

"PAID IN FULL" A PLAY WRITTEN FOR CRITICS

Eugene Walters' Latest Effort Bristles With Problems and Situations That Jaded Analysts of the Drama Dearly Love to Discuss—Comment on Things Dramatic.

By J. F. S.

WE ARE constrained to preface our highly literary essay this week with a few grateful words to Mr. Eugene Walters. As if he had had the dilemma of the unfortunate critics in mind when he started out to deliver himself of his message as a playwright, he proceeded to hand out to us those things which we most dearly love to discuss. He gave us our most admired, or most detested—as the case may be—situations. He proceeded to propound those problems which we so delight to roll around under our tongues and extract the last bit of flavor from.

Did we want to tell how it was "something that every man or woman or head of a family should know"? Very well, here was our chance. Did we long to dilate upon "naturalness," and use the words "strong" and "forceful"? It was the opportunity of a season. It was favorable for a regular harvest of such expressions as "compelling," "significant" and gave us such a lovely opening to quote the names of other playwrights we knew. In short it was a most auspicious occasion for us at least. May Mr. Walters come again and give us more such opportunities. One's vocabulary grows stale on musical comedies and vaudeville.

It may have been that Mr. Walters conceived the plan of propitiating us in advance—that taking lesson from his own newspaper experience he knew what would please us most. If he had he couldn't have done it better. He was a critic once himself. Some years ago when he occupied that exalted position on the rival publication to the one that I was toiling for, the courthouse reporter, the city hall reporter, the police reporter, the cub reporter and Walters used to retire to some convenient spot to hear the last-mentioned gentleman discuss the drafter.

These were inspiring occasions. The fact that his discourse invariably adopted the course of eternally condemning his paper for its policy towards the theatres was as frankness and myrror to our own indignant feelings. We all had our troubles. But we could merge them into the flow of contemptuous, scathing denunciation that flowed from his lips. We all agreed that he was a great man and would be appreciated some day, in some other clime. And he has. He has repaid us for our youthful but intense admiration. He has given us something to talk about in our Sunday article. May his name be blessed.

His first proposition in "Paid in Full"—and one that went home to enough people in the audience to make it distinctly worth while—was the problem of how to be happy though married on \$18 a week. It's a problem that is as important in Portland as in Harlem or San Francisco or Chicago. Embryo Joe Brooks are encountered every day. You might be astonished to find just how many people do live on \$18 a week, look reasonably prosperous, work out their soul's salvation or damnation—the chances are about even either way—and make scarcely a ripple on the surface of their neighborhood's social pond. When Joe, buttoned up in his gingham apron, cleared the dining room table, swept the crumbs and pushed a sweeper over the carpet his dilemma was common enough to provoke sympathetic laughs from many men in the gallery, if not in the parquet.

Joe's feeling of rebellion against it all were natural and even encouraging. Here was someone who was going to solve the \$18 a week problem! Here was a man who might show us all a way to "keep up appearances" and at the same time be getting ahead without penalty or loss of self-respect. The great increase in education, the fact that every other man and every third woman nowadays is a college graduate, taken with the correlative fact that the college graduate is forced to earn a living that is quite apt to be no better financially than that of his plodding forbears, puts us in an interesting sociological dilemma.

Of course there the old-fashioned and homely truism that hard work and application offer the only road to preferment, but that has been tested too often and found wanting, if not in truth, at least in spice. It has no variety. And if we are to take Mr. Walters' word for it, Joe had worked faithfully for his pittance, but had been forgotten when the time for other increases came around. He wasn't such a beast in the first place. His sympathy was for his wife. Take for instance their little conversation near the beginning of the play.

"It's all wrong," said Joe, "that you should be spoiling your hands with those greasy pans. They weren't meant for such work. I wish we could afford a hired girl."

And later on, when his rage against Williams, the head of the steamship company and his employer, was at its height, he said:

"Matter? Isn't it matter enough that I should do all this for a mean, miserable living? I suffer and work and suffer, for that nasty, niggardly salary and this beast, this wild animal of a Williams keeping us all starving—yes, starving!"

"You know what I mean. Suppose there are three meals a day and a place to sleep? Don't I deserve something a little better? Do you know what I could do? I could steal thousands and no one would know it."

At least Joe isn't one of those sheepish docile clerks that recently raised the wrath of G. B. Shaw to the point where he remarked:

"Of all the qualities of a man I find nothing so astonishing as his sheepishness, docility and cowardice. When these qualities are developed to their utmost by civilization and poverty in the middle class, you get the clerk. You cannot make an Arab a clerk; you cannot make a North American Indian a clerk, but you can make an imperial Englishman a clerk quite easily. I became a clerk myself in the genteel modification of this course and should have been one still if I had not broken loose, in defiance of all prudence, and become a professional man of genius—a resource not open to every clerk."

