

MISS OLGA NETHERSOLE'S RETURN

By Jules Eckert Goodman. (From The Journal's Own Correspondent.) NEW YORK, Dec. 1.—It has been some four years since Miss Nethersole was last seen in this country. She was then playing such pieces as "Carmen" and "Rigoletto" and creating a great stir on account of the character of these plays and the intensity with which she acted them. Miss Nethersole returned to New York last Monday and presented an adaptation of Paul Hervieu's "Le Dédale" under the title of "The Labyrinth." No two plays could be further apart than such a drama and the dramatization of the Daudet story.

When Marianne hears this, she immediately declares that she will marry de Breuil, whereas Paulet, who would have winked at the suggestion of a lover, is scandalized at the bare idea of this marriage, which she considers a disgrace. Quite against her mother's wishes, but with her father's support, Marianne accepts de Breuil. But—and here is a puzzling thing—you do not know whether she does this out of love or because she feels that she needs some one to help her in rearing her child, and because she loves de Breuil.

Father's Deferred Claim. By the time of the second act, the de Breuil's have been married five years. During this period they have apparently lived very happily together. One thing has, however, displeased Marianne a bit and that is the rough, punctilious and somewhat overbearing manner of her son. Her husband has done this with the best motive in the world, believing it to be the proper training for a boy; but Marianne feels that the boy is untaught to the tender nature of the boy, another person has also noticed this. According to the settlement at the time of the divorce the boy is to be in the custody of the father, and the boy had been sent to him as agreed. He had noted this new tendency in the boy and it had angered him. (He comes to Marianne now and demands that she give up the custody of the child to him for three weeks at his home at Nerange.)

It's a Problem Play. In one way this is rather a pity. Not that "Le Dédale" is not representative of Monsieur Hervieu at his best; on the contrary, it is as fine a play as he has ever written; but because the adaptation "The Labyrinth" does not fully connote and denote its original, "Le Dédale" was one of the most discussed and debated plays of recent years in Paris; it is hardly likely that "The Labyrinth" will prove a cause celebre here in New York.

A note on a pamphlet, slipped between the leaves of the program, vouchsafes the information that in his play Monsieur Hervieu endeavors to show "Nature's" argument against divorce where there are children of a marriage. This may be, and is probably true, but the special instance which the author uses to point his lesson is of such a character that the drama might better be regarded as a study in the psychology of emotion, applied to the problem of divorce.

As to Divorce. Marianne de Pégis had lived happily with her husband until his conduct had become so outrageous that she could no longer endure it. She obtained a divorce and secured the custody of their child, Louis. For two years thereafter she remained quietly at the home of her parents, M. and Mme. Villard-Duval. One friend she had, George de Breuil, a man of wit and strong sympathetic and big in his nature.

De Breuil wishes to marry Marianne, but Madame Villard-Duval, strict Romanist that she was, opposes her daughter's remarriage while her husband is still living in spite of the fact that de Pégis has married again and with the co-represent of the divorce case, M. Villard-Duval, however, has no such scruples; the only law which he recognizes is the legal law, founded on social good. Here, then, you have the first glimpse of the problem in the contenting views of the parents.

Marianne herself, though she respects de Breuil, does not love him. But, while she is debating what to do, in comes her friend, Paulette de St. Eric, who has had a quarrel with her husband over the very same matter which has caused the rupture between Marianne and her husband. There is this difference, however: Paulette feels free to go her way, even as her husband goes his, and to top his conduct with her own.

The Tale-Bearer. When Marianne censures her for this, she retorts by citing the gossip which is going the rounds about Marianne and de Breuil. This is the first time that young divorcee has heard of it and it shocks and hurts her. Then Paulette intimates that if Marianne would act as she, Paulette, does her former husband would be eaten up with jealousy.

There at Nerange the boy is taken ill with diphtheria. Husband and wife meet at the bedside and the little fellow is always begging them to love one another again. Marianne sleeps again in her old room, the room shrouded with memories of her first marriage. The old love which she had for de Pégis had never died and now returns with renewed force thanks to associations. She learns too that the dread disease which has just spared her child has carried off the child of her friend Paulette, that through this child, though dead, Paulette and her husband have become reconciled. And when de Pégis importunes her, speaking of the past, beseeching her in the name of their child, bit by bit she at last confesses that she has always loved him and that she still loves him.

