

DRESS WAISTS OF MANY FABRICS SHOWN IN ENDLESS VARIETY OF STYLE AND COLOR

IMPORTANT ITEM OF FEMINE APPAREL OFFERED IN LOCAL SHOPS AT PRICES TO SUIT EVERY PURSE



NOT the least interesting among the many attractions for the feminine sex now being shown by the local merchants in their new Fall displays, are the latest fashions in dress waists. The dress waist by reason of its ready adaptability and its invaluable services in emergency cases, is one of the most important items of the feminine wardrobe and a highly esteemed friend of the woman whose pocketbook is too slender for lavish investment in full evening costumes.

For informal dinners, theater parties, and impromptu social affairs, the dainty little dress waist, when combined with some well-fitting skirt in a harmonious tone and fabric, completes an appropriate, becoming, and attractive costume, which can be worn under the ordinary street coat, which may be hurriedly donned for any unexpected little social affair with satisfactory results.

The dress waists this year are of wide variety, both in fashion and material, and come at figures suited to almost any pocketbook, ranging from the simple, yet dainty and effective little fancy waist in plain or embroidered net, to elaborate creations of fine lace, embroidery and filmy chiffon, that run well up towards the three figure mark.

A few representative waists, from the extensive stock of one of the large downtown department stores are shown in the accompanying pictures.

Picture No. 1, which is of creamy liberty satin, heavily embroidered in a raised pattern of roses and foliage, is of a richness and delicacy entirely lost to the camera, and which can only be suggested by the reproduction. The body of the waist is of a simple pattern, with many fine plaits forming a yoke and holding the fulness which flares out over the bust, displaying the rich raised embroidery pattern, which covers the front breadth from bust line well down the bust. A touch of the embroidery is shown at the shoulder line in the back, on either side of the fastenings, and the plaits extend down the full length of the sleeve. A feature of this waist is the long musquitare sleeves, which terminate in a point well out over the hand; narrow horizontal plaits, encircling the sleeve from wrist to a point well above the elbow, give the musquitare effect so marked in the long-sleeved gloves of the moment.

A pretty little waist of sea-green net, with a large embroidered dot, and made over silk of a slightly paler shade of green, is shown in picture No. 2. The yoke is of finely tucked cream chiffon,

and a yoke pattern of green silk braid and embroidery joins the body of the waist to this yoke. The sleeves are of the new, neat style, with a narrow cuff of the tucked chiffon, edged with the green silk braid.

One of the daintiest of the new net waists is shown in No. 3. The net is of the rather coarse mesh, in smoke color, the breadth being made extremely full, with knife plaits holding the fulness over the bust. The yoke is daintily fashioned of net embroidery and strips of a rose tinted Persian novelty braid, about an inch wide. This pretty Persian touch of blended color is also used down the front, with a double ruffle, the extreme fulness of which adds a very dressy effect from yoke to waist line. The Persian embroidery is used on the long, neat sleeves from shoulder to wrist, and the pointed termination of the sleeve is finished with a tiny edging of creamy lace. The collar is cut high, and stiffly

boned at the back, the Persian embroidery being combined with the net and lace.

One of the more elaborate styles of dress waists is shown in No. 4, which is of the Parisian cut and fashion. Over a strong foundation slip of white silk, this dainty creation of filmy, finely-tucked chiffon and transparent Valenciennes, is bodiced. The yoke is of the tucked chiffon, the tucks running horizontally, and bits of fine silk embroidery being applied upon this chiffon, running out from the collar to the bust lines. Around this yoke, and completely encircling the arms, a piece of rich, creamy satin, edged with French knots in black, forms a smart little dividing line between the chiffon and the lace ruffles, and the waist below this line, as well as the entire sleeves, are of the closely-placed, fully gathered ruffles of the fine Valenciennes. A broad girde of the satin, finished with the French knots and stiffly

boned, gives this smart little bodice a smart dip at the front and the modish high waist effect at the back.

In the delicately tinted messaline and soft satins there are many styles of dress waists. One of the prettiest and smartest of these is shown in No. 5, which is of rich, wine-colored messaline. A full, double ruffle of creamy lace runs down the front of this waist, and this lace is also used as a ruff edging the extremely high collar, which has swastikas of the messaline, with a saucy little bow at the front. This waist opens down the front, with the distinguishing feature of numerous, closely-placed little brass buttons, and these same buttons are used on the sleeve, which is slit from wrist to elbow and bound with a narrow piping of soft velvet the same shade as the messaline. This style of sleeve is one of the latest and smartest, according to the exclusive dealers, and will be much used in the waists of this grade of fabrics.

