

FALL AND WINTER MODES IN FROCKS GIVE GIRLS MUCH TO CHOOSE FROM

Offerings in Local Shops Indicate That There Is to Be Lots of Dash and Variety in Both Clothing and Millinery. What Some of the Latest Designs Are Like.



The beaver, so much in favor in the new displays for "grown-ups," is especially prominent among the showings for little folks, and well it might be for more serviceable or comfortable thing than the beaver has ever been brought to the fore for the curly heads of scampers, frolicking youngsters to whom stiff, easily-damaged affairs of buckram and velvet are a nuisance. No. 2 shows a pretty little beaver in wine red, with immense looped bows at each side, and a bow at the back of the head, and around the hat, for the protection of face and tresses, is one of the juvenile veils, which are among the smart accessories for wee folk.

Fine Frock for Tots.

No. 2 shows a practical little hat and frock for a tot of six or so, wrestling bravely with her kindergarten problems. The frock is really an "all-over" apron, with flaring, accordion-plaited collar and cuffs, and a silk sash-ribbon of blue, matching the warm under frock. The hat too, is of dark blue, with a big "Tam o'Shanter" crown and a big butterfly bow of stiffened silk in a lighter shade of blue. Velvet chin ribbons secure the hat and complete this natty little costume.

For school and street wear, the "middy" frock is winning its way swiftly among local misses. No. 6 shows an attractive "middy" suit in navy blue, with a large, heavily stitched and tailored, and brightened with satin collar and cuffs of dark-blue dotted with white. Sash and bow are of rich dark blue silk. The gown, with its high collar, is by many discarded for indoor wear, it being a separate piece, and the loose collar being so fashioned that it can be closed snugly about the neck or left in a larger "V" at will.

The "co-ed" jumper suit is strong in all the displays, and is seen in increasing numbers on the street. Some of the plaids and combinations of color in the "co-ed" frock are on the garish order, but this is quite allowable, say the oracles of fashion, and all the showings distinctly toward the warmer colorings and more striking patterns.

Here's for the Fair "Co-ed."

No. 9 shows a "co-ed" suit in smoke gray, with the killing of plaid in blue and gray. The buttons are in fancy blue-gray, with blue and gray tones, and with this suit is shown a gray felt hat of drooping brim, with a big crush sash of silk in gray and blue plaid, with fringed ends. The orange and brown are also much used in the kitting of the "co-ed" suit, as are also the red and green plaids.

An especially pretty and dainty little party or dancing frock for some of the tuneful maid was caught by the artist's pencil just before being folded in tissue papers and put into a big box for delivery. It is shown in No. 8. The foundation is of beautiful pinkish-cream taffeta with tiny rose-buds scattered upon this ground, and over this is the dappled over-frock of soft chiffon, through which the dainty rose-buds and the shimmer of the pink-toned taffeta give a richly

dainty effect. The square neck is finished with rich cream lace over Dresden silk, and hands of the lace and silk drape the short sleeves, topped by a heavy frill of the chiffon.

One of the most popular of the new offerings is the long cape, which may now be worn as a dress as well as in the evening. These all-enveloping wraps, with their silts for the arms, are ideal

CAST YOUR EYE OVER THESE BARGAINS

And then come in and see for yourself that we have not exaggerated one iota. We are giving the values that draw. We use a powerful business magnet, namely the best goods at the lowest possible selling price. Look at the rocker for \$3; it is the personification of comfort and really worth twice the price we ask. You will find other equally as attractive bargains. Low prices are making our firm a household word.

A SAFE PLACE TO TRADE—BEST VALUES—LOWEST PRICES.

We have just received a shipment of dressers, chiffoniers and beds, in enameled ivory, cream and gray finish. We are prepared to sell these new finishes in the latest styles for less than they can be purchased elsewhere. Call and inspect same.

Morris Chairs—The "Royal" chair. "The Push Button kind." All prices, \$10 and up.