Shaw admitted, however, that it was quite possible they didn't really enjoy it, for one day he asked one of his colleagues, an ancient bookkeeper, if his son was also a bookkeeper.

"He suddenly became vehement to the verge of positive fury," said Shaw. "I should never have supposed him either physically or morally capable of it—and declared that rather than see his son a clerk he would have let him die in his cradle."

But to return to our promising specimen of the genus, Joe Brooks. Promising he continued to be until the close of the first act. After that one lost interest in him so completely, excepting as an object of detestation, that he might better not have lived. His problem became the hackneyed one of the thief who is trying to conceal his thefts as long as he may. Theatrical audiences long since gave up caring particularly about thieves and their fate, excepting to speculate on how many thrills they may impart before the final fall of the curtain. That is just what happened to "Paid in Full." Whatever interest it possessed after that lay in its thrills, not in its philosophy or its message.

And the thrills came in good order, though not quite as per schedule. The Neolithic plan of having Emma Brooks go to the apartments of Williams by night to offer herself as a sacrifice for her husband fairly made my teeth ache. It was the same old stunt of Claudine in "Measure for Measure," sending Isabel to Angelo and being saved by Duke Vincentio; of Monna Vanna, wife of Guide Colonna, who visited the tent of the invading barbarian, Princevalle, that she may save Pisa, of "Salammbô," of "Ingomar." The comforting thing about it was the character of Captain Williams, which was unique and striking. "Paid in Full" was entertaining to the end because of the excellent qualities of suspense that it contained. The character-drawing of the Captain redeemed these acts from being ordinary.

Had the part of Joe been better acted, it would have meant more to Portland audiences. William L. Gibson accentuated his contemptible qualities, and made little of his good points. His was far from being an illuminative interpretation. As you gain a perspective on the play as a whole, this circumstance is emphasized. Where he should have been merely surly, he snarled. Where he might have shown consideration for his wife, from the reading of the lines, he made a distinctly unpleasant impression of selfishness.

There are occasional exceptions to the rule that benefit theatrical performances are an outrageous imposition not only on the public, which does not have to go to them, but on the stage people who do have to take part "through courtesy" of their managers. The matinee to be given at the Heilig next Thursday afternoon for Rose Eyttinge seems to be one of these exceptions. For this is an act of love undertaken by Mrs. Gleason on behalf of one of the women who did most to spread the fame of the art of acting in America. It is a suggestive commentary upon stage life in general that the name of Rose Eyttinge should mean little to us of this generation. It is not asking too much, however, to remember that it held much of pleasure for our fathers and mothers.

The opportunity to repay, in a very slight way, this debt of ours to Mrs. Eyttinge comes in the benefit matinee at the Heilig. The work is in capable hands that insure our pleasure. The onus falls upon Mrs. Gleason and her associates. All that is asked of us is to bear in mind the occasion and the time, that Miss Eyttinge's face may flush with happiness again when we greet her Thursday afternoon.

duced in New York with Doris Keane, and in London with Mary Moore in the leading part.

"Dante," a play by Mrs. Helen Durant Rose, an American woman, was successfully produced in Verona a short time ago by Ernest Novelli, who appeared in the principal role. Special music was written for the play by Mascagni.

Mary Mannering opened her season a few days ago in a new play by Edwin Tilton, entitled "The Struggle," which tells the story of a woman who endeavors to blot out her past. The play, which contains many strongly dramatic scenes, is said to be well written, and

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MAX FIGMAN NOW ASPIRES TO CREATE ORIGINAL ROLES



Max Figman, Who is Starring in "The Substitute."

Max Figman, the most popular of all John Cort's stars and one of the favorite players of the west and Pacific coast, has struck a winning gait with a new and original play called "The Substitute," which is causing all kinds of discussion in the Puget sound country now. The play is by Beulah M. Dix and Evelyn Greenleaf Sutherland, who wrote the quaint New York success "The Road to Yesterday." It is an entirely original line of comedy and has serious moments that enthrall the listener because of their truth to nature. The appealing features of the play are that they give Mr. Figman a chance to demonstrate his real worth as an actor and also show to what prodigious liberality John Cort will go in point of scenic production for his stars.

Max Figman is an ambitious and progressive actor and an artist in every sense of the word. He knows the value of detail in every dramatic situation and has a wonderful sense of comedy. Every

minute that he is on the stage he is acting and not a point is lost. He imbues his character with an enthusiasm that imparts itself at once to his audience. His first success as a star was made in an already established New York success, "The Man on the Box," but henceforth Mr. Figman will not be satisfied unless he creates original roles and he is lending every encouragement to two American dramatists. He carefully reads every manuscript that is sent to him and whether he can avail himself of the play or not, he never fails to return with notations suggested by his long experience and knowledge of stagecraft.

