"THE WHITE CAT"—By Gelett Burgess. It would not require a vivid imagination to make Mr. Burgess' story round out a quartet of similar stories composed of "William Wilson," "Dr. Jekyll and Mr. Hyde," "Trilby" and "The White Cat," and the last story would compare favorably with the others, though perhaps lacking some of the professional touch and artistic pen of Mr. Burgess' great predecessors in the field of hypnotic and psychological fiction.

"The White Cat" is a story of strong psychological import, as well as a powerful exemplification of hypnotism, and takes its name from the fairy tale of "White Cat," though the similarity between the heroine of the story, who has bestowed the name upon herself, and the enchanted white cat is rather obscure.

An automobile accident lands Chester Castle, much the worse for wear, in the secluded home of a young woman, whom, upon recovering consciousness, he learns is Miss Joy Fielding. The personality of Miss Fielding is altogether charming; quiet, ladylike and intellectual, she at once impresses the young man as a very superior type of womanhood. A few days later she rushes into his room in mannish costume, boisterous and the entire opposite of the Joy Fielding he had learned to admire. As the young man's stay was of some length, he, ere long, discovered that the young woman had a dual personality, and so pronounced was the difference that she herself had taken a different name for each—the lovable Joy and the loud and noisy Edna.

The young woman was wealthy and Castle soon found also that Miss Fielding's physician, who was attending her for amnesesia, was in reality holding her under hypnotic influence, and during the periods in which she was Edna was procuring money from her and his aim was eventually to marry Edna and procure her property. Even while absent from her and Joy was predominating he used his psychic powers to recall Edna.

In time Castle fell in love with Joy and then the plot of the story begins to develop and its intricate and delicate situations hold the reader in breathless interest. Edna and Joy become jealous of each other, while Castle and Dr. Copin strive in deadly enmity to rout one or the other of these queer girls off the field. Then Joy becomes conscience-stricken over destroying Edna, while Edna plans to destroy Joy, which adds to the complication and gives character to the story. In his efforts to rescue Joy from Edna, Castle has a powerful ally in a very superior young colored woman, Leah, who is Joy's friend and companion, but upon whom Edna heaps every cruelty and indignity. Leah is one of the really fine characters of the story, but at times, like all the others, gives the reader a weird and uncanny feeling.

King, Miss Fielding's Chinese cook, gives Castle plainly to understand what he thinks of Miss Fielding's dual personality and advises Castle to "flighten debbil away," saying: "Stlike gong, burn fireclackers, make all time heap loud noise and debbil go away flighten." This gives Castle the idea of frightening Edna away and leaving the field to Joy, and, with King, he plans the coup d'etat.

Besides being an entertaining story, it is an interesting study, but the student of psychology must feel disappointed that it ends in spectacular pyrotechnics rather than being worked to a scientific conclusion. The theory of "flighten away debbil" may have a foundation in fact, but the spectacle of Chinaman King prancing around with a mask on his head yelping, screaming and clanging his cymbals and dragging after him six feet of quadruple rows of firecrackers is not calculated to inspire any great respect for the theory of dispelling hypnotic influence through fright. But it had the effect of carrying out the fairy tale simile and cutting off the head and tail of the "White Cat." The book has several very good illustrations and is well bound with handsome cover design. Bobbs-Merrill & Co. Price $1.50.

"Life of Robert Edward Lee"—By Henry E. Shepherd, M. A., L. L. D. Out of a long and close study of Lee, his life, his ideals, his motives, his genius and his character, Dr. Shepherd has written this life of the great Confederate chief. It is in no way a conventional biography, a narrative of the facts and dates of a man's life when he did certain things and how and with what effect. This biographer has looked beyond the act to the soul of the actor, beneath the man's life to the man's character. It is better than biography; it is characterization. "Great and starlike as was the warrior," says Dr. Shepherd, "the man is greater. * * * It is my distinctive purpose to exhibit the life of our hero in those critical and all-pervading relations which constitute the abiding test of true greatness; Lee as a parent, a husband, a Christian gentleman. * * * Lee in the hour of distress, Lee in the sanctity of his home, consecrating his energies to the restoration of a prostrate and desolate state." Accordingly he has taken the most significant things for his most careful analysis—Lee's visit to the graves of his father and of his daughter, his connection with his students at Lexington, his self-control when death came, the spiritual and moral influence of the man in camp, council and college.

