

learn that he could present it in Portland, and this city will be the first to witness it in the West and the French Stock Company will be the first stock organization which has had the privilege of appearing in it.

"The Confessions of a Wife" is a modern melodrama, with an intense heart story. The play is not a sensational one, but the title appears to indicate, and the confessions point a moral as well as adorn a play. The four acts are replete with dramatic situations, the policy of the comedy being deftly mingled by a skilled dramatist. The tension is kept at a high gear throughout and for acting purposes "The Confessions of a Wife" will be found superior to any of the recent excellent drama the stock company has presented.

This play will be especially popular with the women and the matinee will undoubtedly be crowded to the capacity of the Star at each afternoon performance. "The Confessions of a Wife" is necessary to reserve seats in advance.

"WOMAN AGAINST WOMAN"

Popular Stock Company Will Present Melodrama at Lyric.

The Lyric stock company will tender its patrons a genuine treat this week, commencing Monday night, in the shape of the thrilling emotional melodrama, "Woman Against Woman," which has a record for continuous success equaled by few plays in the English language. It was first produced at the Adelphi theater in London, and is the most famous producing houses in the world, and ran for months. In this country, and in fact every other where English is spoken, it is always a popular bill. As the names imply, woman are the central figures in the drama, and it will for that reason be of additional interest to the lady patrons of the Lyric. The scenes are laid in London and a little English village. The Widow Barton (Jessie Stewart) has two daughters, Bessie (Lily Branscombe) and Miriam (Lorna Nelson) who two years before have been induced to go away to London by Rachel Westwood (Margaret Bloodgood). She attempts to bring about their downfall, but Bessie returns and the play opens with the marriage of Bessie and John Westwood (Frank Hamilton), and is workingman. All goes well until Rachel drops in and in her jealousy at finding John married sets about to poison his mind and she finally tells him about Bessie's past life. Bessie, to shield her sister, who is married to Sid Henry Chesterton (Herbert Ashton), assumes a guilt not her own. Her husband discards her. Sid Henry hears the story and forgives his wife and sets about to find Bessie and night the second act, Bessie is finally thwarted, John and Bessie are reunited and, of course, the play ends with happiness reigning supreme.

In the workingman of the drama, love, pathos and humor are so well combined that there is not a dull moment. Bessie and Rachel are very strong characters and are entirely new in the hands of Lily Branscombe and Margaret Bloodgood. John Westwood is a man we meet in everyday life, while much of the comedy is supplied by his father Phil (Edmund Flynn). The full strength of the Lyric company will appear in parts suited to their capabilities. "Woman Against Woman" will be an exceptionally fine one and "Woman Against Woman" will be an attraction more popular than any. The first performance will occur Monday night.

Good-bye "Governor."

At the Lyric this afternoon and tonight the final good-byes to "The Governor of Kentucky" will be said. It has been a great success during its week's run and never before has the Lyric company appeared so well. Herbert Ashton, who has made the Lyric his associates in the other roles, have themselves proud. Better go this afternoon or tonight.

"RAFFLES" AT THE HELIG

S. Miller Kent Will Present Famous Drama Soon.

The remarkable success that S. Miller Kent has made in the famous play "Raffles," the Amateur Cracksman, which will be the attraction at the Helig theater, Thursday and Washington streets, next Thursday, Friday and Saturday nights, November 7, 8 and 9, with special price matinee Saturday, is another proof of Joseph M. Gates' good judgment in the matter of casting a play. Mr. Kent is really the best young actor in the country. He is a graduate of Purdue University, of Indiana, and was intended by his parents for the law.

While still at college, however, young Kent had made up his mind to go on the stage. He made his first appearance in New York, with Nell Burgess in "Tim." He then played under Dion Boucicault in "Con The Chaugran," "Colleen Bawn," "Arrah-na-Pogue," "Carrie," and other of the great Boucicault successes. He then went with O'Neill supporting that star in "Monte Cristo," "Hamlet" and the "Dead Heart."

