Frank Sheridan Has Found Himself in Play "Paid in Full"

Character Actor Well Known in Portland Achieves Triumph—What William Winter Says About Him in Part of Captain William.

BY ARTHUR A. GREENE.

FRANK SHERIDAN, a man of infinite personal charm, one of the biggest souls I know and the logical aspirant for first honors among present-day character actors, has found himself. This bit of information is not exactly what news writers call "live stuff" for it has been several months since he set the country talking about his consummate characterization of Captain Williams in "Paid in Full." Sheridan arrived here in Portland during the Fair three years ago and endeared himself to many of the right sort through his splendid gifts of mind and his heart capacity. At that time he had done some things worth while but the planets seemed conspiring against him. A year later, however, he returned as the most important factor in Blanche Walsh's production of "The Woman in the Case" and we, his friends, rejoiced for him. It remained for him to meet his great chance in the production of Eugene Walter's virile play "Paid in Full," in New York last Spring. His work in that instance is now history, and continue it where he may he will find himself established beyond a peradventure. No less an authority than William Winter, dean and sage among English writing critics, recently paid him the following tribute in the esteemed New York Tribune. It is almost an unprecedented tribute coming from Mr. Winter, whose conservatism is common knowledge. In referring to his work the master says:

Mr. Sheridan's impersonation of Williams, while horribly truthful, is artistically magnificent. The actor seems to be, physically, suited to the part, by reason of his bulk and stature, his solidity and poise, while, mentally, he has identified himself with it, by a judicious, firm, fine and decisive use of his histrionic faculties. He possesses power, authority and repose. He shows that he has formed a clear ideal of the character to be assumed, and, in his assumption of it, he does not, even for an instant, lapse out of its personality. He dominates the scene, whether speaking or remaining silent, by intrinsic command—by being what he assumes to be. That is impersonation. He possesses exceptional skill in the art of "make-up." Williams is a sailor, advanced in years. Mr. Sheridan's discretion has rightly prompted him to avoid use of hair on the face—an expedient always to be avoided when possible, and especially inadmissible in such a case as this—where, nevertheless, it would ordinarily be employed.

The actor's eyes are large, dark, and exceedingly expressive, and his use of them is brilliantly expert, for the promotion of dramatic effect. His vocalism is wonderfully well modulated. His exposition of the traits of a sailor (such as the slightly rolling walk, as of a person long habituated to the motion of a vessel at sea; the peculiar handling of his pipe; the slow grinding of the tobacco between his palms, and the careless scattering of an excess of that powder upon the floor), is, in effect, spontaneous and natural. His consistency of demeanor and movement—that of a person of great strength, who is beginning to become somewhat unwieldy—is steadily preserved. His acting endures the merciless test of soliloquy and of its attendant solitude on the scene. The manner of a human being when alone is the complete revelation of his character. No ordeal is so difficult for an actor as that of thinking aloud. Mr. Sheridan shows himself to be one of the actors (and they are few) who can meet that ordeal, taking all the time that is necessary to create the purposed effect, without ever, for an instant, losing his hold upon the absorbed attention of his audience.

There are moments in his personation of Williams when the spectator becomes unconscious of acting and is enthralled by the illusion of nature. The scene between Williams and Mrs. Brooks, abstractly considered, is loathsome, in its sinister intimation of impending brutality; but the acting of Mr. Sheridan, by its unusual captivating use of transparency, redeems the effect of that situation, and causes the grossness of it to be almost forgotten. The preliminaries through which that scene is contrived are irrational, forced, clumsy. In actual life a husband—unless a monster—would not ask his wife to intercede in such a manner, nor would the wife consent to his request. Once contrived, however, the scene is theatrically effective, and Mr. Sheridan's acting in it makes its effective theatrical quality brilliantly conspicuous. Artistic strokes abound in it.