Dr. Shepherd is in every way fitted to do this great work. He served long and honorably in the Confederate army, he knew General Lee personally, he is an accomplished scholar and student, and has been engaged in literary and educational work since the war, having been superintendent of instruction, Baltimore, and president of the College of Charleston, South Carolina, for 12 years. He brings scholarship, experience, knowledge, love and retrospect to his fascinating task, and, with its beautiful pictures, many of which have never been published before, its wealth of literary graces and new anecdotes, the book is a notable contribution to the fast-growing Lee literature. The Neale Publishing Co. Price, $2.00.

"The Processional"—By George Gordon. Price, $1.00.

"The Dream of Hell"—By G. Wilson Duley. Price, $1.00.

"The Master: A Rosary of Christian Verse"—By Carroll Lund Bates. Price, $1.00.

Fresh, bright and attractive these three little volumes, just from the publishing house of Richard G. Badger, bring messages for human inspiration and understanding, and a fair amount of food for disagreement and argument.

"The Processional," is a wailing cry of lament and victory, as, in review is passed, the loss of liberty for the gain of material wealth and the eventual triumph of "the honest man who stands alone."

It is full of ennobling thoughts and lofty sentiment, and fortified with abundant truth and moral.

"The Dream of Hell" almost takes one back to the Puritan days, when, to be sanctified, one must agree to be sizzled over a yawning crater of fire and brimstone for any lapse from dogmatic rule or otrthodox creed. The author has evidently some doubt of the reception his ideas will receive for in a preface he says: "The literalist will read my poems, and perhaps, be terrified by the horribleness of the pictures with which it abounds, while the more liberal thinker will give it freer interpretation, and see in the word-pictures only the bedying forth of the idea of retributive justice. Justice is an infinite principle, which holds undisputed sway in Heaven, in earth and in hell, and while it bids us at all times to shape our course anew, yet were we asked the most stupendous task ever undertaken by man, straightway should we reply, 'picking up the threads of a broken life; the healing of a bruised reed;' "

The poem gives large grounds for argument, and as the author foreshadows in the preface will no doubt be met with various opinions, but it is well worth reading, if but to sharpen up pronounced beliefs which have been allowed to lie dormant for want of opposition to stir them up.

"The Master," is just what it announces itself, "A rosary of Christian verse"—a tender and sympathetic story of the life of Christ, told in simple and appealing verse, with little adornment of figure or flower of rhetoric. It begins with the Annunciation and ends with the Pentecost, or on what is known in the church ritual as Whitsunday.

The book is richly illustrated with 20 reproductions from the old masters, which portray the different stages in the life of Christ.

"In The Days of Goldsmith"—By Tudor Jenks—In the whole realm of English literature there is no figure perhaps that is more uniquely interesting than that of Oliver Goldsmith, none so many sided and few so continually being written about or analyzed. As the present writer says in his preface: "Goldsmith is one of the authors who has suffered at the hands of his biographers. In an attempt to make his life picturesque and interesting there has been the temptation to place too much emphasis upon little anecdotes relating to the author's eccentricities and the more absurb events of his career. . . . In this volume the attempt has been made to treat Goldsmith not only as an odd genius who amused 'The Club,' but also as one who won and held the friendship of England's brightest minds."

The author hopes that his individual view of Goldsmith may incline readers to make a comparative study of his biographers before trusting to any one of them to the exlusion of the rest.