Mr. Kent was later engaged as the juvenile lead in the Lyric company, his famous stock company at the time when "Jim, the Penman" was the sensation of the period. He supported C. C. Goodwin in "Confusion" and "Turn Up." For two years he was a member of Daniel Frohman's Lyceum Theater Stock Company. In partnership with McKee Rankin, Mr. Kent produced "The Carnuch" at the Bijou Theater, New York. For one season he played with Wilson Barrett's Lyceum Theater, which is America's best member of Charles Frohman's comedians, with whom he stayed for several years, appearing in "All the Comforts of Home," "The Foundling," "Too Much Johnson," "The White Heather," "The Three Men in a Boat," "The Girl Who Has Everything," "The Musketeers" at the Broadway Theater, New York.

Mr. Kent then came to Portland, starting in Clyde Fitch's play "The Cowboy and the Lady," and later in "Eighty-Bob," in both of which plays he made much reputation for himself and friends. For the past season he has been one of the most high-salaried vaudeville headliners. In a sketch called "Dorothy," he will be seen therefore that Mr. Gates, in selecting Mr. Kent for the part of "Raffles," chose a young man whose record and experience are the best. Seat sale opens next Tuesday at theater.

"THE VANDERBILT CUP" SOON

Famous Automobile Musical Play at Helig Next Sunday.

A run of eight months at the Broadway theater, New York and of three months at the Colonial in Chicago, is the record of the new musical comedy, "The Vanderbilt Cup," which comes to the Helig next Sunday, Monday and Tuesday nights, November 10-12, with the same lavishness of detail that distinguished its metropolitan run.

from all over the world. The dialogue is said to be delightfully clever, and much satire is indulged in at the expense of those auto enthusiasts who rush about the continent in their costly touring cars. Barry Glavin's great idea, the real motor on the stage, is a "big" feature of the piece. Two 80-horsepower racing machines, running at high speed, crash on the stage, amid all the roar, dust and excitement of a real race, and it is said, audiences fairly get out of their chairs to see the finish. Seat sale opens next Friday, November 8, at the theater.

AN ANTHONY HOPE PLAY

"The Adventure of Lady Ursula" to Be Given by Baker Company.

"The Adventure of the Lady Ursula" is not so well known in Portland as some others of Anthony Hope's works, but it is one of his best and most successful plays. It contains more dramatic interest than the others and nothing of the melodramatic. The period of the play is about 1780 and the scenes are laid in Old England. It was originally produced by Miss Virginia Harrod and has since been used by Henry Miller and Margaret Anglin, as well as Florence Roberts. This will be the first Portland presentation of the piece at popular prices, and it fits the Baker company like a glove, also pleasing the majority of its

patrons, being just the sort of play they care for above all others. It will open next Sunday, November 10.

"THE HEIR TO THE HOORAH"

Kirk-La Shelle's Production of Paul Armstrong's Drama Coming.

The Kirk-La Shelle production of Paul Armstrong's comedy gem, "The Heir to the Hoorah," comes to the Helig theater November 14-15-16.

The majority of the theater-going public are familiar with this charming story of life in a Western mining camp, with its fearless type of men who mined for gold in the pioneer West, its strong emotions, its delicious humor and the absorbing love of a man for his wife.

MISS ISABEL IRVING.

Appears at the Marquam Soon in Clyde Fitch Play.

One of the best of the Liebler & Co. attractions, Miss Isabel Irving, in Clyde Fitch play "The Girl Who Has Everything," will be the attraction at the Marquam Grand theater in the very near future. A Liebler attraction, Miss Fitch play and making it a strong impound with which to pry open the early theatrical season. The play is best described as a comedy-drama. The scene is New York—the time, the present; and among the characters are two children whom Mr. Fitch uses, especially in their relations to their actors, with which the same skill that he showed with the youngsters in "Her Only Way." They are motherless, and Sylvia, their aunt, motherly, their father, worthless, and unscrupulous, has devised a scheme to trick even his own children out of the fortune that their mother has left them. Sylvia seeks to frustrate him. He retaliates by still another trick that places the young lawyer for whom she cares in the light of a sordid fortune-hunter. The dialogue is in the style for which Clyde Fitch is noted, bright, snappy and epigrammatic. The situations are cleverly drawn, and the action is rapid.