The abrupt transition from good-humor to cold, harsh, peremptory menace, when Williams exclaims "What's your proposition—have you got the money?" affords one specially fine example of art. A colloquy occurs between Smith and Williams, in which the former warns the latter, with reference to his treatment of Mrs. Brooks: "I've known her," he says, "ever since she was in short frocks. She has always looked up in my face and smiled. When I come back, if she's not able to look up in my face and smile, I'm coming to see you, Williams, and I'm coming heeled." "What particular kind of heel do you wear, Smith?" inquires the Captain. "If you should ask the man that makes 'em," replies Smith, "he jweuld tell you that the article is a forty-five Colt." The management of that colloquy, by Mr. Johnson and Mr. Sheridan, is quite indescribably felicitous; in fact, it is perfect. As Smith goes out Williams says: "G'night," using a bland, gentle tone, that is full of serious significance and also of humor. Then, alone, after a moment of rumination, he says, in a wonderfully expressive accent: "And he'd db it, too, if he thought he ought to."

Another fine stroke is the pleased, approving tone that Mr. Sheridan uses whenever Williams has to mention honesty in the conduct of other persons—a tone that implies profound approval of the old maxim "Speak of a man as you find him"; a tone that indicates the goodness, yet unsatisfied, notwithstanding a life of much evil, in the fabric of that old sinner. "Always faar and squaar; always treated me faar; always did what you said you'd do, and did it in a pleasant way," says the dangerous Captain. The part is not a difficult one to comprehend; it is perfectly obvious; not in the least subtle; but it requires acting of a high order to make it effective; and that requirement Mr. Sheridan has fulfilled. If such a performance as he gives had been given here by a foreign actor, speaking a foreign language—by Signor Novelli, for example, or M. Coquelin, or M. Max—it probably would have been received with hysterical acclamation. As such things go, it is taken as an ordinary achievement; precisely as Mr. Theodore Roberts' extraordinary performance was taken, when he acted, so magnificently, in "The Right of Way."

Frank Sheridan as Captain Williams in "Paid in Full."

Great Tenor Who Charms Thousands With Tear-Bringing Songs of Yesterday

Jose's Visit to Portland Revives Tender Memories in Public Mind.

BY ARTHUR A. GREENE.

IN a crowded downtown elevator yesterday one of the passengers began humming "Silver Threads Among the Gold." An elderly man, whose hair was full of silver threads, remarked: "I'm glad Dick Jose brought that good old song back to town. It recalls many memories to me." The hard-headed business man's eyes were suspiciously moist as he said it, too. A younger man contributed, rather hesitatingly: "I heard Jose sing it last night. I'll admit it made me foolish. My mother used to sing me to sleep with that song more than a thousand years ago."

These two men voiced the sentiment of hundreds who went night after night to hear the great "popular" tenor sing the songs of yesterday, and the memories which cling to those misty yesterdays are revived. All of us with a vein of sentiment get a melancholy pleasure from the forgotten ballads and a genuine thrill of enjoyment from the singer's singing.

An interesting feature of Mr. Jose's visit is discovered in the fact that Dr. C. W. Cornelius, of Portland, brought out Jose more than 21 years ago. It seems that it must be longer and that Jose must be much older than 39. It seems that he's been going up and down the country for a generation, at least, but I have the figures for it. Dr. Cornelius was in the theatrical business in those days. Together with Charlie Reed he had just opened the Majestic in San Francisco and was looking for talent for Charlie Reed's Minstrels, of which he was half owner. The treasurer of the theater said to Cornelius one day:

"There's a young Cornishman up at Reno that can just naturally sing the spots off these fellows you're engaging. He's a blacksmith and can certainly warble. Why dont you give him a chance?"

Cornelius answered that he didn't want to take any chance as an impressario of musical blacksmiths. The treasurer was insistent, however, and finally offered to pay the railroad fare if they would send for the boy blacksmith. The doctor reluctantly consented.

