

cial life. Its heart interest is compelling in its power. While it is a high class drama in every sense, there is no lack of action, the plot being an unusual one, containing a number of thrills and sensations. Governor Lee, of Kentucky, played by Herbert Ashton, is a candidate for United States Senator. His political opponent employs a disreputable ward boss to manage his campaign. This man, Mason Hix, portrayed by David Griffiths, attempts to bribe the Governor to sign a certain railroad bill. Lee indignantly refuses, and Hix then tries to induce the private secretary of the Governor to forge the latter's name to the bill. The old secretary needs money very badly and is about to comply, when he is overcome by his emotions and is unable to proceed. Hix then forges the signature himself. He then denounces the secretary as a forger and has him arrested. Governor Lee resigns, and only through the efforts of Betty Bance (Lily Branscombe) and Dan Bingley, a young mountaineer played by Ralph Belmont, does the truth prevail and the guilty Hix receive his just deserts. At the end Lee is elected to the Senate, the hero, Bingley, marries Jewel Eastbrook, the beautiful daughter of the old secretary, who is impregnated by Marguerite Bloodgood, the new leading woman, and all terminates with wedding bells and happiness.

"The Governor of Kentucky" was written by the famous dramatist, Franklyn Pyles, as a starring vehicle for William H. Crane, now recognized as America's greatest actor. He used it with great success in New York and on the road. It has never been seen in Portland, and Manager Murphy was extremely fortunate in securing the stock rights to the piece. The production will be one that will do the Lyric much credit and the nature of the play will permit the ladies of the cast to wear some beautiful gowns. The management announces that commencing Monday night the former scale of prices, 10, 20 and 30 cents, will be restored. Manager Murphy does this of his own volition and assures the patrons that the same high standard will be maintained with every improvement that can from time to time be made.

"THE YANKEE REGENT."

Tuneful Musical Comedy Success at the Hellig Next Sunday.

Musical comedy will be the attraction at the Hellig for four nights, beginning next Sunday, November 3, when "The Yankee Regent," Ben M. Jerome's latest offering, will be seen. "The Yankee Regent," contrary to the rule of so-called light opera, is said to disclose a consistent plot, ingeniously worked out and furnishing the comedian, Toby Lyons, with perhaps the best vehicle in his successful career. The plot of the tuneful comedy opens in an obscure German principality where the death of the aged ruler makes imperative the selection of his successor, and a peripatetic Yankee, an ex-politician and erstwhile poet who claims a kinship, 32 degrees removed, from the departed Regent, ascends the throne to incidentally unwork a world of complicated situations, dealing with the struggling "Regent's" attempts to dodge an undesirable sweetheart of his youth, to prevent the marriage of the Princess, which terminates his reign and his subsequent capturing of an American heiress, ends the piece with a decidedly unique innovation disclosing a burlesque baseball game with full company impersonating the Chicago Cubs and White Sox. A magnificent production and a cast of well-known principals with a beauty chorus of half a hundred is assured. "The Yankee Regent" is musically a companion show to the "Isle of Sables" and "The Royal Chef." Seat sale opens next Friday, November 1, at the Hellig Theater.

"THE THREE OF US."

Excellent Comedy-Drama Coming to Hellig Wednesday and Thursday.

The attraction at the Hellig Theater next Wednesday and Thursday nights, October 30 and 31, will be "The Three of Us," by Rachel Crothers, which Mr. Walter N. Lawrence produced and ran the whole season at the Madison Square Theater, New York, to throngs of enthusiastic people. "The Three of Us," we are assured, comes in the wake of the new light-piercing American drama and is the sweetest, truest, most brilliant dramatic

