

MILLIONS SIGH FOR PRESS AGENT'S JOB

There Are a Few Other Positions of Public Trust in America, but All Have Their Drawbacks—He Alone Is the Peerless Man.

By J. F. S.

OF ALL the beasts that roam the woods I'd rather be a press agent. In America there aren't more than five or six positions of great public trust, and of unlimited influence, that the poor and humble common person may look up to with covetous eyes. The greatest of these is a press agent.

All other potentates have some little drawbacks to their cup of happiness. There's usually a fly of some sort in the ointment. But there never is with the press agent. He, and he alone, is the peerless man. You can pick him out as he comes into your office to grant you a short interview. There is something about the quiet elegance of his clothing, the subdued shimmer of his jewels, the grand rustle of his silk linings, that stamps him at once as the press agent. There is a lovely condescension in his manner that reveals the man of travel, the devotee of literature and the arts, the connoisseur who conceals the actual extent of his knowledge, the depth of his erudition, under a light cloak of dilettantism.

You rise all a-tremble to bow him to a chair. He waves his hand deprecatingly and says he cannot stay. He merely wishes to assure you that you will be welcome at the premier—he always calls it premier—performance of Athelstan St. Arden, the famous young romantic actor, who—but you know of course who he is without further explanation. What, you don't recall him? Why, don't you see the magazines? No? But surely you have heard others speak of him. His name is as well known as those of Bayreuth or Cokelen. He is the legitimate successor of Mansfield. He—but perhaps this will enlighten you. And he goes down into his recessed coat-tails like a book agent and digs up his printed matter for your benefit.

Having got you to the point where you sit helpless and glued to your chair, unable to move, he proceeds with his monologue. He abandons the specific artists for dramatic art in general. He becomes reminiscent. He tells of the days when he was young and struggling—oh yes, he once struggled, too. He hurries over with an apologetic air the time when he was dramatic critic of the New York What-not. He tells how he took the foreign correspondentship in Paris at the urgent request of the directors and manager.

But he's glad he's out of all that now. Of course the experience was good for him, he supposes, in the same way that other great men are glad they started at the bottom and worked up. Those early days were trying days, but they helped to harden him and to make him sympathize with the rest of the strugglers.

He comes back very suddenly to the things that are on hand. He knows that figures will impress you, so he reels off one or two little staggerers off-hand. Played to \$10,000 in Seattle last week. Making a hurried trip to get back to New York. Had magnificent success there. Everybody pleased, but he for his part likes the west. The west is growing. Why, he'd never have known Portland; it had improved so. There's a bustling enterprise about it that gets into his blood. And so on until you suggest that you really must write the burial permits if he'll only excuse you.

And, taking his gloves and his stick, he is gone, leaving a grand golden haze behind him—to say nothing of 5,000 words in "notices" while you sit as in a dream, lamenting the glory that but now was—and is not. Of course, impressing critics is a very small part of the press agent's business. There is a bigger and a better work to do. That is to tell in a few choice words how irresistible is his attraction.

You can always tell what a play is going to be beforehand by reading the press notices. If they deal largely with costumes and electric lights you can watch out for the actors, and the play. The tale of a star speaks for itself. You can call to fond fancy just what the others in the cast will be. If it is lacking in action, the press agent devotes a few lines to decrying the cheapness of melodrama and the evil influence that melodrama works upon the public. If it's melodrama, he makes a few remarks that there is nothing like good stirring action to keep up the interest and that healthy excitement will never hurt anybody.

He is the human chameleon. He adapts himself with amazing agility to every play and every condition of player. He sends around slips announcing that the many friends of Mary Constance Trelawney will be delighted to learn that Mary Constance is one of the noted actresses of the country. That's good. He usually possesses a genius for spelling, but is fond of the phonetic system.

And so we have the press agent. Someone to hold the light to guide our faltering steps. Someone to lead us on the way that should be ours. Someone to cheer us up in our mournful moods and to call us back to duty's paths when we get too flighty. Someone with whom we can rejoice when they rejoice and weep when they would weep.

To the young critic, however, there is always this hope. That as time goes on and he improves, he, too, some day may become a press agent. True, there are some press agents who for the sake of a little base coin will also sit as critics. This action cannot be too strongly condemned. Once having taken the step ahead, it is worse than idle to look back. The press agent who prostitutes his art, even ever so little, and tries to serve Mammon as well as the theatres, inevitably suffers. For it's better to be good even than to be press agent.

