"The Stowaway" are extensive, and the play has to be well mounted to give the

The yacht scene, with the stowaway and his dramatic discovery, is one of the most natural bits ever inserted in a play The Allen stock company has appeared in "The Stowaway" in Tacoma and made a success. Their familiarity with the roles will give Portland a better performance than would otherwise be the case. The company carries its own special scenery, and "The Stowaway" will be staged as carefully as when it was first brought to the Coast years ago. Today ends the engagement of "A Great Temptation," the melodrama which has held the board, during the past seven days. There will be a matinee and night

"ACROSS THE PLAINS."

#### Rich, Witty, Stirring Melodrama

Opens Tomorrow at the Lyric, The offering at the cosy Lyric Theater for the coming week, opening at the regular matinee tomorrow afternoon, is a charming, bright and well-told romance of the early days of the storious West. It is entitled "Across the Plains," and is a strong heart-interest story of the brave men and women who helped to build up the magnificent West.

In the scenes of this play the pioneers

in the scenes of this play the pioneers have settled in Southern California. The play opens at the sawmill of Stevens (Frank Fanning), who is looked upon as the boss of the guich. He is a big, whole-souled man who has taken care of and brought up a little waif (Lily Branscombe) whose father is dead and whose cather is dead and whose combe) whose father is dead and whose mother was murdered on the plains 15 years before. She has never known any companions except the boys of the camp and an Indian lass (Herbert Ashton), until a party of tourists arrives, among whom is Mr. Downey, a man who is in search of the child of his partner, who is now an helress. Of course the walf whom Mr. Stevens has reared on the plains is the daughter in question and is plains is the daughter in question and is plains is the caughter in question and is the heiress. The rest of the story re-counts in thrilling fashion how several are in love with her, how a villain tries to ruin her, how she is identified, how Downey befriends her and Stevens always stands by her. At last Stevens is rewarded by her return of his love, and all ends

This is one of the best-staged and strongest melodramas that has been of-fered on the Lyric stage. The characters are all true to life and powerful in their rich ruggedness. It is bubbling over with bright and clever dialogue and stinging wit. The undercurrent of humor is fre-quently seen at the surface, and the en-tire production is well adapted to stir up the Lyric patrons to a high pitch of en-thusiastic appreciation. The cast includes the full force of the Lyric company, in-cluding Miss Wanda Howard, who has been resting this last week after playing for 35 weeks without interruption. Miss Isabelle McDonnid, the new character woman of the company, will also make her first appearance on the Lyric stage in this play.

FINE BILL AT THE PANTAGES.

#### Laughs and Thrills the Order on This Week's Programme.

Much has been said about thrills after thrills, and much more could be told about the laughs and thrills that will follow each other at Pantages Theater this week. The new bill which begins tomorrow is a top-notcher from the stand-point of one who likes to laugh and laugh heartily and who enjoys new and

laugh heartily and who enjoys new and novel acts.

If you don't want to laugh or be amused by light entertainment, don't gonear Pantages this week, as there will be nothing dull or heavy there. The new bill is just bristling with things that are new. New features, new acts and new and novel things never seen here before.

The bill is headed with two distinct features. The two of them are see excellent. The bill is headed with two distinct fea-tures. The two of them are so excellent that it would be very difficult to give one precedence, Courtney and Jeanette, encentric comedy jugglers, is one of these strong features, and Mile, Rinaldo, Queen of the Fiames, is the other. They are hard to equal, let alone excel, in vaude-

Courtney and Jennette can juggle al-most anything from a chair to a toothpick. Running through their act Is a strain of comedy that is comedy, and nearly every one of their feats is new and original. They keep the audience in wonderment over their remarkable and unusual skill and at the same time create

Mademoiselle Rinaldo infroduces a new apectacular dance. It is really a very startling performance, and something de-cidedly out of the ordinary routine of vaudeville acts. Her act is indeed thrill-

The Laswell Sisters are bound to please. They are singers and dancers. Both have remarkably sweet and well-trained voices, and they are exceedingly nimble with their feet.

nimble with their feet.

Mary Madden, lecturologist, who will talk on "Facts and Frills," will live up to her reputation as a woman laughmaker. Mary Madden is one of those good-souled, wholesoms sort of persons who radiates good humor. When she

who radiates good humor. When she laughs you have to laugh with her. Sam Lamar is to be a strong number on the bill. Of course you know who Sam Lamar is. He is, a black-face monologist, who is rated as Al in his line of work. He is a whole show himself.