true in its sketching, every line seems measured with grace, unctious and verily and there is that staunch, persistent spirit of national plainness and independence which no one of the American plays, not even those of greater literary fluency and picturesqueness have been able to touch. The heart interest is exquisite and true. No mawkish sentimentality but a clean, broad freshness of love which cannot swoon, cannot perish, cannot blush, cannot be laughed at by cynics nor affronted by fashion. There is much that is new in the play, but there is no bid of obvious theatricalism for applause or emotion, no highly colored roughness which has no place on Americanism like a false face, but everything a world-weary being with faith, shaken sympathies, wounded, beliefs shattered, might like to drink in. Especially is this play by a brilliant and sympathetic woman a play for men and women to know and applaud. Miss Crothers pictures a woman of blood and courage and sumptuous charms, slight with bravery and a power which nothing blights. Her sphere is narrowed down to a sister's helplessness with her view smilingly fixed upon a wedding ring. But it is a tribute woman, to that sex which is the gentler only that it may be the more invincible. Such a play must prove alluring to everybody who has a care for his fellow and the welfare of the theater, for it rings true and one feels uplifted and prepares anew for the struggles that betwixt life's pathway. Seat sale opens tomorrow (Monday), morning at 10 o'clock.

MISS OLGA NETHERSOLE.

Noted Actress Will Present "Carmen," "Sapho," "Awakening."

Olga Nethersole, the noted English artist, will celebrate her return to Portland by presenting for the first performance at the Hellig Theater on next Friday night one of the most intense impersonations in her extensive repertoire—that of "Carmen." The vehicle to be used is "Carmen's" story was written for Miss Nethersole by Henry Hamilton, an eminent English playwright, at her suggestion, after she had furnished him a detailed scenario. The dramatic and tragic story of the cigarette girl of Seville offers Miss Nethersole an emotional role of great intensity. It will be given exceptionally elaborate mounting. This will be Miss Nethersole's first appearance in Portland since she made an artistic triumph at the Lyric last June, when at the Theater Sarah Bernhardt, she presented in English her well-known repertoire of plays, and was accorded an ovation such as few female representations of the stage have ever received. Miss Nethersole will be supported here by her London company, including Frank Mills, which is the same organization that appeared with her in Paris. "Sapho" will be given at the matinee. For the closing bill of Miss Nethersole's engagement on Saturday night she will present "The Awakening," which is M. Paul Hervieu's latest contribution to the literature of the stage. Briefly told, the story of "The Awakening" is as follows: Gregoire, Prince of a Balkan state, is sojourning with his son Prince Jean in Paris; they are in temporary exile. In spite of his 20th century civilization, Gregoire is as barbaric as were his ancestors of the Middle Ages, and this is mainly the cause of his being in exile. The father and son are intimately acquainted with the Paris family, the De Megees—Raoul de Megee and Therese, his wife. The former holds high office in the French Ministry. His interests are centered in his political work, while his wife remains at home neglected. An almost imperceptible estrangement has grown between the pair, and their beautiful daughter, Rose, is practically the only force that holds them together. Prince Jean has fallen in love with Therese. She, while not reciprocating his implacable devotion, weakly permits him, and when Prince Gregoire calls upon his son to set about his efforts at restoration to the throne of Sylvania, matters are brought to a crisis by the young Prince declaring his love for Therese and offering to renounce his father and the throne at a word from her. Prince Gregoire, who has already divined the trend of his son's intentions, sets about an elaborate scheme to prevent a catastrophe and thereby save Therese and his son from ruin. With the aid of Simeon Keff, a royalist patriot from Sylvania, Prince Gregoire successfully carries out the plot, which culminates in the separation of

come, kids, drummers, a tramp, and in fact, a collection of atoms moving around in a little world, and in this case a most lively world, for it abounds in the funniest situations. Like all the Hoyt shows, there is music and chorus numbers galore. Opening next Sunday matinee, November 3.

"The Sweetest Girl in Dixie."

"The Sweetest Girl in Dixie" a new and beautiful Southern play written by a Southern girl, will be the coming attraction at the Empire opening next Sunday matinee, November 3.