MAY YOHE AT THE GRAND

Former Lady Francis Hope Will Play Her \$1000-a-Week Act.

Headed by May Yohe, formerly Lady Francis Hope, the Grand will present this week, starting tomorrow afternoon, one of its greatest vaudeville entertainments. Sullivan & Considine are paying \$1000 a week for the services of Miss Yohe, the famous comedienne. The history of Miss Yohe is known to every newspaper reader. She is a famous beauty, and while being starred in musical comedy, later a member of the British peerage, married

when they separated, Miss Yohe was given the princely sum of \$100,000, which had been in the family for generations. These Hope Jewels she now wears in her performance. A perfect beauty, arrayed in magnificent costumes and possessing an excellent voice, Miss Yohe is an addition to any bill, and it was only by offering her the highest salary ever paid for a single act in the Northwest that Sullivan & Considine secured her.

"The Twin Flats," a playlet requiring the services of four people, will be presented by Charles E. Ward, Kathrin Klare and company. It was written by Saul Allen, and is a clever little entertainment. Ted and Eugene Faust are pantomime musical artists, with a vaudeville novelty which cannot but please the most discriminating patrons of popular entertainment.

Nick Conway, alias "Laughing Casey," is a Dublin entertainer who has all the humor of the Celtic race and a good voice besides. Cummings, Thornton and company have a sketch, "A Mail-Order Wife." To be appreciated this sketch must be seen. There is a laugh in every line, a statement which has been borne out by statistics. L. P. Johnston is a ventriloquist, one of the few who stand in the first rank of this difficult and almost forgotten art. Joe Thompson will have a new picture ballad, and the latest moving pictures are promised for the Grand-scope. This is to be a great bill, with

Many have gone two, three and four times. The big feature closes with the end of the week.

For the new bill a variety of big headliners have been booked. Some difficulty was experienced in naming any one of several Mr. acts as a distinct and separate feature. The Ed Did Trio was finally accorded that distinction, however. It is the biggest vaudeville act ever put on by a local vaudeville house. The Ed Dids do grotesque and trying as well as dangerous feats with their bikes.

In the way of lively comedy ample provision has been made. The Leffingwell-Bruce company have learned the comedy business in a way that makes them pursued by managers and their services come high. During the new week at Pantages they will put on a new comedy "The Admirable Adam." It is uproariously funny throughout.

The Marconis, electric workers, do many odd feats with electrical appliances and what is strange about these electric acts is that they are not only something out of the ordinary but it is instructive as well as entertaining.

Jean Wilson will sing a new picture ballad and the Biograph will conclude another thoroughly good show.

"Human Hearts" Coming.

The return to the Empire of "Human Hearts," Hal Reid's greatest and best play, will be greeted with pleasure. Few popular-priced attractions have the drawing power that "Human Hearts" has. It is full of real live interest. The tale of the braveny blacksmith who falls victim to the woman adventuress and her scheming confederate is known to every man, woman and child from ocean to ocean. "Human Hearts" will open at the Empire Sunday matinee, November 10.

The Wail of An Advance Agent.

What the Man Ahead of the Show Has to Meet and Why His Head Is Not One of Roses.

By Will Reed Dunroy, of the Tanke Regent Company.

THERE is a certain dramatic critic in a certain city in America who has the legend, "Advance Agents Annoy Me," hanging above his desk. This man was an agent by nature, but he has since he has forgotten the days when he tried every way imaginable to break into the news columns with "stuff" about his stars, and he now looks with contempt upon the poor "praise spreaders" who are trying to make a living as best they may.

Talented Young Composer Will Return to Old Comic Opera School for His Theme

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Under Southern Skies Coming.