"When I got that telegram offering me a place on trial with Reed's minstrels I grew dizzy," said Mr. Jose last night. "It came on a Saturday night and at the close of work Monday, I threw my leather apron over the anvil and put my hammer on it.

First With Minstrels.

"I'm going to hang up the hammer and go on the stage, I told the other men, but take care of my hammer. I may need it again. 'Of course, you'll need it again,' was all the satisfaction I got. I joined the minstrels at Sacramento. They were returning from an engagement here in Portland. I had my tryout in Sacramento and seemed to suit. After a week of one-night stands we went into San Francisco to open the Majestic. Mr. Cornelius—he wasn't a doctor in those days—after hearing me sing came around to talk business with me. I was only 18 and not very promising looking, I suppose. Only because I made the audience applaud did I seem to appeal to him. After some preliminary sparring he offered me $12 a week.

"I accepted with the understanding that I might get more later. People began talking about the young blacksmith with the contra tenor voice, and I was considerable of a card almost from the start. A little later, six weeks, to be exact, Birch & Cotton made me an offer of $50 to go on the road with a minstrel show they were organizing. That seemed like all the money in the world to me.

"The doctor couldn't figure out how I was worth fifty per, so he let me go. You can put this down as a certainty, however, I've never ceased to be grateful to him for giving me a chance and we've been having a genuine old-fashioned reunion since I came. That was in April, 1887, and in the Fall I received an offer from George Lederer to go to New York at $125 a week. He paid me $150 the second season and then I went to "The Old Homestead" at $200. You will remember that "The Old Homestead" ran for three solid years, and during that time I didn't have my trunk out of the theater."

Loves the Old Songs.

"Since that time things have been pretty comfortable for me. I was with Billy West's minstrels for a time and then went into vaudeville. I sing the old songs because I love them and because there are so many singing the new ones. That is my greatest pleasure. To preserve the old-time ballads, to refresh the memories of the older generation and to, if possible, teach the youngsters something of their beauty.

"Speaking of 'Silver Threads' reminds me of an experience I had a few years ago in Philadelphia. I found out that Danks, who wrote it, was living in a cheap boarding-house in the city, a very old man and in dire poverty. He didn't have enough money to buy a ticket to hear me and I was told that he was heartbroken over it. I invited him to be my guest, sent a carriage for him, gave him one of the best seats in the theater and went out to supper with him afterward. We both enjoyed the meeting thoroughly. He had in his room an old organ on which he had composed "Silver Threads," and every morning it was his custom to play. One morning, shortly after I had seen him, the other tenants missed his morning concert, and, upon investigation, found the old gentleman sitting at his organ, his head on the keyboard, dead."

The present tour of "Dick" Jose is a picnic with him, for be it known that he is rich enough to spend all his days in luxurious idleness. During the last two or three years he has spent most of his time at his beautiful California home. But in spite of the fact that he is almost in the millionaire class, the old delights of "trouping" lure him out once in awhile for a tour. He speaks of the present trip, which will extend only to Denver, as if it might be a farewell. But it won't. As sure as he lives he will take another year or two off, looking after his big interests, and then "hit the road" again. And there's no earthly reason why he shouldn't. He's always sure of filling theaters and even if he shouldn't, it doesn't make any difference to him, so long as he retains his marvelous voice.

He can afford to take chances with bad seasons. He supports his aged mother and a number of brothers and sisters, who still live on the Welsh coast, and once in awhile he goes back to sing again in the little church where he sang in a boys' choir many years ago.

Mrs. Jose accompanies him on the present tour and they are making a regular holiday excursion of it. Here's hoping that Jose will remain true to his resolution to sing none but the old songs and that he'll keep that voice tuned up for many years to come.

DARING HORSEMEN COMING

Buffalo Bill's Riders From Many Countries to Thrill Crowds.

The rough rider contingent of Buffalo Bill's Wild West Show is the most remarkable assemblage of equestrian experts ever presented to the public in one exhibition. They have been gathered from all parts of the world and comprise the most skilled horsemen of the various nations they represent. Their saddle methods are many and varied, ranging from the daring of the Russian Cossack to the military statelliness of the Royal English Dragoons.