A Tragic End. She now stands between two men, her former husband and her present one. She returns to de Breuil and she tells him the truth. He, because he loves her so deeply, offers to kill himself rather than live with her. But she will not listen to any such thing. Instead she awakens to him that she never wants to see de Pégis again, that henceforth she will live with her child, de Breuil, in his standing there in the dusk on the edge of a cliff overlooking the river. Thither comes de Pégis and de Breuil demands that she leave the child to him. There is a struggle and de Breuil hurries de Pégis over the precipice, falling with him. The play closes with Marianne playing with her child in the garden ignorant of the fate which has overtaken the men.

Some Interpretations. There are those who say that the author means to declare that all personal discomfort must be disregarded for the sake of the child. This is the first time that young divorcee has heard of it and it shocks and hurts her. Then Paulette intimates that if Marianne would act as she, Paulette, does her former husband would be eaten up with jealousy.

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so pleasant nor so high sounding. One thing can be safely said, however, this is a play of far-reaching import in that it raises the question mark. Whether it solves anything or not is different matter, which will be interpreted one way and other, another way. It merely causes the discussion upon a vital theme it has, however, effected its purpose. From a technical dramatic standpoint it is especially interesting as a study in the psychology of emotion. In one light it might be regarded as the tragedy of love, for it is no less a study of passion than of the more practical subject of divorce. For the latter, it states the problem in as many ways as it can and then leaves it to the spectator to judge. Whether your view is the same as Monsieur Hervieu's or not is of little consequence, however, that it evokes some view. It is distinctly a play of high order both in workmanship and import, a product of real literary talent and contributive force. And Miss Nethersole's dramatic crown for having brought it before the public.

Miss Nethersole's Acting. Miss Nethersole has improved in her acting since she was last seen here. She has gained in repose and suggestive power. She still possesses that quality which she holds in hand and uses it more effectively. Her tendency to employ it, however, is rather unfortunate in places, for the character of Marianne is that of a woman of the mental and requires the nicest discrimination and elaboration. There were bits that Miss Nethersole did which were exquisite. There were moments when she held the audience spellbound.

There were still other times when half the audience was in tears and the other half was laughing, which shows a few somewhere. One thing that Miss Nethersole is doing better in is to decidedly objects to this new influence. Marianne sees the justice of his claim, indeed she herself had noticed these very things and finally agrees to send the boy to him for three weeks at his home at Nerange.

Mantell as King Lear. For the first time since 1888 "King Lear" was produced at the Garden Theatre last Monday night by Robert Mantell. It is not hard to understand why this play is so seldom presented. It is a most difficult play to produce, requiring an actor of unusual character and power, and it is not a play that one wishes to see over and over again. It is too full of the terror of compassion. It moves one so deeply and horribly that it leaves a feeling of unpleasantness and sheer misery behind it. There is nothing more terribly pathetic in all literature than the character of this old king, whose mind you witness breaking down bit by bit, even as his lofty state sinks to the pitiful condition of the poorest paragon. For what and why mixed there was never conceived a scene to equal that of the storm in "King Lear."

"King Lear" belongs to the later period of Shakespeare's writings, the period of "Macbeth" and "Coriolanus" and "Timon." There is in it a note almost of pessimism or despair, as if its author had undergone some great misfortune of which he was the victim. This play is bitter and melancholy and the flash of humor and lightness are few and seldom. Strangest of all, love, in its accepted sense of romance, plays here a small part. Even the filial love, upon which the whole plot apparently revolves, becomes in final analysis but a means to an end. "King Lear" is a tragedy of character.

Shakespeare Criticized. There was both an old chronicle play and Holinshed's "Chronicles," from which Shakespeare probably got most of his material, while the Gloucester incident was furnished by "The History of Ardenne." In building from these sources, Shakespeare made vital changes of such a nature as to lift what

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Special Price Matinee Wednesday
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BY PIXLEY AND LUDERS
Authors of "Woodland"
12 MONTHS IN NEW YORK
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5 MONTHS IN BOSTON
5 MONTHS IN CHICAGO
THE PRINCE OF PILSEN
WITH MR. JESS DANDY
AND SPECIAL CAST, CHORUS AND ORCHESTRA.
Evening Prices—Entire lower floor, \$1.50. Balcony, \$1.00, 75c and 50c. Entire upper floor, 50c. Boxes and loges, \$10. Matinee Prices—Entire lower floor, \$1. Balcony, 75c and 50c. Gallery, 25c and 15c. Seats now selling.