There is a charm about the old South that can be found nowhere else in the world. Its beautiful, gracious women, its cavalierous men, its quaint songs and folklore stories make it seem like a land of delight to all lovers of romance. Softened and subdued by a languorous climate, combine to produce an indelible charm that has been handed down as a priceless heritage to the Southern people of today. Those who see "The Sweetest Girl in Dixie" at the Empire next week will



THE THREE OLFANS, FRENCH ECCENTRICS, AT PANTAGES.

recognize in the characters a likeness to the real people of the South seldom seen in a play.

Last of "Beacon Lights."

The concluding performance of "Beacon Lights," the big Lyric hit of last week, will be given this afternoon and tonight at the Lyric Stock Company. This is a play that sets everybody to talking. It is an event, and you cannot afford to miss it. Matinee today and last performance tonight.

S. Miller Kent in "Raffles."

The clever actor, S. Miller Kent, will be seen in the intensely interesting drama, "Raffles," at the Hellig Theater, November 7, 8 and 9.

CORDRAY GOES TO SEATTLE

Portland Theatrical Man to Be Manager for Sullivan & Considine.

The information comes from Seattle that John F. Cordray has been appointed general manager for the Sullivan & Considine vaudeville interests in the Pacific Northwest with headquarters in Seattle.

Mr. Cordray is out of the city and no personal confirmation of this story has been made, but it is probably correct, as Sullivan & Considine set great store by his managerial ability. He built and successfully launched a number of theaters for the firm and then left them to return to Portland where he has been working on a plan for an East Side theater. If he accepts the new position it likely means the abandonment of the East Side theater project.

John Cordray is too well known in Portland to need introduction. For years he has been one of the leading figures in local theatrical matters and is universally held in the highest esteem. He is known as one of the greatest managers in the Coast and while Portland regrets that he is to leave the city there goes with him the best wishes of the theater-going public for his success in the new undertaking.

LION-TAMER AT PANTAGES

Nervy Englishman Will Give Thrilling Exhibition.

No such act has ever been seen in Portland, nor possibly ever will be seen again, as that which Pantages will present as the topline this coming week, beginning Monday afternoon. The act in question is that put on by Frank Hall, the famous English lion tamer. He has with him the celebrated lion Wallace, from the Chutes at San Francisco. Wallace is not only the biggest lion in captivity, but the meanest. It takes an iron nerve to step into a cage with a lion that has killed the only two trainers that ever before attempted that feat. Wallace has always been regarded as untamable. He is still untamed, and it is only by a superb exhibition of courage that Mr. Hall cowers the big beast and drives him snarling and gnashing into a corner. Then the tamer slips from the cage and in an instant the big lion in rage tries to get at the man who has just bullied him. It is as much risk as the average lion tamer would care to take to enter the cage once in a lifetime, but Hall will perform the daring feat at every performance this week. He likes the excitement of the thing, is an utter stranger to fear, and besides, the small fortune he receives every week of his stay on the Pantages circuit is worth taking chances for. To the audience, of course, there is not the slightest danger. Double steel bars make up the ferocious lion's cage and it is more than impossible for Wallace to get out. The only danger to the fortune is over the age of 21 and willing to take the risk. A second big feature is announced by Manager Johnson in the three Offants celebrated European grotesques, who have been featured by the best houses of Europe. Their grotesque dancing and weird imitations are not only new, but highly attractive. Still another big act is that put on by the three Offants acrobats. These clever people introduce many new turns. Mansfield and Mansfield, saraphoths, have a novel act, which will appeal to everyone. With small targets, these clever marksmen stand second to none and give a remarkable exhibition of fancy shooting. Murray Simon, Hebrew comedian, will add a lively dash of fun to the bill. Simon has been with the best Eastern circuits. Harry Clinton Sawyer, in his comedy singing imitations, is another amusing

funster, whose act is new and full of the right kind of fun.