ONE ACTRESS WHO REFUSES TO SELL HER LIKENESS

Elizabeth Goodall, Junoesque Beauty of Theatrical Company, Consents, However, to Pose for Gold Statue for Seattle Fair.

SINCE Elizabeth Goodall, the stage actress, considerably plays Molly the nurse in "The Time, the Place and the Girl," which comes to the Hellig Theater next Wednesday night, became prominently identified in her chosen profession, she has refused repeated offers from big advertising concerns throughout the country for permission to use her picture to advertise their various wares. With her striking beauty of face and form, her picture is much coveted by manufacturers of face creams, toilet articles, tooth-powders, hair tonics, etc. To all these proffers, some of which have been most tempting, she has turned a deaf ear, declaring that if she cannot win publicity through her histrionic ability, her praises can remain unsung.



Miss Elizabeth Goodall, of "The Time, the Place and the Girl" Company.

Last season, while the company was playing in New Orleans, Miss Goodall was interviewed by an agent of the United States Treasury Department, who wished to negotiate for the right to use her profile to adorn the new \$20 gold piece, then about to be issued. This offer to earn wide publicity was declined.

The only proposal to which Miss Goodall has yet listened comes from the commission of the Alaska-Yukon-Pacific exposition, who have written her requesting her to pose for the gold statue, to represent the territories at the exposition in Seattle in 1909. This offer she will consider, not because of the notoriety thus afforded, but owing to the fact that she is a native daughter of Washington and feels that she owes this recognition to her state.

In choosing Miss Goodall, the commission has shown careful and considerate judgment, as well as excellent taste; for a glance at the accompanying picture shows that her likeness so closely resembles the face of the Goddess of Liberty that the similarity is startling.

This is Miss Goodall's second visit to this city with "The Time, the Place and the Girl" company, having appeared here

in the same role last season, when her work received most laudatory encomiums from the press.

NOW LEADS SIMPLE LIFE
Duchess of Marlborough Rents Modest House at Dunkirk.

LONDON, Oct. 17.—The Duchess of Marlborough, who was Miss Consuelo

Dunkirk a picturesque little village between Canterbury and Faversham, five miles from the nearest railway station, the village itself is on the top of Boughton Hill, and Berkeley, the quiet country retreat chosen by the Duchess, is on some of the highest land in the country and commands a glorious view of the hop gardens, with the blue waters of the Channel in the distance.

An old-fashioned white brick house which bears signs of having been added to from time to time, is Berkeley, with its air of unobtrusive comfort, is a striking contrast to Blenheim or Sunderland House in Mayfair. It is furnished throughout in a solidly comfortable style. The Duchess keeps early hours at her

new country home and the day is spent in motoring, driving, walking and reading.

Lord Ivor Churchill, the 10-year-old younger son of the Duchess is her constant companion. It was, indeed, on his account that the Duchess decided to leave the house on the hill top for the next two years. During the Summer months, the little Marquis of Blandford and his younger brother Lord Ivor stayed at Dunkirk the Duchess has made several expeditions to the hop gardens, where the harvest is just gathering in. Her interest in social work is very deep as harassed dwellers in East and South London can testify and many of the poor "hoppers" recognized her in the fields.

RETURNS AUTHOR-COMPOSERS RECEIVE FOR THEIR WORKS

George M. Cohan's Income Perhaps the Largest of Any of the Latter-Day Writers—Strikes Popular Chord.

A GREAT deal of late has been written and published about the amount of money author-composers have received for their works, topics having been placed uppermost in the minds of the theatrical writers by some one who has said that Lehár, the composer of the "Merry Widow," is already a millionaire in crowns and will doubtless be a millionaire in dollars before that very attractive Viennese operetta ceases to entrance the theater-going public. All this talk has induced A. Stratton of the Berlin Tagblatt, to compare the profits of composers of our days with those of their predecessors. Mr. Stratton recalls the familiar facts that Mozart, Schubert and Lortzing practically perished because of insufficient returns for their exhausting toils. Mozart got only 25 florins for his "Don Juan" score, and Schubert only 50 for his "Frigate." Schubert often had to write an immortal song and sell it for 25 cents before he could order his dinner. His clothes were often patched. Weber got only 50 Friedrichsdor for his "Freischütz," one of the most successful operas ever written. After it had 50 performances in Berlin, which yielded 20,000 thalers, the manager generously offered him an extra 500 thalers. Weber indignantly refused this. "Being a German," he said, bitterly, "what can I expect?" Lortzing, whose popularity in

Vanderbilt has gone to live the "simple life" among farmers and hogrowers in Germany was great while he lived, and is great still, got an average of 12 louis for each opera, and was overjoyed to get 50 louis in Hamburg for his "Ungene," which made a rich man of the manager who bought it.