"Under Southern Skies" will be given at the Helig theater Thursday night, November 13. Its story is a very strong one that touches the heart and rouses the sympathies of the spectator, while its natural scenes of delicious comedy keep an audience in a ripple of laughter. The Halloween games and pumpkin dance make every one feel young and gay with the actors upon the scene, and are this season made entertainingly by entirely new songs and dance figures. New scenery and costumes have also been provided by the management, and a thoroughly finished performance is given by capable actors.

STAGELAND.

Lucia Moore is now starring in "Alice-Sit-By-the-Fire."

Denman Thompson and Frank C. Bangs both celebrated their 74th birthday last week.

Creton Clarke will probably play in New York this season in "The Power That Govern."

Melbourne MacDowell and Virginia Drew together are making a playlet called "The Oath," in vaudeville.

"The Right of Way," with Guy Standing and Theodore Roberts as stars, will be presented at Wallace's Theater on November 4.

Edmond Rostand was operated on for appendicitis a week ago. His condition then has given his physicians much anxiety.

Roy Bernard demonstrates she can write verse as well as act in a recent number of Baker's Players. Her jingle is called "The Ryme of the Rube."

E. H. Sothern has engaged Frank Stanton to write a play for his next season. During his New York tour he will produce a play by Mr. Stanton, entitled "Two Pins."

An unusual instance of professional courtesy occurred a short time since at the Savoy Theater, New York, when "The Hour of the Hour" is running. Frederick Bunn returned to the cast in the title part early in October, replacing Hobcock. Bunn's parents came from the West the night before last, and he had heard so much about Mr. Perry that he had accepted an appointment to meet Mr. Bunn. The result was that Mr. Perry stepped from the cast at the next matinee and for that afternoon Mr. Bunn was Major Bennett, his parents occupying a stage box.

As a result of a special performance of

coming to Portland for a run. There is naturally great curiosity among the people to know the nature of the show. There are some pieces with mystifying titles and it is impossible to tell from the names whether they are musical comedies, farces or melodramas. Now the agent comes ahead and he informs the dramatic critic, the Sunday editor or the city editor, as the case may be, and the great public reads the matter with avidity. It is a matter of news. To be sure, in many cases the editors give up space to such matters but gratefully, and in doing so give the agent to understand that he is obtaining a great favor.

There is doubt in my mind at all but that theatrical news is read by a far greater proportion of the population of Portland than in the sporting news. But notwithstanding this, pages after page is given over to sports every day in the week, while theatrical matters gain only a few square inches on Sunday. The average baseball fan is a noisy fellow. He reads the sporting news and he makes a noise about it. But how many who read the sporting pages of a newspaper? How many female fans are there in Portland? The bleachers are not filled with women when the game is going on, and every man in town who can get away by hook or crook is there. This makes sports look important, but half of the population was no interest whatever in baseball or football, while all the population is interested all the time in the theaters. Here in Portland, with eight theaters running nearly the whole year around, it is safe to say that 5000 people go to the theater nearly every night in the year. Take that seven nights in the week and it makes \$3,000,000 people each week. Counted up for a year, it makes a vast army of people. Compared with this, how much smaller are the figures for baseball and football and yet such things get twice and three times the space, and it is given cheerfully. Men are hired at high salaries to furnish this sort of news. There are at least two newspapers in Chicago that pay their baseball cartoonists \$5000 a year, but they pay no such sum for theatrical cartoonists, although more than three times the number of people attend the Chicago theater than go to the ball parks.

Take it from the advertising standpoint also. The theatrical advertisements are in the newspaper every day in the year. Baseball and football advertisements are not so plentiful. The latter appeals to the old, the middle-aged, the young. It appeals to men, women and children, while the sporting pages appeal to men only, with perhaps a few boys, but it is very seldom that you see a woman looking for the sporting page, as she rides down town by the streetcar. More than likely she will be looking for the theatrical news. For example, some great star is to visit Portland. This star is a woman. She will wear some stunning gown, and she will be advertised in the city but who would fairly read in an accurate description of that creation. What if the newspaper would reproduce the picture of the star in her handsome gown and in colors in the Sunday supplement? Would it not interest at least half of the population of Portland? Any one to suggest such a thing to the average Sunday editor would make him gasp for breath. He would say the press agent was boasting of his own game, and that such a feature would make a very strong appeal to half of the readers of Sunday newspapers, and that is all the morning paper can possibly do.