Joan Wilcox will sing a new illustrated song, and the biography will produce the latest comedy pictures. The old week's bill, just now coming to a close, has been one of the best this year in Portland. Three costly acts, George Thatcher's monologue, the Jessio Keller troupe in acrobatic cycling, and the Una Clayton Company's comedy, "What's in a Name?" cost the theater more than any three acts ever before included on one bill in Portland. It is a show you will enjoy throughout.

GRAND GETS THE BEST ACTS

Sullivan & Considine Scour New York, Chicago and London.

To be successful in vaudeville a manager must get good acts, for the public is discriminating. That is why Sullivan & Considine employ experienced agents in New York, Chicago and London to secure the best acts available. These acts are

start on a tour of New England and then of all the large cities of the country.

Low Fields has accepted a new play by Glen MacDonough. The scenes are laid on an ocean liner. Mr. Fields will probably present this play with some other star in the principal role.

Madame Jean Jomelli, who has been engaged for the Manhattan Opera Company, left Paris on the Loraine last Saturday. She will join the Hammett forces after a short concert tour.

Louis Mann will make a short tour in vaudeville, appearing in a condensed version of a score for a new opera to be produced in Vienna this winter.

Franz Lehar, composer of "The Merry Widow," will not be present at the New York premiere of his opera. He is engaged on a score for a new opera to be produced in Vienna this winter.

William Morris is another well-known actor soon to appear in vaudeville. Mr. Morris has signed a contract with the Jessio L. Lasky Company to appear for a limited season in a comedy sketch by a well-known author.

Carlotta Nilson, now playing in "The Three of Us," has inherited a farm near Elk River Falls, Wis., formerly the estate of a maiden aunt of the actress. The farm consists of 17 acres of land and a large supply of livestock.

In "The Girl Behind the Counter," Low Fields gives lessons to aspiring soda dispensers as to just how to operate a soda fountain. Mr. Fields has some of the funniest comedy that has been his lot during the many years he has been before the public, in this "take-off."

"Cupid at Vassar," in which Florence Gear is winning renown as a star, is a college play, which is entered about an affair of the heart, the sweetheart being the most popular girl at Vassar, in which role Miss Gear is seen and heard to fine advantage.

Edgar Selwyn, who is starring in "Strongheart" and who is at present in the south is gathering material for a new play, which he will write for his next vehicle, and takes occasion to mingle with some of the typical Southern characters, both black and white, in order to get the proper "atmosphere."

Olga Nethersole, it is reported, will play an engagement in the City of Mexico in April, before going to Paris. She is planning to present a one-act tragedy, from the French, called "The Submarine," during her New York engagement. It will be given in conjunction with Pagliacci and The Enigma.

Lillian Nordica arrived in New York on the Kronprinzessin Cecilie last Wednesday. In an interview she stated that her plans for an American tour at Harmon-on-the-Hudson were progressing well. She will soon begin rehearsals at the Manhattan Opera-house, where she will sing all season.

Madam Nazimova, the Russian actress, who has just returned from Europe, is the theatergoer by her interpretation of Ibsen's complex character of Hilda in "The Master Builder" of the Manhattan Opera-house, the New York critics, who declare that her art is second to none on the present-day stage.

Miss Ruth St. Denis, who last season created a furore in New York with her East Indian dances, is at present appearing at the Winter gardens of Berlin for the second time. Miss St. Denis will return to America some time in the near future and will be seen in the principal cities of the United States.

Gertrude Evelyn Coghlan, known as Gertrude Coghlan, appearing in "The Lion and the Mouse," was born at Queensbury, England, and was named Evelyn in honor of the character "Alfred Evelyn" in Bulwer Lytton's "Money," the play in which her father, Charles Coghlan, was then appearing.