Jean Wilson will sing one of the latest illustrated songs, and the bill will wind up with the latest animated pictures from the biograph. from the blograph.

The excellent bill of the past week will conclude today with continuous performances. The feature act is Derenda. and Green, the leaders of the whole world in juggling feats. They are direct from the leading music halls of Europe. Six other strong acts complete the bill.

"BECAUSE SHE LOVED HIM SO"

#### William Gillette's Funny Farce Comedy Second Week's Play at Baker.

The second week's bill at the Baker will be devoted to that greatest comedy-writer of the age, William Gillette, and whiter of the age, william Ghiette, and his great Frohman success, "Because She Loved Him So," which will open next Sunday matinee, September 9. It is a modern comedy in three acts, and tells a very funny tale of matrimonial difficulties. It is full of new and startling situations such as no one but this clever author would ever have conceived. It has always been described as always been described as a scream of laughter starting the moment the curtain rises and in most cases not ending until the audience is home in bed and asieep. It has been seen in Portland before, and was one of the great successes of the original Baker Stock Company. It is one of the few plays that seems to grow fun-nier each time one sees it.

### Coming to the Empire.

The story of the sea, like that of love, no matter how many times told, still' holds the mystery and charm it has ever known, and doubtless this accounts for the great success that has attended the the great success that has attended the tremendous scenic production of "The World," which will appear at the Empire Theater for the second week, starting Sunday, September 9. The plot of the play is interesting, its development is thrilling and dramatic, and the comedy

### Love's Changes.

Indianapolis Star. "You used to insist before we were married," said the distressed wife, "that I give Fido pieces of the candy you brought me. Now, whenever you see him you shout: For heaven's sake why don't you wash that dog?"

# Play-Goers Flock to "Kreutzer Sonata"

BLANCHE WALSH APPEARS IN DRAMATIZATION OF TOLSTOI'S WORK-ANNIE RUSSELL TO PLAY "PUCK"

NEW YORK, Aug. 27.—(Special Correspondence.)—In all probability, if all the theaters were running there less concentration upon Blanche Walsh's production of the Kreutser Sonata, but as there are few at-tractions to hold the attention of the serious playgoers, that is about all that is discussed. On the other hand, it is possible that owing to the very distinct character of this play and the fact that it is so widely different from the fact that it is so widely different from anything that has ever been presented to a Broadway audience, it might occasion the same amount of discussion and degree of interest and whatever the play is or is not, it is interesting in a superlative degree. Ever since the Tolstoi "Kreutzer Sonata," came from the pen of that glant Russian. I have resented the use of that wonderful creation of Beethoven.

Tolstoi was in error as Gordin was in error but Gordin less so than Toistol. There is less of the crotic quality in Beethoven's music than in the composition of nearly any other composer who wrote in what is known as the romantic school of which Beethoven was the first great example if not the creator. Whether we examine Beethoven the symphonist or the writer of the sonatas, we can never for one instant lose the majesty of his inspirations, and while every pas-sion and every emotion is played upon and called into play, there would be noth-ing to call forth an unholy flame more

than music might do per se.

Tolstoi used this name, although why
no one can imagine, unless it be because he is not sufficiently musical to understand Beethoven in the least. A great deal has been said concerning morality or immorality of music, which for the greater part is pure cant, notwithstanding the fact that the general impression is to the contrary. Aurones of this the ing the fact that the general impression is to the contrary. Apropos of this, the writer recalls a conversation with Oscar Well last year, at which time that great critic and connoisseur said: "You may say whatever you like about modern music, but I tell you that much of that stuff of Debussy, D'lindy, Loeffer is as obscene as anything Du Maupassant ever

wrote." And he really meant it.