Taylor's comfortable rockers. A complete line just arrived in following woods: Fumed oak, early English, wax golden oak and polished oak, all these rockers have full spring seats and genuine hand-buffed leather, all colors.

Schmeer's Solid Comfort Only \$6.50

Solid comfort mattress, contains nothing but pure silk floss and cotton felt in layers, absolutely clean and sanitary; covered with good art-ticking, roll edge, worth \$12. Our special price...\$6.50

Complete line of stoves, ranges and heaters. Our prices are the lowest, quality considered.

Iron bed, like cut, has brass rail at head and foot, full angle iron, brass mount, height of bed 60 inches, extension foot. This is a good strong bed and a very neat pattern. We can furnish same in white, cream, green, blue. Our price...\$5.25

This quartered golden oak rocker, polished finish, good shape, saddle wood seat, large and comfortable. This rocker has very nice figured quartered oak, built on good neat lines and well proportioned. This rocker could not be bought elsewhere for less than \$6; our price while they last, special...\$3

ROOM RUGS.

9x12 Axminster Rug.....\$20.00
9x12 Velvet Rug.....\$18.50
9x12 Good Tapestry.....\$13.50
9x10½ Bokany Rug.....\$10.50

LINOLEUMS

12-ft. Wild's Linoleum.....75¢
6-ft. Wild's Linoleum.....65¢
6-ft. Wild's Linoleum.....60¢
6-ft. Oilcloth, best quality.....50¢
The above prices include laying.

Taubenheimer & Schmeer Carpet & Furniture Company

174 FIRST STREET, CORNER YAMHILL STREET

METROPOLITAN GRAND OPERA PREPARING FOR MOST NOTABLE SEASON IN HISTORY

Stars, Orchestra, and Chorus Training for Gala Performance of "Lohengrin" and Other Wagnerian Productions.

NEW YORK, Oct. 19.—(Special Correspondence.)—For opera-lovers, for society and for the musical devotee who inhabits the seventh heaven of delight and of the Metropolitan Opera House, the season opens November 15 at the house, but for many people as form the population of hundreds of charming cities of this country it has been lively on Broadway and Fourth street since the first week in October. Closed doors are the order, but if one can penetrate this holy of holies, there are sights and sounds of more interest in a certain sense than are to be heard in any opera house in the world.

The structure goes up this way—the structure upon which is built the brilliant season of finished performance. There have been an orchestra and a chorus so large as those that will present the gala performance of "Lohengrin" and the other Wagnerian masterpieces which call for the full capacity of the Metropolitan German forces. Four hundred members in the chorus alone are rehearsing in two, in four and so on. There is no gold and glitter. The vast stage is a chasm of darkness but for the little gleams of light here and there for the benefit of the chorus and stage directors who are playing a game with the pawns of the chessboard. "What are all these people?" the uninitiated asks. They may be assembled from all nations, but they are not the German organization, they are not. They are all Germans, and thoroughly in the spirit of the great work. They know the old legends and the live them. But the orchestra is not German—far from it. For years it has been building under the powerful baton of Alfred Hertz, who is entering his eighth year at the Metropolitan. In this country, he has built not alone productions rated as the most important of the world, but he has opened avenues for the American orchestral player and for the American singer. This has done in no sentimental and obsequious manner, but through severity and the attitude of demanding as much from an American as the public demands from the greatest foreigner.

The spirit of the rehearsals is the great thing; once this is what it should be, the performances will take care of themselves. It will not take long to discover that there is a personal pride among the orchestra men to make the Metropolitan the greatest opera-house of the world, and it is a fact that nowhere in the old world of music is there a finer or more willing body of musicians.

This year will be much easier than in the past, because the organization is so large that a complete orchestra can be taken out and the entire not disturbed in the least degree. In other words, if a body of men play a Wagnerian there will be enough left out to give an Italian or French work the following night, and give the others a chance to rest. While there is a humane side to this, it is on the artistic side that the reward will be reaped.