Prominent among the rough riders will be American Indians, cowboys and Western girls. There will also be Japanese cavalry, now seen for the first time in public; Mexican vaqueros, in their picturesque attire; South American guachos, the dandies of the exhibition; German cuirassiers, Arabs, the Irish Lancers, and other representative horsemen. Never before have so many nations been represented in a public exhibition, and leading them all twice daily Buffalo Bill will appear, rain or shine, the most dashing horseman of them all. The horse will also play his original role in the big battle scenes which form a part of the Wild West exhibition, and in other scenes he will re-enact the important part he took in helping to redeem the Western wilds to the uses and advantages of civilization. In the cavalry drills, in "The Great Train Hold-Up," in "The Battle of Summit Springs" and in other parts of the Wild West exhibition the horse will be put forward as the most important and essential factor in the entertainment.

JEWISH LEAGUE ORGANIZED

New Society Establishes Headquarters on Front and Caruthers.

The Hebrew Educational League was recently organized in this city. Its purpose is to spread knowledge of Hebrew thought and Hebrew literature among the Jewish youth, and also to unite the different elements into a solid body, that they may work together for the good of the country and the benefit of humanity. A library and reading-room will be established in the near future. Magazines and daily papers from all parts of the world will be received. Frequently lectures will be given by prominent men and women, and there will be debates and literary evenings. The clubrooms are at 614½ Front street corner of Caruthers. An address will be given today at 3 P. M. by D. Solis Cohen. Everybody is invited.

HEALED BY SIMPLE FAITH

French Wizard Who Blazed Trail for Mrs. Eddy Is Dead.

Christian Science is no new thing, and is no American invention. An old wizard of 85, who has just died in Auvergne, practiced the doctrine successfully for half a century along the unsophisticated peasantry of that country. He did not call his method Christian Science, but gave out that he "healed in secret," and seems sometimes to have been as good as his word. When called he never touched a patient, prescribed no medicine and advised no change in diet or manner of living. All he asked was, "Have you faith? Are you persuaded that the Almighty can cure you?" If the patient said "yes," the healer merely urged him or her to bear up and "to put faith in God, who cures the sick." He then went home to pray—and his patients were cured.

Some of them, at all events, say they were, and their number was enough to make the wizard's reputation. When he had become known all over Auvergne his fame spread abroad. Of late years patients had come to him from all over Europe, chiefly from Switzerland and Germany, and even from America. His death is looked upon as a public calamity in Auvergne, where all the peasantry mourn him.

The ancient healer, whose name was Vigner, was at any rate sincere. He never took any fee for his "consultations" and steadfastly returned even gifts sent to him by patients whom he had cured by faith.

Tries to Burn Flour-Mill.

SACRAMENTO, Cal., Sept. 12.—An attempt to set fire to the wharf and plant of the Pioneer Flour Mills, valued at $150,000, was frustrated just in time last night to avoid a serious conflagration. The plant is situated in the heart of the railroad and shipping section, and had a serious blaze spread, the loss would have been tremendous. A bunch of oil-soaked waste was found by a watchman blazing in the center of the storage-room.

BUNGALOW THEATER
PHONES—MAIN 117 — A 4224
Empire Theater Co. (Inc.) Lessee, Geo. L. Baker, General Manager.
Portland's Fashionable, Popular-Price Playhouse.
Home of the famous Baker Stock Company.