So let's work, and study, and apply ourselves and—who knows—perhaps some day we, too, will be press agents.

If you have lived in Portland long and know many Portland people, you will be interested to learn that Jules Eckert Goodman, formerly of Portland, a Harvard man and a writer of unusual ability and courage, has written three plays that will be produced in New York this season. One, "The Man Who Stood Still," opened at the Circle theatre a week ago Thursday, with Louis Mann as the star. Another, "The Test," was written for Blanche Walsh and will be presented by her in the metropolis in the near future.

"The Man Who Stood Still" is an east side story—east side in New York, not Portland—and is the first high-class production to be given by the Circle theatre, it having been chosen by William A. Brady as a suitable play to mark the change in the management and policy of his new house. The play was originally called "The New Generation." The New York American says of it:

"The Man Who Stood Still" tells a story of east side life and, incidentally, depicts the material and social progress of a Jewish lad, who begins his career in the United States as one of the old watchmakers' peddlers. "Mr. Mann plays the bigoted, uncompromising old German watchmaker, whose Bowery business slips away from him as the years go by because he will not adopt American methods. As a result he is always at war with kith, kin and kind.

"The greatest misfortune overcomes the old watchmaker, however, when his daughter, whom he has reared with due regard for his own prejudices, runs off with the son of his most persistent business rival, a progressive, pushing man from the north of Ireland.

"The role gives Mr. Mann an opportunity that he has long desired. As the unfortunate German watchmaker, he scored with the audience last night and proved that he can do serious work, a claim which he has always made. In the cast were Mathilde Cottrelly, Edith Browning, Emily Ann Welman, Lillian Sinnott, Robert A. Fisher, Geoffrey Stein, H. A. La Motte and James Vincent."

The Sun, whose critic is not gentle, in speaking of the play, said: "This drama proved a curious compound of false convention and struggling, half-choked realism; of serious purpose and wild farce or melodrama; of ideas and idiocy. Mr. Goodman is a Jew, young and inexperienced in play writing, but evidently seriously inclined. The theme of this play, 'The Man Who Stood Still' is certainly serious, the clash in a German home, of the second generation, born in America, on the old paternal order brought from the Fatherland, and the elimination of anti-Semitic prejudice in what Mr. Zangwill would call the melting pot of America.

"Mr. Goodman's truest character is Joseph Abrams, a young Jew, who is not to be kept down or put off, who marries one old German's daughter in spite of the paternal prejudice and saves the other old German in the end, the watchmaker who stood still, by giving him a job in his store. As Joseph started in act one as the old man's peddler, his rise is seen to have been rapid. He was evidently meant by the author as a mouthpiece, too, and his speeches were after all listened to more closely than any other portions of the play. Sincerity is potent always."

There was more to it than that, it is rather incoherent. It is something to have written a serious play and something more to have had it produced on Broadway. It is still to be seen whether "The Man Who Stood Still" is a popular success, but Mr. Goodman is evidently doing good work—he is one of an unusually "brave" family—and there will be a great deal of interest in watching his future work.

Stray Topics From Old New York

New York, Oct. 24.—There has been a great deal in print recently concerning a certain Presbyterian minister in Pennsylvania, who was forced out of his place at the head of a large congregation by the minority party, because he was too sensational in his methods. His opponents accused him of employing "stress methods" to advertise his church, which they considered unchristian and incompatible with the religious spirit of the church. This has caused many a smile of pity among the people of New York, who have been accustomed

to "stress methods" of their ministers ever since the Rev. T. De Witt Talmadge and a few of his contemporaries. The examples of brass bands, orchestras, fancy chairs and moving pictures, which the old-fashioned members of Pennsylvania object to are not half so sensational as some of the methods which New York and Brooklyn ministers have employed to draw crowds. And how preposterous to object to a preacher because he writes for Sunday newspapers, has an automobile and volunteers to serve on juries! The Rev. Dr. Young may be impossible in Pennsylvania, but he is the very man for New York and it is not surprising, therefore, to learn that he has received "call" to one of the New York churches. It is a pity that he may have his drawbacks, but it is at least free from so barbarous a law as that, under which a man was because he blessed his wife in a public company on Sunday. What a calamity such a law would be for the

HEILIG THEATRE

14th and Washington
Phones Main 1, A1122

4 NIGHTS BEGINNING TONIGHT

Special Price Matinee Wednesday.