As we approach more recent times, we find the composers on the whole much better rewarded. Brahms died worth \$100,000. Beethoven was tolerably well off in the latter years of his career, and Mendelssohn had not begun rich, his works would have made him so. Meyerbeer earned piles of money, and so did Offenbach, Strauss, the waltz king, and many others, including Victor Herbert and John Philip Sousa. Among the composers of serious operas in our time who have become wealthy are Humperdinck, Richard Strauss, D'Albert, Mascagni, and the famous "Cavalleria Rusticana" fame, Puccini, Thomas, Gounod, Massenet, and several others. Wagner's operas have yielded many millions of dollars, mostly, it is true, since his death. Verdi's operas yielded millions while he lived and some of them are as profitable today as they were when first written.

It is doubtful, however, if there lives an author-composer today, or has lived during the last half century, who has derived as much money for labor performed in the music-writing line as

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that young author-composer, George M. Cohan. It may not be generally known, but as young as he is, Mr. Cohan can today write his check for \$1,000,000 and have it cashed without a great deal of trouble. It is true that all this money was not derived from his pen alone, but it was derived as a result of his brain, and his prolific pen.

Mr. Cohan began by writing sketches, and incidentally adding a little music to the sketches as they were presented on the stage. All his music had a catchy, attractive ring to it and soon became popular. When he first presented "The Governor's Son" there was a song or two in the piece that attracted attention. His "Running Office" was another theatrical offering that was eminently successful. "The Honey-mooners," another piece by the same author, has had a stage success for three seasons, and had the distinction of pleasing thousands of theater-goers on the roof of the New Amsterdam Theater in New York an entire Summer season. "Little Johnny Jones," "Forty-five Minutes from Broadway," "Fifty Miles from Boston," "The Talk of New York," "The Princess," "A Man of the Minstrel," "An American Idea" are all from the Cohan pen. Each and every one have and are turning into the Cohan treasury thousands of dollars every week from the royalties received from the songs which Mr. Cohan has since put into each piece his income has been variously estimated at from \$200 to \$700 a week. There are several selections in "The Honey-mooners" which pay Mr. Cohan handsomely, one of these having already him \$15,000.

Mr. Cohan is at present working on a new piece which he says will totally eclipse anything in the theatrical line he has yet produced. This new piece is scheduled for its initial production shortly after the holidays and Mr. Cohan promises a performance in which fully 200 people will be seen and which will include in the musical line everything from minstrel songs to grand opera selections, every selection being from the young author-composer's facile pen. This one musical piece alone will, it is thought make a fortune for its author. It might be well to mention that George M. Cohan is an Irishman, and his charitable contributions amount to a considerable sum every year. It's a way the Irish have.

achieved a brilliant success as a writer. Her sketch, "A Man of the People," has attracted much attention in the East. It deals with capital and labor. Miss Trescott has given to the

sketch individually, and her Portland friends hope that the act may be brought here this season. Mr. Melbourne MacDowell appears as "The Man of the People."

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STRIKES AT ARMY'S FOES

French Government Sends Ardent Anti-Militarists to Prison.

PARIS, Oct. 17.—(Special.)—To put an end to the violent attacks upon the French army which are destroying all discipline two very militant anti-militarist writers have just been sentenced to the maximum penalty of one year's imprisonment at hard labor and a fine of \$600 each. In a Paris illustrated paper they had represented General d'Amade, chief of the expeditionary forces in Morocco, dressed as a butcher with his hands covered with blood, and surrounded by a heap of dead bodies. M. Dellany had made the drawing and M. Merlo, who by the way, is a radical Socialist Senator of the Var, had written lurid comments on the picture.

M. Marcel Sembat, counsel for M. Merlo delivered an impassioned appeal to the jury to acquit his client and at the same time indulged in a fierce attack on the government's action in Morocco. But the jury could not be moved to sympathy with the anti-militarist agitation and returned a severe verdict of guilty without even extenuating circumstances.

As a last resort counsel asked for the application of the first offenders' act which the court in its turn also refused.

Portland Girl Writes Sketch.
The many friends of Miss Virginia Dury Trescott will be pleased to learn that not only is she a well-known actress, but that she has lately