Although his name and abilities have lately been associated with comedy, his ambitions are to be something more than a buffoon. He wants to be appreciated as an exponent of character, types that hold the mirror faithfully up to nature and prove that he can delineate feeling and produce drama as well as laughter. Versatility is the text word of his ambition.

performance. Later it will be seen on a tour of the larger cities of the country. "The Master Man" and "The Reinforcement" will follow in the due course of time, completing the cycle.

Gertrude Quinlan has made a favorable vaudeville debut in Boston at a sketch entitled "Zaza's Hit," by Edith Ellis Baker.

George H. Brennan, the theatrical manager, has written a book entitled "Bill Truett," a Story of Theatrical Life, which is soon to be published.

Arnold Daly and his company of "vaudevillians," made quite a hit in the playlet "The Editor," in a New York theatre recently.

Frederick Paulding's play, "The Great Question," recently given its first production at the Majestic theatre, New York, proved a most successful one-act play, but too depressing and gloomy to become popular.

Leo Kohlmar, a young actor who has been playing a German dialect role in "A Girl at the Helm" this season, is to appear next August in a new play that will give him an opportunity to show his talent in a quaint German character.

"The Revelation," the first in "The Eye," written by the Reverend Henry Knott, rector of All Saints' Episcopal Church, Ravenswood, will be produced in Elgin, Ill., on November 21, for the first time. Miss Mary Shaw will play the leading female role.

"Mike" Donlin the former captain and heavy batter of the Giants, supported by his wife, Miss Mabel Hite and company, is in vaudeville now, and has made a great hit with his first appearance in Bryn Mawr, author of musical comedy skit, "Stealing Home."

Henry Miller, now playing in "The Big Divide," and considered one of the most popular matinee idols, has accepted for early production this season a new modern comedy from the pen of Mrs. Rida Johnson Young, author of "Brown of Harvard." Rehearsals are soon to begin.

The announcement that Henry Knott has written a cycle of plays which would deal with the fundamentals of life has attracted wide attention in the press of America and England. Not only have the daily papers given the matter wide publicity, but dramatic journals and magazines have given the matter much serious attention. "The Revelation" will be seen in Chicago shortly after it is first produced at a press

Mary Shaw, who will head the cast of the Martin and Emery players, was one of the first American actresses to introduce Duse in this country, and her pioneer efforts in this field paved the way for the success of many other actresses who did not have the courage to educate the public, as did Miss Shaw.

Oliver Herford, that brilliant fellow who adapted the admirable version of "The Merchant of Venice" for the New York theatre, who died, leaving his good story that concerns a certain Thomas Thorp, who died, leaving his fortune to a poor relative on condition that a headstone with the name of the said Thomas Thorp and a verse of poetry be erected over the grave. "Coasting so much" are the haunting letters by Joseph Cawthorn, Billy B. Van and Harry Kelly in the Klaw & Erlanger production of "Little Nemo" at the New Amsterdam theatre, New York. These three comedians play the respective roles of Dr. Fill, Flip and the Dancing Missionary. They are cast away on the Cannibal Islands. The Dancing Missionary tells how he captured a montmarck. Flip, not to be outdone, describes his capture

Here lies the corp of Thomas Thorp. The following was finally ordered and accepted:

Thorp's Corpse. One of the cleverest bits of humor in the English language is Lewis Carroll's "Hunting of the Snark." It created more laughter than any composition written in the last century. The best stories of the same sort told in the present decade are the hunting tales spun by Joseph Cawthorn, Billy B. Van and Harry Kelly in the Klaw & Erlanger production of "Little Nemo" at the New Amsterdam theatre, New York. These three comedians play the respective roles of Dr. Fill, Flip and the Dancing Missionary. They are cast away on the Cannibal Islands. The Dancing Missionary tells how he captured a montmarck. Flip, not to be outdone, describes his capture

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A Lecture on Christian Science

Under the auspices of First and Second Church of Christ, Scientist, of Portland, a lecture will be given by ELIAS WEAVER, of Boston, Mass., member of the Christian Science Board of Lectureship, Sunday, November 22, at 2 p. m., at the HEILIG THEATRE. There will be no reserved seats. Admission is free. The public is invited.

PANTAGES THEATRE BILL CHANGES TOMORROW

ADVANCED VAUDEVILLE—STARS OF ALL NATIONS

WEEK ENDING TODAY—Ferra, the Iron Man; Van Brothers; Graham, Dent & Co.; Pink's performing Mules; Whitman Sisters and Robinson; Jean Wilson, and Animated Pictures.

WEEK COMMENCING TOMORROW Mlle. FREGOLIA

Lightning Character Change Artist, direct from the Folies d'Bergeres, Paris, to the Pantages Circuit of Theatres, changing her costumes and characters forty-five times in eighteen minutes.