"Der Freischütz" has been under rehearsal and the musicians express great delight in the work, which has not been given in this country within 30 years. I asked the conductor whether the music will not sound old-fashioned in the present era of everything that is ultra-modern. He answered:

"I am of the opinion that it will not, and that it will meet with the same appreciation as does 'Pelleas' or 'The Marriage of Figaro,' both of which, at Jane Hannah Osborne is well-known in America as a concert singer, and she studied under the personal supervision of Nikisch. She has sung with other German cities, also in Covent Garden, Clarence Whitehill, one of the foremost artists of Europe who has sung in Bayreuth with very great success, will be at the Metropolitan for the first time this season and other Americans include Anna Case, Vera Courtenay, Elizabeth Hill, Florence Wickham, Glenn Hall, and the American singers of last year include Geraldine Farrar, Rita Parni, Olive Fremstad, Bernice de Paquelin, Rosina Van Dyck, Lilla Snelius, Henrietta Wakefield, Ricardo Martin, Allen C. Hinkley and Herbert Witherspoon. Mrs. Nordica will make her farewell appearances at the Metro-

politan this season and will no doubt receive a hearty welcome after an absence of six years from this house.

The opening of the New Theater will be one of the most important events in the dramatic and musical history of this country. The first performance will be given on the afternoon and evening of November 6, when the house will be open for inspection in the afternoon. An invitation performance of "Antony and Cleopatra" will be given. Until November 15 the theater will be given over to drama exclusively but on the afternoon of the Metropolitan Opera Company will open its lyric opera season.

The first performance will be Massenet's "Werther," which has not been given in New York for a number of years. Geraldine Farrar will sing the part of "Charlotte," Edouard Clement from the Paris Opera Comique, will be heard in the title role, and either Dinah Gilly, of the Paris Opera Comique, or John Tardieu of Stockholm, will sing the baritone part of "Albert." The performance will be under direction of Egitto Tango, a new Italian conductor, who for the first time has been in the Metropolitan Opera, of Berlin. The second performance of opera will be given at the matinee the following day, Wednesday, November 17, when Alfred Hertz will direct last season's gigantic success, "The Bartered Bride." The cast will be the same which was heard at the Metropolitan, including Emma Destinn, Carl Jarn, Didd, Relis, Witherspoon and others.

The second week "The Barber of Seville" will be sung at the Thursday matinee. Lydie Djapowsky, the Russian coloratura soprano, will make her debut. Lortzing's "Czar and Zimmermann" will be given Friday evening, November 26, with Bella Alten, John Forsell, Otto Grotte, Albert Heise, Herbert Witherspoon and others in the cast. Alfred Hertz will conduct. In this manner the

for the protection of a delicate party frock, as well as for warmth. The darker wraps are frequently seen on the street in the afternoon, answering the purpose of a rain-coat, and for evening wear these capes are to be found in an unsurpassed variety of delicate tones. The garment shown in No. 7 is of soft broadcloth in the raison shade, with buttons and cord of bronzed green.

operation performances in the New Theater will be given all season. That is, Tuesday evening and Wednesday afternoon of one week and Thursday afternoon and Friday evening the week following.

The opening performance at the Metropolitan will take place Monday, November 15, with "La Gioconda." Caruso will be in the cast.

EMILE FRANCES BAUER.

Seeing the Town.

We mean to move out in the country—in order to see the town. No, there's no contradiction when the facts are all set down.

The wheels must keep on running, if the city does celebrate. And no matter what the attraction, we've got to keep up our gait. John and Reuben and Peter come in from village and farm.

They view the sights with leisure and bask in the city's charm. But we must balance our columns and measure ribbons and tapes.

We must edge our way through the people and straight to our labors tramps. John and Peter and Reuben declare it's a bully show; We strain our ears for tidings, for they are the boys that know. They tell us a demonstration is timed for half past three.