One Week, Starting Monday, Dec. 18
ONLY MATINEE SATURDAY
Henry W. Savage Offers the Korean Comic Opera Success,
The Sho-Gun
By George Ade and Gustav Luders.
JOHN E. HENSHAW—NEW YORK CAST, CHORUS AND PRODUCTION.
HEAT SALE OFFERS FRIDAY, DECEMBER 12.

Star Theatre
Week of Dec. 11th
THE PEERLESS IMITATOR,
GEORGE STEWART
"Scenes From the Mississippi."
Douthill & Jones
"The Minstrel and the Manager."
The Dwyers
Singers and Dancers.
Jno. Zouboulakis
Musical Artist and Clay Modeler.
Last Week
Fred Purinton
The Song Illustrator.
STARSCOPE—"Barnstormers"

LYRIC THEATRE
"The House of Successes"
Week Starting
Monday, Dec. 11th
The Incomparable Lyric Stock Company Present
"Cinders"
A Mountain Drama.
10c. ADMISSON RESERVED SEAT 50c. 10c

VAUDEVILLE AND STOCK.
Wonderful Act at Grand.
Starting with the matinee tomorrow, the Grand will offer its premier attraction of the season. On this occasion the management has as the headliner, Miss Annie Abbott, "The Georgian Magnet." While at the Grand the \$8,000 dress presented to Miss Abbott by the King of England will be on exhibition. Miss Abbott lifts a weight of 1,000 pounds without breaking an egg shell which is placed between her hands and the weight. How Miss Abbott accomplished her feat has mystified the scientists of two continents. Whatever the secret of Miss Abbott's strength her act is, at all events, the strangest ever offered in vaudeville.
Mr. and Mrs. Robyns will appear in a beautiful spot in the Grand, "The Defense." Those who wish to see real acting in a vaudeville theatre will find it when the Robyns are on the stage. Miss Jennie Brooks is a singing comedienne of eastern fame. Brown and Wilnot are called "the fashion-plates" of vaudeville. Patti and McKee are singing and talking entertainers of the first rank. Harold Hoff, the popular artist and worker in clay, is listed among the good things. This will also be the last week of Fred Purinton, the popular singer of illustrated songs. "The Barnstormers" is the title of the Tunny Staroscope picture.
New Bill at Star.
Today the performances at the Star will be continuous from 2:30 to 10:45 p. m. This is the last of the feast of laughter.
Commencing tomorrow afternoon an entirely new bill will be presented. At the top of the list are Wahlund and Tekla, a team direct from Europe. They are styled a team of Hercules, wearing a costume of the heaviest of weights. Wahlund and Tekla are among the most perfectly developed, from a physical standpoint, before the public. George Stewart, the peerless imitator, will contribute an act called "Scenes From the Mississippi." Every one who has been in the sunny southland will enjoy this and it will be particularly interesting to those who have never been through the black belt. Douthill and Jones have a comical sketch called "The Minstrel and the Manager." This is one of the best black-faced acts in vaudeville. Their material is new and the idea is original. Both are good singers and dancers in the good, old-fashioned manner. The Dwyers are a musical artist and worker in clay, is listed among the good things. This will also be the last week of Fred Purinton, the popular singer of illustrated songs. "The Barnstormers" is the title of the Tunny Staroscope picture.
At the Lyric.
There will be a decided novelty at the Lyric next week starting Monday. "Cinders" will be given its first production before a Portland audience. "Cinders" is a Kentucky mountain drama. Since the advent of the mountain drama when "Old Kentucky" was launched and proved an overwhelming success, there have been few dramas of the mountains that have been able to compare with "Cinders." However, it is said to come nearer to perfection in local color and to come closer to nature in portraying the romantic and hospitable people of the south than any drama written in recent years. It would be hard to find a more romantic