JOSEPH AND WILLIAM W.

JEFFERSON

And an Exceptionally Talented Company in Richard Brinsley Sheridan's

BRILLIANT COMEDY

"THE RIVALS"

PRICES

Table with 2 columns: Evening and Wednesday Matinee. Rows for Lower Floor, Balcony, and Gallery.

SEATS NOW SELLING AT THEATRE

PANTAGES THEATRE

BILL CHANGES TOMORROW

ADVANCED VAUDEVILLE—STARS OF ALL NATIONS

WEEK ENDING TODAY: Your last chance to see the marvelous Hardeen, King of handkerchiefs, and his latest sensation, the death-defying milk can mystery.

Week Beginning Tomorrow

MRS. EVA FAY

The Wonderful Daughter of a Wonderful Mother—ANNA EVA FAY—in Her Sensational Demonstration of

THAUMATURGY or MENTAL TELEPATHY

ASK MRS. EVA FAY.

THE LE MONTS

Banjo Players and Singers.

HARVEY AND LEE

Hebrew Comedians.

PHIL LA TOSKA

Comedy Juggler.

THE TWO STELLINGS

European Hat Manipulators.

GEO. YEOMANS

German Comedian.

ELLIOTT BEAMER

Baritone Soloist.

THE BIOGRAPH Presenting the very latest in motion photography.

THREE PERFORMANCES DAILY AT POPULAR PRICES.

Frank G. Eichenlaub

VIOLINIST

IN RECITAL AT HEILIG THEATRE

OCTOBER 30, 8:30 P. M.

Box Office Opens

Wednesday, Oct. 28.

PRICES—Parquet \$1.00;

First 4 rows in balcony,

75c; balcony, 50c.

Assistant Soloists

ROSE COURSEN REED, Contralto.

GEO. HOTCHKISS STREET, Baritone.



GOGORZA

BARITONE

Thursday Evening
October 29

HEILIG THEATRE

Direction

LOIS STEERS—WYNN COMAN

Seat Sale Opens Tuesday, Oct. 27,
10 a. m.

PRICES

Lower Floor.....\$2.50, \$3.00

Balcony.....\$2.00, \$2.50

Gallery.....\$1.00, 75c

Boxes.....\$15.00

various universal peace congresses Hudson Maxims, the American inventor, has contributed a remarkable assortment of killing devices and war machines. He is evidently an advocate of the theory that peace is best and most safely established by means of sword and bullet. His rapid fire gun has already helped thousands into a world of peace and now he has announced that he is about to help the peace movement along with another invention of his, a submarine capable of blowing up any warship ever built or to be built in the future. Another step toward peace.

Heilig Theatre

Week Beginning Nov. 2
Monday.

THE DISTINGUISHED ACTOR

DUSTIN FARNUM

Management Liebler & Co.
In Edwin Milton Royale's

THE SQUAW MAN

THE PLAY OF THE CENTURY

SEAT SALE OPENS
NEXT FRIDAY, OCT. 30

Heilig Theatre

14th and Washington Sts.

Saturday Night, October 31
Sunday Night, November 1

MR. LEE WILLARD

In Sol Smith Russell's
Comedy Drama

A POOR RELATION

Seat Sale Next Thursday.

Prices, \$1, 75c, 50c, 25c

THE GRAND

Vaudeville de Luxe

Week of Monday Matinee,
October 26th, 1908

EACH AND EVERY ACT A
POSITIVE FEATURE

The Great White Mystery

D'AMON
Psychromancy

Ask Him Any—The Man Who
thinks You Reads the Secrets
Want to Know of Your Heart

Your Mind an Open Book
He Will Predict Your Future

Special Added Feature

Three Zaras and Carmen

World's Greatest Baton Jugglers

Les Durand Trio

High-Class Character Vocalists.

The Haverlocks

In an Original Juggling Oddity,
"A FIVE O'CLOCK TEA"

Jolly & Wild

In "The Music Teacher."