And a big event is booked for four—a thing we must surely see. We take a second to listen, and ask about the crowd.

We can hear it down on the pavement with its tumult, cheerful and loud; Then we strike our nose in an inkwell and think of the town's delight. But we mean to move out in the country in order to see the sights.

It's not the milk and the apples that's drawing us back to the land; We've got no taste for the simple life, nor the tolls of the hired hand.

We claim no joy in autumn, and we can go to sleep at eight; We've got no fond delusions—the thing's all simple and straight. But John and Peter and Reuben get more than their share of fun.

We've pondered the thing a little and now we know how it's done. So we mean to move out in the country, well knowing that when we've gone we'll see the city once in a while and know what's going on.

—St. Louis Globe-Democrat.

British use of American shoemaking machinery and the making of half sizes and various widths, has lessened the American shoe in England, or rather kept down the expected increase. The American shoe store in Birmingham and London are doing well, however.

JOMELLI WILL SING THE GREAT ARIA FROM "THAIS" AT BUNGALOW

Famous Soprano Selects Massenet's Masterpiece as One of Her Numbers on Her Local Programme to Be Given Here Thursday.

THE great aria from Massenet's "Thais" will be a leading feature of the Jomelli concert at the Bungalow, October 28. The great soprano sings this superbly, for it was Massenet himself who coached her in opera, won by her glorious voice and captivating personality when she took Paris by storm in early part of her career. "Thais" is one of the latest operas of this brilliant French genius, whose tender, enchanting melodies have won such a warm place in the hearts of music-lovers.

The opera is based upon a charming romance of Anatole France. Thais was a real historical figure, a famous beauty and actress of Alexandria, who had captivated both the Egyptian Ptolemy and Alexander the Great. She had accompanied Alexander and his generals on the famous campaign that ended in the downfall of Persia, and was herself an Athenian, the cause of the burning of that city. Persius, whose riches have been the marvel of the world.

At a banquet given by Alexander to his officers, the magnificent palace of the Persian King, Thais suggested to Alexander that she be permitted to touch the torch to the palace in revenge for the indignity that Athens had suffered from Xerxes, who had set fire to the beautiful city of the Greeks. Alexander, won by Thais' captivating grace and patriotic passion, as well as by the dictates of reason, immediately rose from the table, and, leading the way, amid the excited plaudits of his generals, a chapel of flowers upon his head and a lighted torch in his hand, touched the brand to the great palace of the Persians, but as he watched the flames mount to the sky he regretted his hasty act and gave orders for the fire to be extinguished. But the palace was doomed, for the order came too late. It is said that a hermit converted Thais eventually, but at the loss of his own soul. Such is the story of the famous Athenian beauty.

Gounod's beautiful aria from the "Queen of Sheba" will also be sung, as well as the enchanting Schubert song, "Du bist die Ruh," Chaminade's "L'Ete," Bemberg's Nymphs and Sylphs, "Tosca's Serenade" and an Indian song by Wakefield Cadman. A number of highly interesting novelties adorn the programme, which will make it one of the most delightful and fascinating heard in Portland for a year and a day. Harriett Ware's "The Call of the Rahda," J. G. McDermott's "Charity" and Madeleine Warden's "Longing" show the scope of Jomelli's talent. Gounod's "Ave Maria," so full of irresistible appeal to the human heart will be given with a violin obligato.



MADAME JOMELLI, WHO WILL SING ARIA FROM "THAIS."

Miss Marie Nichols, the violinist, will give a notable Grieg number, two movements from the Sonata in G Minor, overflowing with emotional beauty and beauty of tone. Among her other violin numbers will be Wieniawski's "Faust Fantasy," Lalo's "Chant Russe," and a Spanish dance by Sarasate. This delightful musical event is the first offering of the season by Lola Steers-Wynn Cowan and is sure to attract a great audience.