In the preface the author touches briefly upon the characteristic points of several of Goldsmith's biographers, giving first place in fairness to William Black and Washington Irving. Throughout the book one can see, very plainly, that Mr. Jenks has viewed his subject in the light of present day surroundings and with broader vision than writers on the same subject a century ago, and thereby proves conclusively that Goldsmith was entitled to more respect as a man than is usually credited to him.

In concluding his very able and scholarly and what is more, unbiased treatise of Goldsmith, the author says: "So far as we are capable of foresight, we must believe that Oliver Goldsmith's works will always be certain of their place on the shelves of those who love English literature and that their claim to that place will be the gratitude of long generations of readers. So long as his works are justly appreciated there will be no need to quote the opinions of critics. They are their own best advocates before the court that in each age pronounces the verdict of condemnation or awards immortality."

The book contains two very valuable appendixes, one a chronological table of the events in the life of Goldsmith with columns of contemporaneous historical and literary events; the second appendix is a brief but complete bibliography for young readers of Goldsmith.

This book is the fifth in a series of "Lives of Great Writers" by Tudor Jenks, and is in uniform style and size with the others. A. S. Barnes & Co. Price $1.00.

"The Birth of the Nation"—By Mrs. Roger Pryor. Mrs. Pryor's book on Jamestown is now passing through the press, and is announced for early publication. Under the title, "The Birth of the Nation," Mrs. Pryor tells in this book the story of the first five years of the Jamestown colony. A well-known critic, who has read the advance sheets, speaks of the book in these terms: "'The Birth of the Nation' shows wonderful knowledge, wide reading, and yet it is far from being a compilation. . . . A story of intense human interest, told with exquisite literary art." Macmillan Co.

"Felicity"—By Clara E. Laughlin. This remarkable story of the life of an actress is entirely different from any previous attempt in fiction to depict stage people. Miss Laughlin has given with rare insight and feeling the emotional history of the actress. She has done for the stage what Barrie did for the inner life of the author when he wrote "Sentimental Tommy." Felicity is not a "study" as too many modern heroines are. She is a woman of great variety and charm. From childhood to maturity she is shown avid of life and all its experiences, filled with humor and the appreciation of the humorous things all 'round her, intensely interested in her art and living for it with the eagerness and zest of the true artist.

One of the characters drawn with special skill is the old comedian, who discerns in Felicity, when a mere child, the temperament from which great actors are made. The "old man" is an actor of the type of William Warren and Joseph Jefferson. The "old man," in summing up the philosophy of his life as encouragement to Felicity, says: "The chance of the road! It's taking the chance handsomely that makes men and women of us. It's the brave spirit, unfaltering because the luck of the road is rough that kept the old world a good place to live in, that's made the high way a road o' royal company. Nobody wafted to the heights, dear lady, the climbing's rough and full o' peril." Charles Scribner's Sons. Price $1.50.

THE THEATRES

(Continued from Page Fifty-six.)

caused by the complications which ensue from the girl's inability to understand English. She misconstrues what she hears and this brings about many of the most unlooked for and unexpected situations and complications. The fun is fast and furious and there are no spots in the story where it drags.

This afternoon and this evening the Allen company will repeat "Winchester," the military drama which is such a sensation. This is one of the strongest civil war plays on the stage and the patriotic strain in it arouses the audience to enthusiasm. The theatre has been packed to the doors at every performance, which tells how the public likes "Winchester." Seats are now on sale at the box of the Star theatre.

★ ★

"The Gamekeeper" at Lyric.

Rarely is there given to the public a drama that combines dramatic power with rich, clean humor, but such is "The Gamekeeper," the successful play of Irish country life which enjoyed a great run in New York city and was upon the road for several years.