But I dare to fancy that it was his way of expressing his absolute devotion to the old ideals of the classic masters, of which Beethoven was the first to break away by making his musical idea represent something tangible or philosophical If the above statement might be tcal. If the above statement might be modified in any way and the word im-moral or obscene may be permitted in connection with music, it might be said that Richard Strauss in his opera "Feuersnoth," has the most closely ap-

But were the music entirely separated from the idea or from the written word, it is very doubtful that it would be connected with immorality or obscenity, so returning to the Kreutzer Sonata of Gordin, be it said that the great Beeth-Gordin, be it said that the great Beethoven work had absolutely nothing to do
with the passion of Gregoire, the musician, for Celia, his unhappy wife's sister.
One might go further in analysis concerning the low moral tone of this very
Celia at which point the idea of her being carried away by a work of such noble
proportions of the "Kreutzer Sonata" is
an offense as well as an impossibility.
Gordin is at present of considerable interest to those outside of his own circle,
and it is doubtful if any playwright in

terest to those outside of his own circle, and it is doubtful if any playwright in this country has behind him the adventures and the experiences of this transplanted Russian, who came from his own country 15 years ago. Already there he attracted public attention as a writer of short stories, and, as was the case with Maxim Gorky, he was revolutionary in spirit. In 1878 he started a movement which eventually resulted in his exile. At which eventually resulted in his exile. At this time he undertook to form a society to reconstruct the popular religions of the world upon the sole basis of practical ethics, to the exclusion of all rites and

As may well be imagined, the society was suppressed by the Russian govern-ment, and Gordin, forced to leave his country, selected America as the object-ive point. For several years he fought a hard battle with poverty, with a large family besides. He became interested in the fact that a Yiddish population of over the fact that a Yiddish population of over 200,000 had practically no drama, and it was left for him to set about writing plays. His first being "Siberia." Gordin received as low as \$50, and even less for the entire Yiddish rights to many of his plays, but even this meant something for the support of his family, and as he has written more than 70 plays, it is evident that he was prolific. The "Kreutzer So-nata," produced at the Thalla Theater, on the Bowery, was the crowning point of his efforts, and during the phenomenal run of 309 nights he compelled the atten-tion of the entire dramatic world.

tion of the entire dramatic world.
Gordin's works have an originality which is based upon robust realism, which abounds in character and incident. While they would come under the head of the problem play in that they are fraught with purpose, and that their ethical import is always prominent, they differ from the realistic and semi-mythical plays of Ibsen diametrically in treatment as well as in theories expressed.

For example, to Gordin the home ties and family traditions are the highest and family traditions are the highest whole personal

NEW YORE PRODUCTION OF "A MIDSUMMER NIGHT'S DREAM."



BLANCHE WALSH IN THE "KREUTZER SONATA," NOW BUNNING AT THE MANHATTAN THEATER, NEW YORK.

ing of the "Kreutzer Senata," Jacob Goring of the "Kreutzer Senata," Jacob Gordin says: "Tolstof's 'Kreutzer Senata' exerted in its time a most powerful influence upon all intelligent Russians. Those who were connected with the ifferary movement felt the influence all the more keenly." Upon me Tolstol's book produced as indellible impressions.

an Indelible impression

Later I observed cases in the home life
of the Russians where the family relations were a vivid reflection of the book
and its tendencies. This suggestion suggested to me a play, identical in the problem only, to that of Tolstol's book. The

The Jewish father, the patriarch of his family, opposes the marriage of his daughter to a Christian officer-to a nember of another race, hence the catas trophe of the first act. Family traditions ruthlessly sacrifice the happiness of their daughter. Social conventions assert themselves. To hush the scandal and hubub the daughter is forced to marry a man who is from a lower social stratum. The social gulf between husband and wife deepens the tragedy. However, love crushed in the bud and the consequences of the ill-mated pair are not the whole basis of the drama.

What enhances the whole tragedy is the natural effect of implemental strand-

the natural effect of immigration stranded on foreign soil; the family traditions, firmly rooted in the old folks, in the case of their children become entangled with those of the new and strange land. Family happiness is threatened, degeneration and collapse result. Mr. Gordin is an interesting man and understands how to defend his point. At the same time the fact that the name is expressive and

and family traditions are the highest doubtless most planists and violinists points to which he aims, while personal know that while playing it they have not

much time to think of other things. Some of the movements have a quick, restless, passionate spirit, but, as stated at the outset of this article, the erotic does not enter for a moment

Herewith presented is the latest picture of Annie Russell, who, according to present indications, will open the Astor Theater, at Forty-fifth street and Broadway, next Friday. Miss Russell will be seen for the first time as Puck in the production of Shakespeare's "Midsummer gested to me a play, identical in the problem only, to that of Tolstol's book. The
name "Kreutzer Sonata" was chosen
equally for its expressiveness and its attractiveness. The basis ideas of the play
are racial prejudices, family traditions,
social conventions. These are apparently
the staunch safeguards of family peace
and honor. Yet how often they are the
very causes that augment rather than
check the development of a deep family
tragedy and that instead of preserving,
smother and destroy the family.