SPECIAL ATTRACTION--ALL THIS WEEK
Starting Sunday Matinee, Today, September 13, 1908
The correct version of the greatest theatrical sensation of two continents,
THE DEVIL
Adapted From the Hungarian of Ferenc Molnar
THE PLAY THAT IS THE TALK OF EUROPE AND NEW YORK
Strange, witty, satirical and full of unusual scenes and situations. Special scenery. While intensely human, an atmosphere of weird unreality pervades the entire drama. Stage under the direction of Donald Bowles.
Seats should be secured at once. Matinee Saturday.
Evening prices: 25c, 35c, 50c. Matinees, 15c, 25c.
NEXT WEEK—A GILDED FOOL

THE STAR
Phones MAIN .....5406 A 1406
Playing Only the Stair-Havlin Eastern Road Attractions
Commencing Sunday Matinee, Sept. 13th, 1908
Frank G. King Presents the Magnetic Little Actress
Chic Perkins
In the Newest Western Play
The Little Prospector
A Typical Story of Mining Life in the Far West. An Admirably Balanced Company. Original Scenic Effects Magnificently Staged.
Matinees—Wednesday, Saturday and Sunday.
Night Prices: 15c, 25c, 35c, 50c. Matinees: 15c, 25c, 50c.
Next Attraction, Nell Gwynne, Sunday, Sept. 20th

Daily Mat. (ex. Sun.-holl.) 15-25-50c | Daily Mat. (ex. Sun.-holl.) 15-25-50c
Orpheum THEATER
Phones—Main 6 and A 1020
FORMERLY MARQUAM GRAND
ADVANCED VAUDEVILLE
WEEK COMMENCING
Paying Particular Attention to the Entertainment, Comfort and convenience of Ladies and Children.
Presenting at all Times the Best of European and American Vaudeville Attractions.
MONDAY MATINEE, SEPT. 14
FOLLOWING ALL-STAR FEATURE ACTS
Jane Courthope & Co. In a Thrilling Story of the Sierra Nevada's, "LUCKY JIM"
BEN WELCH In his Original Italian and Hebrew Impersonations.
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MIDGLEY & CARLISLE In a Rural Sketch, "AFTER SCHOOL."
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MAURICE COOKE Xcentrique Xtraordinaire.
ORPHEUM MOTION PICTURES Latest in Motion Photography.
PERFORMANCES EVERY EVENING AT 8:15; MATINEE DAILY AT 2:15
EVENING PRICES 15-25-50-75c | EVENING PRICES 15-25-50-75c
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THE LYRIC
BOTH PHONES—MAIN 4685; HOME 1026.
Starting SUNDAY MATINEE, SEPT. 13
THE BLUNKALL COMPANY
WILL OFFER THE WORLD'S GREATEST DRAMATIC SENSATION
THE DEVIL
THE TALK OF TWO CONTINENTS
First Time Outside of New York
Full Strength of Company in Cast
Matinees Tuesday, Thursday, Saturday, Sunday
Prices 10c and 20c
EVERY EVENING at 8:30—Prices 10c, 20c and 30c

The GRAND
Vaudeville de Luxe
Week of MONDAY MATINEE, September 14th, 1908
Variety of the thoroughly pleasing kind, is the keynote of the Grand's new bill next week. It is headed by that well-known Eastern star,
Frederick V. Bowers
Late of "Ham Tree" Company, in a one-act musical comedy,
"COLLEGE DAYS"
Play by Charles Horwitz, music by F. V. Bowers, staged by Joseph Hart.
Special Added Feature,
J. K. EMMET and VIOLA CRANE
In a One-Act Comedy,
A South Dakota Divorce
TOM MOORE
Singing Comedian.
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MRS. JULES LEVY and Family
In a Musical Melange.
Stevenson & Nugent
Eccentric Comedians, Singers and Dancers.
FRED BAUER
Portland's favorite, rendering, by request, "She Was a Grand Old Lady."
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New Motion Pictures.