For one week, beginning Monday matinee, the playgoers of Portland will have a chance to see this great drama at popular prices, for it is the new bill at the Lyric. Managers Keating and Flood have gone to considerable expense to secure the rights to present this great play. Every detail of scenery and effects has been worked out carefully. The play has been exceptionally well cast, and among those who will play important roles are Frank Fanning, C. J. Lowman, S. M. Griffith, Thomas H. Clarke, Walter Ayres, Melvin Mayo, Warda Howard, Lillian Griffith, Belle Barchus and others.

"The Gamekeeper" tells a story that is intensely human and strong for its simplicity. There is a vein of rich, clean humor that is well developed. The heart interest is strong. The plot is something new, and is mystifying until the last curtain. There are many startling effects that will be appreciated.

"The Gamekeeper" will run all week, with a matinee each day, a special children's matinee Saturday, and two performances Saturday and Sunday nights, the first at 7:15. Seats for the entire week are now on sale at the box office of the theatre, or may be ordered and reserved by telephone.

"Carman" which has been making such a hit during the past week will conclude with a Sunday matinee and two performances at night.

★ ★

Vaudeville at the Grand.

With the best vaudeville acts on the market booked for the Grand, the programs at this theatre are always entertaining and never lack variety. For this week, beginning with the matinee tomorrow, the management has been sent, through the booking office of Sullivan & Considine, several acts which have made their reputations in Europe and America. The booking agents are constantly in touch with the feature acts of the two continents and that is why the Grand always has so many high-class specialty artists on its program.

"The Actor and the Hare-lip Boy" is the title of the European novelty act which the headliners, Haverly and McRae, will present for the coming week. The act is said to be a winner in every house where it has been given and develops originality in every line. Those who like music will be pleased with the act of the Pendletons, who are instrumentalists and make a specialty of the xylophone. They have few equals with this last mentioned instrument.

Character dancers are few and far between and that is why Ben Omar will be a novelty. He is called the human top, because he is such a spinner. "A Misfit Meeting" is what Haight and Dean call their act. It has comedy, singing and dancing in it—a little of everything calculated to please the people. Eugene Emmett will speak his dialect characterizations, telling funny stories in several different dialects.

"Would You?" is the name of the illustrated song which Matt Goodman will sing and on the Grandiscope will be found a comical story, "Governess Wanted."

Today the Grand will offer its current bill for the last time. It will be the farewell of Belle Stone in her sensational spiral act; of Solomon, the lightning calculator; the boys in purple, and the other strong features.

Bryan to Railway Jugglers.

From the Commoner.

The argument against the government ownership of railroads has been that the roads can be managed more wisely by private interests; yet, during the last few months the public has been forced to the consideration of the question, "Do the railroad managers manage wisely?" The coal famine has brought great suffering in different sections, and the people say, "Why are the railroads unable to furnish coal to the people who need coal?" There has been car shortage, grain has waited in the elevators for transportation, and merchandise has stood for weeks upon the sidetracks.

Every time the authorities attempt to reduce railroad rates, whether passenger or freight, a cry goes up from the railroad managers; but every protest made against reasonable reduction helps to open the eyes of the bubble to the selfishness that characterizes railroad management. Competition is being throttled, small roads are being forced into great combinations, and the manipulators of the railroads are piling up their fortunes by juggling with railroad securities.

An important question arises, namely: "Can railroad management be made honest while it remains in private hands?" The railroad managers are doing their best to force the people to answer "No." Will the railroads regard themselves as common carriers and undertake to perform their duties in a reasonable way and for a reasonable compensation? The railroad managers are not yet prepared to answer "Yes."

If the people are driven reluctantly to seek in public ownership a remedy for the evils of private management the blame will not be upon the reformer, but upon the railroad manager.

For the biggest egg brought to the Weston Leader office and left, the editor has offered a prize of a year's subscription, to be paid full in advance.