Fred Bauer

Singer of Pictorial Lyrics

Grandascope

Latest French Motion Pictures

During the past week of "The Devil at the Garden" theatre, Henry W. Savage has introduced to the New York public a new actress in Katherine Keelred, whose gown as well as her art have attracted unusual attention among New York's smart set. Miss Keelred is an Australian, who challenges Mrs. Pat Campbell as a stage beauty, and plays the role of Olga, the Devil's victim, with so much fire and originality as to cause the critics in Chicago, where she appeared first, to style her an Australian Bernhardt.

Bungalow THEATRE

Home of the Incomparable Baker Stock Company.

Week Opening Sunday Matinee, Today, Oct. 25, 1908

First Production in the West of the Unique and Original

COMEDY IN FOUR ACTS

THE ROAD TO YESTERDAY

A fantasy of life and customs in the 20th and 19th centuries. Interesting plot, strong scenes and situations.

SPECIAL COSTUMES AND SCENERY
Stage under Personal Direction of Donald Bowles.

"What is wished for on Midsummer's eve must hold till Midsummer's eve comes again."

"The Road to Yesterday" was presented with great success at Herald-Square Theatre, New York, last January and is produced here by special arrangements with the Shuberts.

EVENING PRICES, 25c, 35c, 50c. MATINEES, 15c, 25c.
Matinee Saturday.

THE BAKER THEATRE

OREGON THEATRE CO. (INC.) LESSEE
The theatre that plays big road attractions at popular prices

ONE SOLID WEEK OF FUN AND MUSIC

Starting Sunday Matinee, October 25, 1908, Today
Matinees Wednesday and Saturday

AMERICA'S REPRESENTATIVE COMEDIANS
DIXON & BERNARD

And a Strong Supporting Company Offer a Real German Comedy Set to Music.

HANS AN' NIX

JOYOUS MELANGE OF MIRTH AND MELODY
With the Best Behaved Singing and Dancing Chorus in Captivity.
THIRTY FUNMAKERS

NOTE THE CHANGE IN PRICES: Evening Prices, 25c, 50c, 75c. Matinees, 25c, 50c Lower Floor; 25c Upper Floor. Wednesday Bargain Matinee, 25c Any Seat.

NEXT ATTRACTION - - JAMES J. CORBETT

DAILY MATINEE (EXCEPT SUNDAY AND HOLIDAYS), 15c, 25c, 50c.

Orpheum

THEATRE
Formerly Marquam Grand
ADVANCED VAUDEVILLE

Presenting at all times, the best of European and American Vaudeville attractions.

Week Commencing Monday Matinee, Oct. 26

ORPHEUM SHOWS ARE ALWAYS SUPERIOR.

World's Premier Wire Artists
THE MILLMAN TRIO
With Miss Bird Millman,
Charming Aerial Dancing Wonder

"The Old Homestead of Vaudeville"
HENRY HORTON & CO.
"Uncle Lem's Dilemma."

Fred Al
WARREN and BLANCHARD
Famous Comedians in Melody and Fun.

THE THREE MOSHERS
Comedy and Skill A-Wheeling.

MAY and FLO HENGLER
Singers and Dancers in Vaudeville

WILSON BROTHERS
German Comedy, "A Padded Cell"

ETHEL MacDONOUGH
"The Girl Behind the Drum"

Orpheum Motion Pictures
Orpheum Orchestra

PERFORMANCES EVERY EVENING, 8:15; MATINEE DAILY, 2:15.
Evening Prices 15c, 25c, 50c, 75c. | Evening Prices 15c, 25c, 50c, 75c.

DAILY MATINEE (EXCEPT SUNDAY AND HOLIDAYS), 15c, 25c, 50c.

THE STAR

Playing only the Star-Havlin Eastern Road Attractions

Commencing Sunday Matinee, October 25, 1908
A SUPERB, SENSATIONAL, SCIENTIFIC SURPRISE
A Vivid Portrayal of the Far West

LINCOLN J. CARTER'S SPECIAL PRODUCTION
THE FLAMING ARROW

Introducing the World's Greatest
GENUINE INDIAN BRASS BAND
The Extreme Limit of Melodramatic Magnitude

THE COUNCIL FIRE AND GHOST DANCE
THE ATTACK ON OLD FORT RENO
THE GENUINE INDIAN BRASS BAND
Big Special Cast of People!
Matinees Wednesday, Saturday and Sunday.
Night Prices 15c, 25c, 35c, 50c Matinees 15c, 25c
Next Week - "MONTANA LIMITED"