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NEW BILL MONDAY
ADVANCED VAUDEVILLE—STARS OF ALL NATIONS
Week Ending Today: Your last chance to see Leon Morris & Co.'s Troupe of High School Shetland Ponies; John Hodge and the wrestling ponies. Banner & Madison, positively the greatest comedy animal act in America; and five other big feature acts.
WEEK, Commencing MONDAY MATINEE, SEPT. 14
The Four Musical Hodges
IN A SPECTACULAR MILITARY MUSICAL ACT
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TATUM
THE WIZARD OF SECOND SIGHT
MAUD ROCKWELL, Comedian and Character Singer.
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THE HELSTONS, Presenting "The Stenographer and the Office Boy."
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MYRTLE VICTORINE, La Petite Soubrette.
ELLIOTT BEAMER, Baritone Soloist.
The Biograph, presenting the latest Animated Picture, direct from the Manufacturer.
Matinee prices: 15 cents. Evening prices: 15 and 25 cents, and Box Seats 50 cents.

BASEBALL
RECREATION PARK
Cor. Vaughn and Twenty-fourth Sts.
LOS ANGELES VS. PORTLAND
September 7, 8, 9, 10, 11, 12, 13.
Games begin weekdays 3:30 P. M.; Sunday, 2:30 P. M.
Admission—Bleachers, 25c; Grandstand, 50c; boxes, 25c extra. Children: Bleachers 10c, Grandstand 25c.
LADIES' DAY FRIDAY
Boys under 12 free to Bleachers Wednesday.

PROF. M. F. KNOX,
At Red Men's Hall, Portland, 10th and Washington sts., founder of the Mental Science College, the most successful and noted lecturer, teacher and healer today in the world, will deliver 4 free lectures. 1st, Sunday, Sept. 13, 8 P. M., "How to Overcome Poverty and Accumulate Wealth." 2d, Monday, Sept. 14, 2:30 P. M., "The Law of Mental Healing." 3d, Monday, Sept. 14, 8 P. M., "Adaptation," 20 children delineated. Seats Free—See Prof. Knox at Hotel Breslin, Room 59.

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GRAND REVIVAL OF SKATING AT RINK
Free Gates Today Till 6 P. M.
Last time tonight, the burlesque extravaganza,
"THE SCHOOL GIRL"
Brilliant scenic and electrical investiture, big song hits and novelty dances by Curtis Dancing Girls.
Farewell Week of Curtis Players, Commencing Tomorrow Night, in "Jakey, Mikey and Ikey"
Concluding a record-breaking run in this city.
Skating sessions all day in the big, airy rink—Dancing—Pool—Laughing Rides on the Tickler—The Scenic Mill—Coaster and Chutes. Twenty other popular amusements.
Cars First and Alder; 15-minute ride.

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SEPT. 25 and 26
Two Continents Have Applauded
The Whole World Has Contributed
HOME AGAIN, AFTER FOUR YEARS IN EUROPE
BUFFALO BILL'S WILD WEST
And Rough Riders of the World
PRESENTING WITH MATCHLESS FIDELITY
PICTURES DRAWN FROM AMERICAN HISTORY
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A Grotesque Comedy Equestrian Performance by Indians and Cowboys. For the First Time Presented in any Arena.
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Introducing Ray Thompson's Trained Western Horses.
Ray Thompson's HIGH SCHOOL WESTERN RANGE HORSES
Including JOE BAILEY
The Most Wonderful Saddle Horse in the World
ATTACK ON AN EMIGRANT TRAIN
Showing the Perils of Early Pioneer and Plainsman Days.
Together with Feats of Equestrian Daring by
THE ROUGH RIDERS OF THE WORLD
Combining in one Perfect Whole an Entertainment of Impelling Interest, Historically Accurate and
Displaying All These Features
The Entire Entertainment Originated, Perpetuated and Directed by COL. WM. F. CODY, ("Buffalo Bill"), Who will Positively Appear at Every Performance.
TWICE DAILY, RAIN OR SHINE, 2 & 8 P. M.—Admission (including seat) 50 cts. Grandstand Chairs (including admission) $1.00 on sale day of Exhibition at Sherman, Clay & Co., Sixth & Morrison Sts. Children under 10 years half price. All seats protected from sun and rain by Immense Canvas Canopy.