Sousa Recommends Portland's Baritone to the Conreid School of Opera

THE ever-glorious "March King," during his recent engagement in Portland, not only gave the public the best musical treat of the season, but personally received and advised local talent, commending and encouraging. Among those presented to Mr. Sousa was Charles Cutter, the Alaskan, who has won an enviable reputation in local circles. Mr. Cutter, whose ancestral name is Dookh-hon-kharck, sang for



The World's Greatest Woman Violinist Praises the World's Greatest Piano

Miss Powell prefers the Steinway Piano and uses it almost exclusively. At Spokane, Tacoma and Seattle she used the Steinway. Occasionally a local manager secures a less desirable instrument for a performance. The following letter is a true expression of her regard for the matchless Steinway:

MAUD POWELL PRAISES THE STEINWAY PIANO

NEW YORK, Jan. 21, 1906.

Mr. Charles Steinway, Steinway Hall, New York City: Dear Mr. Steinway—After reading your booklet, "Portraits of Musical Celebrities," containing the remarkable eulogiums given your pianos by the master musicians of the world, it seems difficult to pay further tribute to the Steinway. However, I want to indorse everything said in its praise, while as a violin player I might add that, considering that an artist ought never to appear before the public except under the most perfect conditions, one of those conditions, in lieu of a good orchestra, should be a Steinway grand (for accompaniments), which, by reason of its beautiful tone quality, its fullness of vibration and the perfect balance of registers, more nearly approaches orchestral support than any other piano made. Its superb blending qualities, so necessary in association with bowed instruments, makes it indispensable for the perfect presentation of chamber music. I prefer the Steinway piano above all others, and I have used it during my entire musical career. I have had both uprights and grands (some of the latter having been close upon 20 years old) and my experience in the fundamental qualities of your pianos has been the same in all cases. With compliments, believe me, yours very truly,

MAUD POWELL.

Steinway Pianos Sold Only By Sherman Clay & Co. Sixth and Morrison Sts., Opp. Postoffice



of the East about Beatrice Dierke as follows: "A superb exhibition of piano playing was given by Beatrice Dierke at her Portland home. It was certainly without a parallel among living pianists. Portland may indeed be congratulated to call her own a genius who is today without a rival in the musical world. Beatrice Dierke truly played like a goddess from the Olympus of pianists. With fingers like steel, shod in velvet, she made one forget an Anton Rubenstein. Her self-possession is enormous, her repose magnificent, her feats of technic are simply maddening. Her touch ranges from the crispest staccato to the most luscious legato. Some scale passages she plays en bloc, creating an impression of something massive and gigantic. A staccato whiplow follows, and one marveled at the adaptability and possibilities of the human hand. There are in a state of the highest muscular culture. Her sense of tonal values is abnormal. She is a perfectionist, as it is for pure beauty she strives. Her interpretation is never bizarre, she does not try to seek small new path of eccentricity, avoids distorted sensational effects, yet at every phrase, at every turn, one is confronted with new shades of meaning, subtle shadings which are delightful, but when she lets loose the thunderbolt of power her listeners remain dazed and breathless at the climax."

German Swimming Invention.

London Echo. By means of a new invention school children in Germany are being taught how to swim before they enter the water. The apparatus, which is described by popular mechanics, consists of a broad sling placed under the chest and a narrow band for each ankle, allowing free movement of the arms and legs. The leg slings are balanced on weights and pulleys to allow a compensating motion.



LILLY BRANSCOMBE, WITH THE LYRIC STOCK COMPANY IN "THE GOVERNOR OF KENTUCKY."

