ayres Garnett.—This is a most attractive pair of tiny-tot books, just from the press of Rand, McNally & Co. Both are elegantly bound and gotten up with a view to beauty and durability, as well as to entertainment for the children.

The first, "Really Babies," is unique from the fact that on every page is a picture, and that picture is the photograph of some really baby or babies. They are taken standing, sitting, jumping, sleeping, out of doors and in, in the sunshine and with umbrellas over them, and, indeed, in every shape and manner good, wholesome babies can get themselves into. Then with each picture goes the cutest imaginable verse to match. Here, for instance, above the quaint little maid who is demurely holding a huge umbrella over her, are these lines:

"'Mother may I go out in the rain?'
'Oh! yes, my darling pet,
But hold your big umbrella up,
And then you won't get wet.'"

"The Muffin Shop" is a story in rhyme, wherein many of the famous characters of "Mother Goose" have a chance to return to favor through their escapades with the muffin man and in the wonderful muffin shop.

The rhyme has much of the jingle of "Mother Goose" poetry, without its utter vacuity, for here we have something of a continuous narrative, and something to make a child think as well as listen.

Each page is a study for a child, with its odd illuminations or brilliantly colored illustrations. The coloring of the book is very rich and striking and of such odd design an older person might take it for a product of a high-class arts and crafts shop.

These must prove two immense favorites the coming season.

"The Flaming Sword," by Mrs. Edith Ogden Harrison.—This is truly a book of exquisite fancies, and of rare imagination, poetic in conception and chaste and simple in expression. It would be classed with juvenile literature, but it could be read with profit by any one. Its sub-title is, "And Other Legends of the Earth and Sky," which well expresses the nature of the book. The first legend, from which the book takes its title, is that of the angel Azrael and the expulsion of Adam and Eve from the Garden of Eden, and the sword which God put into the hands of this angel of destruction is sometimes seen in the forked lightning. The legend of the aurora borealis is founded on that wonderful light which the shepherds saw on the hills of Galilee; the dipper in the firmament counts its legend from the pretty romance of Boaz and Ruth, and so through the 14 short stories, the legends of familiar things are presented to us linked with the stories of the bible.

The book is elegantly bound and has a striking cover design illustrative of the first story. There are a number of colored illustrations and many original drawings in black and white, all done by Lucy Fitch Perkins. A. C. McClurg & Co. Price $1.50.

"The Panther," by Anne Warner.—One can begin to shiver before the leaves of this very peculiar book are even opened, for its cover design is terrorizing and awful in the extreme. It is that of a young woman, face downward and in an attitude of distress, cast upon a couch with a great, long, hungry panther, its two forefeet planted on the bed and its starved neck, wicked eyes and exultant mouth glaring over the girl's prostrate body. The sub-title announces the story, "A Tale of Temptation," and the significance of the cover design, which is but a copy of the frontispiece, is apparent at once.

The story is purely symbolical, and is to exemplify the powerful but insidious growth of temptation when it has once found a lodgment.

The beautiful girl is first drawn to the man she dare not love, but the thought of love comes and with it a terrorizing little rustle among the leaves; the temptation grows and the mere shadow becomes a visible kitten that grows and grows until the full-grown panther eats out the heart of the girl, and in that death comes victory.

It is a story strong and powerful in conception, but full of the horror that makes the reader creep in every fiber of his body, and it is so realistic that the stirring of a window shade or the rattling of a bit of paper would make a nervous person start with terror while they were reading it. It is a book, however, full of significance and deep, purposeful thought, and its lessons, while not pleasant to learn, are quite worth the study. Small, Maynard & Co. Price $1.25.

Stove; Oil; Girl May Die.

(Special Dispatch to The Journal.)

Los Angeles, Oct. 31.—Mary Lally, a 16 year old student at the Polytechnic high school, was probably fatally burned this afternoon while baking a Halloween cake. She poured some oil into a coal stove, causing an explosion. She was taken to the receiving hospital.

