

THE PSYCHOLOGICAL PLAY APPEARS AND MAKES IMPOSSIBLE SITUATIONS POSSIBLE

Emilie Frances Bauer Writes of the Kaleidoscopic Effect Wrought by New Plays Put On in Broadway Theaters.



SOCIETY GIRLS IN THE NEW STYLL-DE KOVEN COMIC OPERA, SUGGESTS THE GOLDEN BUTTERFLY



WILLIAM GILLETTE IN "SAMSON" WHICH OPENED AT THE CRITERION THEATER, N.Y. OCT. 19



SCENE IN "PRINCE OF PLAINS" IN WHICH EDGAR SELWYN IS STARRING AT THE HUDSON THEATER, N.Y.

NEW YORK, Oct. 24.—(Special Correspondence.)—It would be almost impossible to keep track of the plays that go on and come off on Broadway; they are positively kaleidoscopic in color and ideas. Some are very good, but most of them are mediocre, whose designation is charitable, to say the least. The era of the psychological play is upon us, and for the good of the science he said that nothing is more dangerous. This will be used to make impossible situations possible, to force things for stage accommodation into unnatural and unreal positions, and in general it will cause a degeneration of the drama and of the science as well. It is alluring to say that fact is stranger than fiction, and in psychology nothing exists without logical reasons, no matter how far from feasible these things may seem to the uninitiated. But it takes a deep and thorough student of philosophy and of psychology to work things out according to the scientific principle which underlies every phenomenon.

The players of today require truthful facts, no matter how melodramatic, no matter how ideal, and for this reason construction has received a considerable amount of attention. In the same way as the historical novel became pernicious reading when it departs in the slightest degree from the rigid truth, to the so-called psychological play is unparadigmatic when it seeks stage effects instead of bare truths, and the number of people engaged in writing along these lines is proof enough of how little they know about the real thing. As a matter of fact, psychology, which I beg to acquiesce, does not mean psychosis, should form the basis of every education. It is invaluable to the mother as to the teacher, the lawyer, to the doctor or to the student of art, and an intelligent and calm understanding thereof would make many things easier in this world.

Telepathy, for instance, has been exploited thoroughly by Augustus Thomas in "The Witching Hour," and even this venerable and brilliant writer permitted himself moments which weakened instead of strengthened his situations, because he thought of stage effects rather than of logical possibilities. "The Servant in the House" is again on the New York stage. While this does not come under the head of a play involving psychological phenomena, it deals with symbolism and suggestion throughout. It has made a strong impression on a very large public, and there are many reasons why it should. In the first place, it is an old and a new theory in a new garb. When it comes to construction, however, it is not unkind to say that few plays as crude have ever gone on the boards, but whether on account of its preachings or on account of its presentation this season, seems to promise as well for "The Servant in the House" as did the last.

The long-waited "Samson" has made his appearance at the Criterion, with Gillette in the principal role. I had read the play when it was first produced in Paris, and was thereafter curious to know how this could ever be made palatable to American audiences. It was Mr. Gillette who undertook the adaptation. After a playwright has made such a success as Henri Bernstein made in "The Tiger" it might have been expected that the next would fall far from the mark. The fallings in "Samson" are a strong argument in favor of original American plays, for adaptations are neither true to one thing nor to another. To the American mind and in an actor as essentially American as is Mr. Gillette, there is a strong suggestion that nothing else. The plot is not extraordinarily original; in fact, one can hardly recall a play of that nature where exactly the same things do not occur. The one idea somewhat novel is the center of the strongest moment of the play—it is a multimillionaire ruing himself by sending the stocks down so low that it avenged him on the man who attempted to steal his wife and who treated her in an unpardonable manner after doing so.

Maurice Brachard, the modern Samson, has won the hand of Anne-Marie, the young daughter of parents who urged the

marriage on account of his great wealth. Then comes the attraction, a man of polish and position in society, who, when he wins the young wife, takes her to a restaurant of the lowest character, where she is insulted and abused, but also disillusioned. This man has invested according to the advice of M. Brachard, who holds the balance in his hands, and who, when he discovers the perdy, sends the markets down low enough to ruin every one concerned. When Brachard has practically ruined himself, his wife suddenly discovers the strength of his character and proceeds to fall violently in love with him. The part of Anne-Marie was played by Constance Collier, an English actress, whose superb acting was one of the redeeming features of the play. Miss Collier is very graceful and equally pretty, and she has a voice which modulates exquisitely. Upon her falls the entire responsibility, and she shoulders it well. Arthur Byron, who plays the part of Maurice, offers a fine study in everything that bears upon the art. In fact, it is not exaggeration to say that in a very long time there has been no better characterization. The cast was as follows:

Honor Frederic de Belleville
 Maurice Arthur Byron
 Anne-Marie Constance Collier
 Jean Bennett Kilpack
 Joseph C. MacLean Savage
 Edouard Maurice Brachard
 Henri Henry Carville
 Marcel de Fontenay H. J. Gunn
 Jean Bennett Kilpack
 Zamboni C. MacLean Savage
 Anne-Marie Constance Collier
 Françoise Marie Wainwright
 Elise Vernette Pauline Frederick
 Clotilde Kathryn Kere

If last week Jules Goodman had a successful debut as playwright, he was not the only one who is of direct interest to Portland, Or., as Edgar Selwyn has appeared in the role of playwright and leading man. Mr. Selwyn is the husband of Margaret Mayo, a Portland woman, who has made an unusual reputation in the East as a writer of plays. "Pierre of the Plains," which is now on at the Hudson, is adapted from Gilbert Parker's "Pierre and His People," and Mr. Selwyn filled ably both roles. The Western atmosphere should be pleasing not only to those who have known this life, but to those to whom it is a novelty. The story is of Val Galbraith, who for shooting down an Indian, who had insulted his sister, is pursued by the mounted police. He attempts to hide in the roadhouse of his father, whom with his sister, he attempts to keep ignorant of the occurrence. Information is brought them, however, by Pierre of the Plains, a half-breed, reckless gambler, who has taken a fancy to the young fellow and who is also in love with the sister. When the police messenger arrives at the roadhouse Pierre conspires with the father to detain the Sergeant until the boy has had time to escape. To aid matters Redding, the messenger, is put under an opiate and while it is taking effect he confesses his love for the same girl who is the object of Pierre's affections. When the drowsiness overpowers him, he cries that the sealed order in his pocket must reach the post before midnight or he will be disgraced, and he sinks into a heavy sleep. After all the inmates of the house have retired Jen remembers the document in his pocket and creeps into the room to take from him the sealed order, and after kissing him as he lies there sleeping, she carries his importance to headquarters. When she returns Redding is still sleeping and the father becomes frightened at what has been done, when all efforts to awaken him go for naught. Pierre scoffs at the fright and proceeds to awaken him by plunging a pin into the arm of the unconscious Sergeant, at which the girl strikes Pierre across the face. When Redding's faculties return he discovers that the document is missing from his pocket and upon demanding an explanation Jen confesses having taken the order and delivered it at the post. The father realizes the full significance of what the daughter has done and in

NUTS OFFER CHANCE FOR NEW DAINTRIES ON SEASON'S MENU

Lillian Tingle Tells How Many Nourishing and Appetizing Dishes May Be Made of These Fall Products.

WHEN the arrival of the new season's nuts comes the housewife's opportunity to add considerably to the variety and attractiveness of the family menu. Almonds, chestnuts, walnuts, hazelnuts, pistachios, pecans, pine nuts and peanuts (which, of course, are not really nuts at all, good as they are, eaten in squirrel-like simplicity, lend themselves to the concoction of many more elaborate dainties, both sweet and savory, hot and cold.

It is only within comparatively late years that nuts, as an article of regular diet, have received the attention and recognition which they deserve. Chestnuts have, for generations, formed an important part of the food of the Italian peasant. Germany has been famous since the Middle Ages for its almond cakes. "The walnuts and the wine" were long the traditional ending of an English dinner; and the peanut seems to be indissolubly associated with American democracy, but for all that, nuts have been slow in gaining the importance which they are now beginning to enjoy.

Much has been said, and written and "cooked" (frantically) at the indigestibility of nuts; but this is not surprising when you consider that they are a very highly concentrated form of food, and are most frequently taken in addition to a more than sufficient meal, or at irregular intervals between meals, and are very rarely perfectly masticated. The most easily digestible of foods might obtain a bad reputation if subjected to such unfair treatment.

The general opinion among modern dietitians seems to be that nuts, if finely divided and taken as an integral part of



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fuel value as two and one-half pounds of bread, or of beef, and about four times as much fuel value as a pound of eggs. Moreover, almonds, compared with eggs, contain about one and one-half times as much tissue-building material. At a rough estimate then two ounces of almonds or peanuts would give you as much fuel and only a little less tissue-building material than three or four eggs. If you eat three or four eggs between meals or as trimmings to a regular dinner, you would not be surprised if you suffered the regular penalties for over-eating. We make the best suit in the city to order for \$35; let us prove it. Unique Tailoring Company, 509 Stark, between Fifth and Sixth.

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