Fourteenth and Washington Sts. THE HEILIG THEATRE Phone Main 1

W. T. PANGLE, Manager. Direction Northwestern Theatrical Association. C. Heilig, President.

TOMORROW TUESDAY WEDNESDAY NIGHT, April 8-9-10, '07

SPECIAL PRICE MATINEE WEDNESDAY, 2:15 O'CLOCK

RETURN OF LAST SEASON'S PHENOMENAL SUCCESS, COMING WITH SMILES FOR YOU ALL. LIEBLER & CO.'S STAGE CLASSIC

MRS. WIGGS of the CABBAGE PATCH

A Dramatization of Alice Hegan Rice's Charming Stories, "Mrs. Wiggs" and "Lovey Mary," Made by Anne Crawford Flexner.

"Mrs. Wiggs of the Cabbage Patch," under the management of Liebler & Co., is a potent exemplar of the fact that LIEBLER MEANS BEST. Another Liebler attraction coming to the Heilig in the near future will be first Pacific coast tour of MR. WALKER WHITESIDE in a modern comedy, with a cast comprising Julia Dean, May Buckley, Henry Bergman and E. J. Ratcliffe.

EVENING PRICES		SPECIAL PRICE MATINEE	
Entire lower floor	$1.50	Entire lower floor	$1.00
Balcony, first 9 rows	1.00	Balcony, first 4 rows	.75
Balcony, last 5 rows	.75	Balcony, last 10 rows	.50
Entire gallery	.50	Entire gallery	.25
Boxes	10.00	Boxes	7.50

Seats now selling at box office, Heilig Theatre, for entire engagement.

HEILIG .·. THEATER

3 NIGHTS STARTING Thurs., Apr. 11

SPECIAL PRICED MATINEE SATURDAY

KLAW & ERLANGER PRESENT THE

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WITH

JOS. CAWTHORN

IN JOHN PHILIP SOUSA'S MILITARY COMIC OPERA

THE FREE LANCE

BOOK BY HARRY B. SMITH, AUTHOR OF "ROBIN HOOD."

ORIGINAL N. Y. PRODUCTION AND CAST INTACT, POSITIVELY GUARANTEED

AUGMENTED ORCHESTRA .·. CHORUS OF SIXTY

HEAR SOUSA'S NEW MARCH "ON TO VICTORY"

EVENING PRICES.		SPECIAL MATINEE PRICES.	
First 10 rows, lower floor	$2.00	First 10 rows, lower floor	$1.50
Last 5 rows, lower floor	1.50	Last 6 rows, lower floor	1.00
First 10 rows, balcony	1.00	First 4 rows, balcony	1.00
Last 5 rows, balcony	.75	Last 10 rows, balcony	.75
Entire gallery	.50	Entire gallery	.50
Boxes	12.50	Boxes	10.00

Seat sale opens Tuesday, April 9, 10 A. M.

14th and Washington HEILIG THEATRE Phone Main 1

TONIGHT 8:15 O'CLOCK

Swedish Dramatic Co.

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ANDERSON—PETERSON—LUNDSTROM

IN SWEDISH LANGUAGE

PRICES—$1.00, 75¢, 50¢, 25¢. Buy tickets at Heilig Theatre.

THE GRAND For the Entire Week of Apr. 8

Vaudeville de Luxe

HEADED BY

The European Novelty Act

Haverly & McRae

ENTITLED

"THE ACTOR AND THE HAIR-LIP BOY"

The Pendletons
Instrumentalists and Xylophonists.

Ben Omar
"The Human Top." International Character Dancer.

Haight & Dean
In the Farcical Sketch, "A Misfit Meeting."

Eugene Emmett
In His Original Dialect Characterizations.

Matt Goodman
"Would You?"

Grandascope
"Governess Wanted."

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Week Commencing Matinee Today, Sunday, April 7

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A Play of the Great Southwest. Intense—Thrilling—Strong Plot. Immense Cast. Magnificent Scenery. Matinee Saturday.

Evening Prices, 25c, 35c, 50c. Matinee, 15c, 25c.

Next Week—The Admirable Crichton

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Matinee every day—Two performances Saturday and Sunday nights, the first at 7:15 o'Clock.