THEATRICAL NOTES

"The Round Up" is renewing in Boston the triumphs it achieved there on its first visit. This time the play of the Arizona desert is being given at the Hollis Street theatre. The engagement at the Academy of Music, New York, was highly successful. Maclyn Arbuckle still continues in the role of the fat sheriff. Only one of the original New York cast is missing in the present production. That actor is a bucking broncho. On the first night of the season he took his place in the spotlight in the center of the stage and refused to move except in a vertical plane. The next night he bucked his way into the orchestra pit, wrecking the bass drum and frightening its player so badly that he forgot to meld a hundred on aces in his next game of pinochle, thereby starting a fight in the bandroom. The third night he pitched his rider, who had to be taken to the hospital with a broken leg. The management decided that he was too strenuous an actor even for "The Round Up" and gave him his notice. "The Round Up" is one of the best and cleanest American plays produced.

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

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Alice Lloyd will fill a brief vaudeville engagement before she begins rehearsals of her new musical comedy, "The Bonnie Belle of Scotland." Miss Lloyd is quoted as receiving $2,000 a week for the contract.

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John Barrymore, the versatile comedian of "A Stubborn Cinderella" company, was talking the other evening with a young woman who desired, as is customary, to evince a polite interest in him and his art.

"What, Mr. Barrymore," she said, "what do you consider the prime requisite for success as a musical comedian?"

"A latent inadequacy," was Mr. Barrymore's cryptic rejoinder.

• •

"Honeymoon Trail," which was one of the greatest musical comedy successes in Chicago last year, where it ran for over 200 nights at the La Salle theatre, will this season tour the principal cities of this country with Harry Stone in the leading role. Mr. Stone only recently closed with the "Soul Kiss" company, which served to introduce to American audiences in New York last winter the famous English dancer, Adeline Genee. Previous to this engagement Mr. Stone was a leading member of the company, playing the part of the reporter, in "The Stolen Story," under the management of Henry W. Savage.

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Genevieve Haines, who demonstrated unusual ability as a playwright in her "Hearts Aflame," is to supply the vehicle in which John Cort will star Florence Roberts this season. The play "Louise" is said to be of contemporary life and of a dramatic character, offering Miss Roberts many opportunities for telling emotional work. Miss Roberts will make the west early in her tour.

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"The Substitute" is the name of the new play in which Max Figman, under the management of John Cort, will star this season. The piece is by Beulah Dix and Evelyn Greenleaf Sutherland, authors of "The Road to Yesterday," and as a personal vehicle for Mr. Figman's splendid accomplishments, is declared to excel "The Man on the Box," in which Mr. Figman has so successfully starred during the last two seasons. It is an American play of today.

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"The Merry Widow" company organized for a Pacific coast tour will open its season in Paterson, N. J., on Tuesday, September 9, playing in Trenton and New Brunswick, N. J., before it goes to the Apollo theatre at Atlantic City for the week of September 14. It will then start for New Orleans, visiting the principal southern cities on the way.

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Rehearsals of Mrs. Fiske's new play, "Salvation Nell," are progressing rapidly at the Hackett theatre, under the personal direction of Harrison Gray Fiske. In the title role—a scrubwoman in a saloon—Mrs. Fiske has one of the finest parts of her career. The character of Nell affords Mrs. Fiske an extraordinary opportunity.

Although several characters in the piece are members of the Salvation Army, "Salvation Nell" is in no sense a "religious play" in the accepted meaning of the term, and the appeal of its absorbingly interesting story is universal. The manifold and picturesque types of the lower world are presented in a vivid and amusing manner, true to life and glowing with interest. Movement, color, laughter, squalor, tears, crime, beauty, joy—all are present.

"Salvation Nell" might be described as an animated cross-section of East Side life.

Associated with Mrs. Fiske will be a carefully selected company of 40, including Holbrook Blinn, Hope Latham, Charlotte Thompson, Elsie Romaine, Leila Romer-Tyler, Mary Maddern, David Glassford, Eugene Reed, Robert Evans, John Dillon, John Carroll, E. F. Nagle, Judge Downing, R. E. Beecroft, Mark Ross, Frank Foley, Edwin Evans, P. C. Foy, Herbert Heywood, David Burton and Charles T. Terry.