BELASCO
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E. D. PRICE, General Manager. E. L. SACKETT, Re. Manager
BEGINNING WITH MATINEE TODAY
All Week with Saturday Matinee
29th week of the Belasco Stock Co., in the first Portland Stock Performance of
THE ONLY WAY
Freeman Will's Dramatization Charles Dickens' Popular Novel
"A Tale of Two Cities"
ONE HUNDRED PEOPLE IN THE CAST
PRICES—Night, 25c to 75c; Matinees, 15c to 50c
Sale of seats at theatre box office only. Reservations two weeks in advance
NEXT WEEK "All the Comforts of Home" BY WM. GILLETTE

Empire Theatre
PORTLAND'S POPULAR PLAY HOUSE
Twelfth and Morrison Sts. Milton W. Seaman, Manager
Starting Sunday Matinee Today,
DECEMBER 10TH
Fred W. Falkner presents his company of fun makers in the latest comedy drama
THE GIRL FROM SWEDEN
A Pretty Story Told in Four Acts. High Class Specialties Introduced Throughout the Performance.
REGULAR MATINEE SATURDAY
Evening Prices: 15c, 25c, 35c, 50c
Matinee Prices: 10c, 15c, 25c
Next Week: THE MISSOURI GIRL

The BAKER THEATRE
THE HOME OF MUSICAL BURLESQUE
YAMHILL AND THIRD STREETS.
OREGON THEATRE COMPANY, Lessee. GEORGE L. BAKER, Manager.
For Six Nights and Three Matinees Only Beginning This Afternoon
Sunday, December 10th
Note—Bargain Matinee Wednesday 25 cents to Any Seat
Saturday Matinee is the Last Performance
THE THOROUGHBREDS
A Huge Avalanche of Music, Mirth and Melody.
THE LAURENT TRIO
Europe's Greatest Novelty Act and an All Star Vaudeville Trio
CHAS. DOUGLAS—Harry McAvoy
The Two Funny Men
Twenty-five Filles France in Two Fast Stepping Races, in Which They Change Harness Eight Times—Don't Fail to See Them
Night Prices: 25c, 35c, 50c, 75c
Matinee, Sunday and Saturday: 15c, 25c, 35c, 50c
Wednesday Matinee Special 25 cents to any seat.
Next Week: THE BROADWAY GAITY GIRLS.

Grand Theatre
Mr. and Mrs. Robyns
In a Beautiful One-Act Play, "The Counsel for the Defense."
Week of Dec. 11th
Miss Jeannie Brooks
Singing Comedienne of Eastern Fame
Brown & Wilmont
"The Fashion Plates of Vaudeville"
Pattie & McKee
Singers, Talkers and Dancers
Second Week and Continued Success.
Master Harold Hoff
The Boy Illustrated Singer.
GRANDSCOPE—"Pastry Cook's Joke"

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GENTLE VAUDEVILLE—Liberty Theatre Orchestra
KARIS AND MARLOWE—Presenting Their Sparkling Musical Farce Comedy, "The Yankee Doodle Girl"; De-shields and Mehring in their sensational bicycle novelty; Davis and Emerson, high class singers and entertainers; Close Brothers, world-famous acrobats; Boyd and Van Rose, singing and talking comedians; Leo White, the popular baritone, singing "The Banquet in Misery Hall" and the biograph, showing its starting new film, "A Kentucky Fiddler." Continuous performance this afternoon and night.
BOYD AND VAN ROSE—Singing and talking comedians
LEO WHITE—The Popular Baritone, singing "The Banquet in Misery Hall"
THE BANQUET IN MISERY HALL—Showing its starting new film, "A Kentucky Fiddler."
DAVIS AND EMERSON—High-Class Singers and Entertainers.
CLOSE BROTHERS—Premier acrobats

ON THE STAGE

(Continued from Page Eighteen.)
here of the cast. The bill will run for one week, with matinee today and next Saturday.
"The Prince of Pilsen" at Marquand.
"The Prince of Pilsen," accepted throughout the English speaking world as the standard musical comedy of the times, will be played at the Marquand Grand Theatre next Tuesday and Wednesday nights, December 12 and 13, with a special price matinee Wednesday at 2:15 o'clock, and the company presenting it will disclose, it is promised, an average of vocal and acting excellence rarely shown. Many of those who will appear have been in the cast of this play from its inception; some scored success in Mr. Savage's London production of this piece and were brought here especially to add strength to the performance after five months of distinguished success at the Shaftesbury theatre.