Racial prejudices are involved in the
play. The Jewish father, the patriarch

EMILIE FRANCES BAUER. next Tuesday morning.
EMILIE FRANCES BAUER.

DRAMATIC NOTES.

A well-known New York manager, speaking of an actress who aspires to play ingenues and who ought to be playing grand dames, asked James Broad-Street Theater. Philadelphia, Sep-O'Neill what he knew of her. Mr.

O'Neill replied: "She is a woman about 60, who looks 50, thinks she's 40, dresses like 50, and acts like 20."

George M. Cohan's new play, "Popularity," will be produced at the Lyceum Theater, Rochester, N. Y., September 3, with Thomas W., Ross and almost an all-star cust. WWILLIAM THE

This season Sweely, Shipman & Co. send several stars on the road. The list includes Roselle Knott, Alberta Gallatin, Anna Day, and probably two

Clay Clement has engaged Miss Kathleen Kerrigan, a beautiful actress of Louisville, Ky, one of the South's fair daughters, to play the leading woman part of Mrs. Houston in Clem-ent's new play, "Sam Houston," which opens in Chicago at the Auditorium.

Flora Juliet Bowley, the Kate Roberts in company "D" of "The Lion and the Mouse," while bearing a most striking resemblance to Mary Mannering, is no relation to the star. Miss Bowley is a San Franciscan, her brother being Captain Bowley, of the United States Army, and now an inspector at West Point. The company opens at Asbury Park Sep-

The productions of the various late and popular comic operas which John Cort has given the Stewart Opera Com-pany, nave cost that enterprising man-ager many thousands of dollars. Each opera has been costumed gorgeously and mounted in an elaborate manner. The Stewart Opera Company comes to the Heiling theatre, Portland, for the

week beginning Sunday, September 16.
With the engagements of William Little and Reginald Fife by John Cort yester-day, the company which will support Max Figman on his forthcoming starring tour has been completed. His tour in a has been completed. His tour in a com-edy which enjoyed a long New York run last season will begin at Troy, N. Y., on October 15, prior to which Mr. Figman will direct the rehearsals of "The Illu-sion of Beatrice," in which Maude Fealy will star.

Marc Klaw-The "23" Club believes that all mgn are equal-on the turf and under

A. L. Erlanger-We want to know what Sam H. Harris-Do things for people who do things for you.

Edgar Selwyn-Some people are born
damn fools and others acquire the habit.

George M. Cohan-I'd rather be broke

than a piker-Cohan's Spotlight.

Daniel V. Arthur and J. Fred Zimmerman, Jr., have purchased from George Broadhurst his new musical play, "The Lady from Lanes." The music will be done by Slivio Hein, the composer of "Marrying Mary." This is the second production which Mr. Arthur will do in conjunction with Mr. Zimmerman, the This is the second other being Cora Maynard's play, "The Measure of a Man." "The Lady from Lanes will be produced about Christmas time in New York.

Despite the telegraphic reports from St. Louis that Maude Fealy had been compelled to cancel her stock engage-ment on account of illness, the young actress began rehearsals of "The Illu-sion of Beatrice," as originally sched-uled Tuceday, August 28, at the Berke-ley Lyceum Theater. Miss Fealy's starring tour under the direction of John Cort will begin at Orange, N. J., September 13, where the first perform-ance of Miss Martha Morton's new comedy will be seen.

Several years ago it was predicted that Wagenhals & Kemper would be-come important factors in theatrical affairs, and this prediction has become a fact. This season they are to manage a fact. This season they are to manage Biancine Waish and Annie Russell, and make several elaborate productions. Their new Astor Theatre at Broadway and Fourty-fifth Street in New York is finished and the opening date was Augus; 31st, when Miss Russell was seen as Puck in a sumptuous revival of "A Midsummer Night's Dream," which is expected to run until the advent of Miss Walsh.

Although "The Strength of the Weak"

For the Week of

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**NEXT WEEK-THE WORLD** 

sole American rights to "Maria Rosa," a tion when Miss Roberts begins her second new modern play in three acts by Angel Guimera, and which was translated by Wallace Gillpatrick and Guido Marburg Wallace Gillpatrick and Guido Marburg Catalan peasant woman. The lo"Maria Rosa" will have its first produc-

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