• •

How George Arliss, who is the Devil in Harrison Grey Fiske's production of the world-famous Hungarian comedy at the Belasco theatre, studied the part is of surpassing interest to all serious minded followers of the art of acting. No performance of recent years has awakened so much discussion as the subtle and magnificently detailed impersonation of Mr. Arliss in "The Devil," and in the Theatre Magazine the actor tells as follows how he conceived and formulated his ideas of the part:

"I trust that my friends know that I have not many qualities in common with the devil, so that I have not found my model for the impersonation in myself. It happens that I have known a great many persons of extreme type. My father was in the publishing business a block from the British museum, which is, you know, the largest library in the world. There flocked about that part of the city strange men, men of talent and gifts, but who through illness or some defect of character, often through love of drink, had failed in life. They were men who should have been successes, but instead they were failures. I got my devil from among these men.

"The man was poor. He earned his living with his pen, but he worked as little as possible. He was not a very bad man, but I am not sure that he would not have been had he had occasion or opportunity. He was very lean, as nearly bodiless as it was possible for a man to be and live. I wanted to convey the impression of the man being almost fleshless, and while I was thinking of this the picture of this man whom I had known as a boy came back to me. The man was of exceeding quiet manners. I have copied his manner as I have his physical appearance, for I conceived that that was the only sort of devil that would have any influence with the people in Molnar's play. They are persons in society, and that class could only be influenced by suggestion, by light, playful argument. They could be led, not driven. If they had been servants I might have tried the bludgeon form of argument. It would have affected them, but not persons in society, accustomed to the refinements of life. They would have laughed at the devil who tried to drive them.

"I studied the role of the devil as I do every other part I have ever studied, as long a time as I have. I received the play early in July, and I brought it back with me from the other side. We came back on a slow steamer. It was very empty, and I had most of one side of the lower deck to myself. I had the feeling I must always have when I am studying a part, of being quite alone. I like best to be in the country, or at least in a room quite alone. When one is studying a part he creates a world of his own, and any intrusion of the other world, his real world, is a shock. It makes him self-conscious. He has to begin again at the beginning."

Summer Cottages Burned.

(United Press Leased Wire.)

Rochester, N. Y., Oct. 31.—Ten cottages have been consumed by a fire, which is still burning, at Summerville. Summerville is a select summer colony. The loss is estimated at $25,000.

Nemo TRIPLE STRIP

MILLIONS OF
Stout Women
ENDORSE THESE FACTS

FACT—The Nemo Self-Reducing Corset supports the abdomen while it reduces the hips. This is done by the patented **Nemo Reducing** and **Relief Straps**, and can't be done without them.

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FACT—Every one of the various *imitations* of the Nemo Self-Reducing Corset is either useless or dangerous—*useless* unless you lace it so tightly that you can't move, and *dangerous* if you *do*.

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FACT—Without the **Nemo Relief Straps** no stout woman can enjoy that grateful sensation of *perfect support*.

FACT—Without the **Nemo Double Garter Attachment** the flesh *will* bulge at the bottom of your corset.

Nos. 312 and 320 (tall stout) } $3.50
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To the Public:

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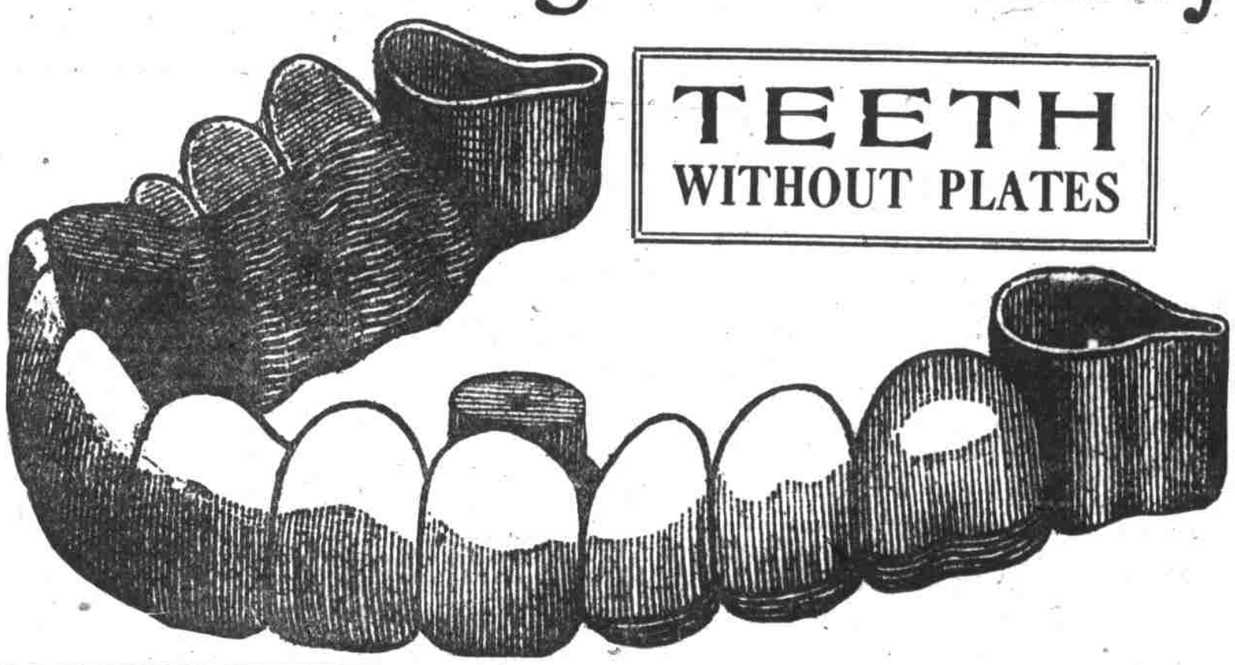
We earnestly request all our former patients to call at this office and have their teeth looked over, and if any of our bridge work, crowns, plates or fillings have given out or proven unsatisfactory we will gladly repair or make over free of charge.



TEETH
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To Introduce the Latest System in Painless Dentistry, We Will Nov. 15, *To Convince the Public We Can Do As We Say,* Extract Teeth Free of Charge

Nervous People

And those afraid can now sit in the dental chair with great ease. The management of the Chicago Dental Office will give $100 to any charitable institution for a tooth that an operator fails to extract without pain or bad result.

Vegetable Vapor

Used only by the Chicago Dentists in rendering the operation of extracting teeth as painless as removing a shoe from the foot, and they do it without the slightest danger to the most delicate patient, and without any unpleasant after-effects whatever.

I have had 25 teeth extracted and two plates made by the Chicago Painless Dentists. I am delighted with the work and am pleased to have this opportunity to advise nervous women to have the Chicago Painless Dentists do their work.
Mrs. S. Cake,
Ore Point, Wash.

I have been treated by Chicago Painless Dentists for years. I have tried all the different methods, and I can say unhesitatingly no dentist or physician has ever operated with such success or skill. In extracting my teeth they did it without any pain to me. It is a great pleasure to me to recommend them and their methods of treatment.
Mrs. P. Read,
St. Johns.

I have just had 27 teeth extracted, 2 crowns and 2 temporary plates made by the Chicago Dentists and can heartily recommend their method as being thoroughly painless and without any bad result whatever for my part. I cannot recommend the above high enough.
Mrs. E. A. Swigert,
Mossy Rook, Or.

Testimonials from hundreds of other patients can be seen by asking.

Our Prices Until Nov. 15

Silver Fillings	50¢ UP
Gold Fillings	$1.00 UP
Porcelain Fillings	$1.50
22-Carat Gold Crowns	$5.00
Logan Crown	$5.00
Enamel Crown	$5.00
Bridge Work, per tooth	$5.00
Good Set of Teeth	$5.00
Best Set of Teeth	$8.00
Aluminum-Lined Plates	$12.50
Gold plates	$40.00

We can extract your teeth in the morning and give you a temporary set before night.

A binding guarantee given with all work for ten years.

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If your old plate has given out and does not fit, bring it in and we will reset same on plain rubber for $5, aluminum for $8.

Crown and Bridge Work a Specialty

The best-equipped, sanitary and hygienic parlors in the world. Nineteen offices in the United States.

Be sure you are in the right place.

Remember, examinations and consultation free to all who visit our office. To those who cannot afford to have their work done and pay cash, we make arrangements on the installment plan. Open daily till 6 p. m.; Sundays 9 to 1 p. m. Ladies in attendance.

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