literary event the American stage has embraced for a long time. To be sure, there are many good, fine, breezy dramas of American life achieving success, but this gentle, caudal, genuine and heart-throbbing story-play in its simple poetry, its superb ethics, its charm and conciseness is queen of them all and was written by Rachel Crothers, of whom America should be proud. There are no cowboys, no guns, no sheep profanity nor bartending heroics, no politics, no western slang nor any eastern college frictions. No Indians, no Mexicans, no frenzied finance nor graft. Just plain, homely, pulsing reality, American to the core, all sentiment and a good deal of the sort of grave romance belonging to a primitive and cordial era. Love unbounded, tender, old-fashioned, brave love, is the essence of the play. Not wild, vivid passion, not frictions, problematic emotional force nor animal abandon. Only kind, courageous, prophetic love; a sister, a sweetheart, a rival and a friend, all fine and calm and enduring as the stars. Such atmosphere as pervades the story is familiar as rain and sunshine and will be welcome as both wherever "The Three of Us" may stray as a faithful picture of real American life. Every character, we are told, is

the pair. The outcome of this parental conspiracy leads directly to the awakening of the soul of Therese—to the realization of her love for her daughter and her duty by her, and above all, to a full knowledge that her sole happiness lies in the arms of her husband. The advance seat sale will open next Wednesday morning at 10 o'clock at the box office of the theater.

HOYT'S A HOLE IN THE GROUND

Ludicrous Farce to Be Presented by Baker Company After Diplomacy.

Hoyt will again come into evidence at the Baker after "Diplomacy" week, when his great character farce, "A Hole in the Ground," will be on the boards. This one is new to Portland, and if it ever was seen here it was long before Mount Hood was a hole in the ground, as no one remembers it. It introduces a conglomerate of different characters found around an out-of-the-way railroad station east of New York. The agent, the counter girl, telegraph operator, prospective passenger, gawling for the trains that never

literary event the American stage has embraced for a long time. To be sure, there are many good, fine, breezy dramas of American life achieving success, but this gentle, caudal, genuine and heart-throbbing story-play in its simple poetry, its superb ethics, its charm and conciseness is queen of them all and was written by Rachel Crothers, of whom America should be proud. There are no cowboys, no guns, no sheep profanity nor bartending heroics, no politics, no western slang nor any eastern college frictions. No Indians, no Mexicans, no frenzied finance nor graft. Just plain, homely, pulsing reality, American to the core, all sentiment and a good deal of the sort of grave romance belonging to a primitive and cordial era. Love unbounded, tender, old-fashioned, brave love, is the essence of the play. Not wild, vivid passion, not frictions, problematic emotional force nor animal abandon. Only kind, courageous, prophetic love; a sister, a sweetheart, a rival and a friend, all fine and calm and enduring as the stars. Such atmosphere as pervades the story is familiar as rain and sunshine and will be welcome as both wherever "The Three of Us" may stray as a faithful picture of real American life. Every character, we are told, is



MISS KATHLEEN TAYLOR IN "A STRUGGLE FOR GOLD," AT THE STAR.

Thompson and imported moving pictures will complete the bill. Today will be the last of the present bill, headed by the Jessio Mae Lloyd singers and comedians, eight in number, and other great acts.

STAGELAND.

May Robson began her season in "The Rejuvenation of Aunt Mary" at the Lyceum Theater, Scranton, Pa., October 8.

Denman Thompson will celebrate his 75th birthday today (Tuesday), a reception on the stage has been planned by his friends.

In April, Henry B. Harris, by arrangements with John Cort, will present Miss Roberts, in New York in a new American play of modern life.

Marie Dressler arrived in London on October 8, to begin her season there in either musical comedy or "variety," as George Edwards may decide. David Belasco, through Percy Winter, bought all but one of the collection of songs, headed by the Jessio Mae Lloyd singers, at the Long Island post. James O'Neill will close his season at the Lyric Theater next Saturday night and

Advertisement for Boys of All Sizes clothing, featuring Mrs. Jane Hopkins' Boy-Proof Clothes and Eastern Outfitting Co. The ad includes a list of features like 'Unbreakable fabrics, unpartable seams, and with styling and tailoring that do the boy proud.' It also mentions 'Practical mothers can hope for nothing better than these.' Eastern Outfitting Co. is located at Washington, Corner Tenth.

Advertisement for Kahn, Wertheimer & Smith Co. located at 739-741 Broadway, New York.