Frank Pixley produced in "The Prince of Pilsen" a humorous-romantic story, deftly ingenious in its complications and picturesquely placed on the shores of the Mediterranean, under the blue skies of the Riviera. Such a story was an inspiration to the composer and from Gustav Luders' tuneful pen came a rush of harmonies that filled the lyrics and gave to the entertainment such a song sense as "The Message of the Violets."

"The Sho-Gun" is the first joint work of George Ade and Gustav Luders and marks a distinct step forward in American comic-opera production. Mr. Ade's "County Chairman" and "College Widow," among the best comedies the country has ever known, are examples of the facility with which this talented writer may treat a subject and in his story for "The Sho-Gun" he exhibits the same facile traits and has made the opera one long to be remembered. "The Sho-Gun" has not enjoyed the popular trend. There are almost a score of musical numbers in the production and the sprightliest and brightest of all these are "You're Just a Little Different," "Moonlight May," "Schmoo," "I Am Yours Truly," "Your Honeycomb Will Last," "Wistaria," "Flutter Little Birdie," "The Jackie" and others.
The cast engaged for the interpretation of the various parts is one of unusual strength, including as it does those favorites who were last season in the cast: John E. Henshaw, Ames Cals Brown, William C. Wheldon, May Ten Brock, Thomas C. Leary, Gene

"Pictures in the Smoke," "The Song of the Cities," "Heidelberg," "The Tale of the Sea Shell," "The Pretty City Widow," and a dozen others.
The cast will present Jess Dandy in the role of Hans Wagner, a Cincinnati brewer, who innocently has princely honors thrust upon him. Mr. Dandy is the ideal comedian for the part; his personality exudes humor.
Louise Willis, pretty, chic and graceful, will be seen as the vivacious widow and this character has never been more charmingly outlined. Miss Willis scored decidedly as the widow in London. Four American and four Canadian, in the respective roles of the American lieutenant and the genuine prince de Pilsen, have been associated with these characters from the beginning. Petite Pauline Clendon will be the Lord Shrimpton and Marie Welsh makes a dainty figure as Nellie Wagner, the brewer's daughter. Marguerite Ferguson will sparkle in the role of the bewitching blonde, Helen Huntley enacts the hotel bell-boy and James E. Rome will be the agile Francois. The choruses, the costumes, the stage equipment, and the ensemble work of the company are fixed at the high standard set and maintained by Henry W. Savage. The advance sale of seats began yesterday morning.

"The Sho-Gun" Coming to Marquand.
Artistic in conception and in execution, one of the latest of the Henry W. Savage musical attractions will be offered in this city for four nights and a Saturday matinee beginning Wednesday, December 10, when the Korean comic opera, "The Sho-Gun," with its wealth of beautiful scenery, its complete property investment and its numerous array of beautiful scenery and costumes will be offered. The attraction during its many months' engagements in New York, Boston and Chicago won more than average good word of praise and it will be given here in the same elaborate way.
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Broadway Gaiety Girls. At the Baker, opening next Sunday with the regular matinee, Curtin's Broadway Gaiety Girls, headed by Mildred Stoller, and John Webber, the funny German comedian, will be the attraction.
"The Girl From Sweden."
Starting with the matinee today at the Empire Manager, Fred Falkner will present his latest dialect comedy drama, "The Girl from Sweden," which is said to be one of the best of this class of plays. The Swedish character as depicted on the stage has many admirable traits, and the Gies and Yons and Hanses have long been popular figures with theatre-goers. It remained for Manager Falkner, however, to produce a new feature in the Swedish dialect play by introducing both a Swedish heroine and a Swedish hero. The result has been that he has furnished a comedy drama of unusual strength and interest, with much natural heart interest and an occasional episode that thrills with a touch of melodrama. The story is worked out, however, on the simple lines of every-day life, and its nature is one of its most admirable qualities. The

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