"Time has indeed gone by for the old-fashioned 'outing' that was formerly done by the press agent, but there is a big demand for legitimate news of the theaters and of attractions that are to come during the season, and newspaper men are coming more and more to realize that theatrical news is of value. It is also a noticeable fact that the great army of advance men who traverse the country in the morning are being made up of newspaper men. There is scarcely a man on the road today but who has held a position on a newspaper some time or other, and this man knows the value of publicity and knows what is legitimate publicity and what is not. Advance men are always looking for opportunities to break into print, but they do not care for the impossible. When they go to the newspapers, they know they must have something to offer. The city editor will not take up his columns with dead matter. If the agent has a live news item, he is nearly always sure of a ready ear. The newspaper man who finds an agent with a new idea, is often open to conviction. But it still remains that the agent is considered a bore in some quarters, and his name is in bad odor, but for the life of me I cannot see why. Perhaps in another generation, when the last echo of the last blatant voice of the advance agent has faded away into silence, the advance agent will come into his own, and be received with favor and consideration.

Of course there are many untruthful press agents, and it was only recently that Channing Pollock stirred up a perfect hornet's nest in the East by an article in which he said that all press agents were liars. A host of good fellows who love the truth took up the matter, and they said it pretty lively for Mr. Pollock, and he has doubtless wished many times since that he had not made the assertion. There was a time when the press agent could lie and get away with it, but that day is over. The agent does his work in these days, and then goes on and his show follows to make good, or he is a failure. It is all different now. It is up to the show to make good after the agent has done his duty. No amount of publicity will make a success out of a failure in these days, and this is particularly true of the Pacific Coast and of Portland. If all agents are liars, it is a pity that Portland are more generous to the advance man than are many others. They treat him with more consideration, and give him more space, and this wail of the press agent is directed, not so much at Portland and Portland newspapers, as it is to the large majority of newspapers scattered over the length and breadth of this great country.

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Advertisement for Security Bond Boys Suit, Five Dollars. Includes image of a man in a suit and text: 'Your Money Back', 'EASTERN OUTFITTING CO.', 'Kahn, Wertheimer & Smith Co.', '739-741 Broadway New York'.

Advertisement for 'The Perfect Truss' - The Only Factory. Includes image of a truss and text: 'The Perfect Truss', 'The Only Factory', 'Old style allow - Perfect' truss, 'Inventive to closing both, inner opening.'

Advertisement for 'The Beloved Vagabond' given in Dublin by Beethoven Tree and company. Text: 'The Beloved Vagabond', 'given in Dublin by Beethoven Tree and company'.

Advertisement for 'The Heir to the Hoorah' production of Paul Armstrong's drama. Text: 'The Heir to the Hoorah', 'production of Paul Armstrong's drama'.

Advertisement for 'Under Southern Skies' coming. Text: 'Under Southern Skies', 'coming'.

Advertisement for 'The Vanderbilt Cup' soon. Text: 'The Vanderbilt Cup', 'soon'.

Advertisement for 'The Wail of an Advance Agent' by Will Reed Dunroy. Text: 'The Wail of an Advance Agent', 'by Will Reed Dunroy'.

Advertisement for 'Tarrant's Seltzer Aperient'. Text: 'Tarrant's Seltzer Aperient', 'relieved by a single dose of'.

Advertisement for 'Mme. Yale's Almond Blossom Complexion Cream'. Text: 'Mme. Yale's Almond Blossom Complexion Cream', 'Great Toilet Luxury Made'.

Advertisement for 'Toothache Gum'. Text: 'Toothache Gum', 'not only stops toothache'.

Advertisement for 'Lipman, Wolfe & Co.'. Text: 'Lipman, Wolfe & Co.', '43c and 83c'.