SPECIAL ADDED ATTRACTION

AUSTIN BROTHERS, Presenting the American Beauties

Lillian Wright and the Gordon Boys Unequaled Whirlwind Dancers.

McDonald & Campbell Character Singers and Dancers.

The Biograph Presenting the Latest Animated Pictures.

De Renzo and La Due Comedy Revolving Pole Act.

Jean Wilson Illustrated Song, "I Love You in a Thousand Different Ways."

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PRICES—15c, 25c and box seats 50c. Matinees 15c, box seats 25c, 50c.

of a peninsula. Dr. Fill announces that he, too, is a great hunter of big game. "Prove it," ask his companions. "I don't have to," he answers. "I admit it." Then he tells the story of the luring of the whiffenpoof from his lair, which is one of the funniest yarns ever spun.

Grand Testimonial Benefit TO THE EMINENT ACTRESS ROSE EYTINGE

Tendered by the Managers and Members of the Theatrical Profession in Portland at the

HEILIG THEATRE Thursday Matinee November 19th

8:30 P. M. REFINED VAUDEVILLE

Volunteers from all Theatres.

Under Management of Mina Crolius Gleason, Stage Director, William Hills.

Reserved seats, \$1. For sale at box office or at Ellers, Sherman, Clay & Co., Gill's, Powers & Estes or Portland Hotel.

HEILIG THEATRE Wednesday Evening, Nov. 25 (NIGHT BEFORE THANKSGIVING)

THE MAUD POWELL TRIO

MAUD POWELL... Violin MAY MUKLE... Cello ANNE FORD... Piano

MAIL ORDERS RECEIVED, BEGINNING TOMORROW (MONDAY) From Both In and Out of Town

Regular Box Office Sale Opens Saturday, November 20.

PRICES: Entire lower floor... \$2.00 Balcony, first 4 rows... \$1.50 Balcony, last 10 rows... \$1.00 Entire gallery (no reserve)... 75c

Address letters and make checks payable to W. T. Pangle.

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

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

Week Commencing Monday Matinee, Nov. 16

ORPHEUM SHOWS ARE ALWAYS SUPERIOR.

FELICE MORRIS (Daughter of the late Felix Morris) and Her Company "THE OLD, OLD STORY."

CASTELLAIN & BROTHER In Their Daring Cycling Act, Introducing the Double Somersault in Mid Air.

PHANTASTIC PHANTOMS A Girlish Novelty in Black and White.

AUGUSTA GLOSE In Pianologue.

ROGERS AND DEELEY Monologists and Singing Comedians.

HAPPY JACK GARDNER Burnt Cork Monologist and Singing Comedian.

BISSETT AND SCOTT The "Hello George" Dancing Boys

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.

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Playing only the Stair-Hawlin Eastern Road Attractions

Commencing Sunday Matinee, Nov. 15, 1908

LINCOLN J. CARTER'S

Leading Melodrama of the Day

COMPLETE SCENIC PRODUCTION

TOO PROUD TO BEG

A play with a rush, runs along with spirit and ends just right.

The FAMOUS REICHARDT CHILDREN

MATINEES WEDNESDAY, SATURDAY AND SUNDAY

Night Prices—15c, 25c, 35c, 50c. Matinees—15c, 25c

Next Week - - "We Are King"

BUNGALOW THEATRE GEO. L. BAKER, GEN. MANAGER. Home of the Incomparable Baker Stock Company.

Week Beginning Sunday Matinee, November 15, 1908, Today

First Stock Production in This City of

THE MAN ON THE BOX

Grace Livingston Furniss' Dramatization of Harold McGrath's Popular Novel as Played by Max Figman. A Comedy of Today in Four Acts. Full Strength of the Company. Stage Under Direction of Donald Bowles.

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This Is One of the Plays You Have Been Waiting For. Evening Prices—25c, 35c, 50c. Matinees—15c, 25c

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GEO. M. COHAN'S BIG MERRY MUSICAL KATANA

LITTLE JOHNNY JONES

20-SONG HITS-20 ENDORSED BY THE PRESS AND PUBLIC WM. KEOUGH AS THE UNKNOWN

MUSIC LAUGHTER GIRLS

THE ROYAL CHORUS AND AMERICAN BEAUTY GIRLS WITH AN ALL-STAR COMPANY OF 75 PRICES 25c TO \$1.00 ITS BIGGEST BARGAIN EVER.

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The GRAND Vaudeville de Luxe

WEEK OF Monday Matinee, Nov. 16, 1908

The Cream of Vaudeville HEADED BY The Sensation of Europe

Mme. Kessely's Fantoche

The Most Brilliant and Best European Novelty Ever Offered at the Grand.

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Versatile Vaudevillians

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Comedians and Dancers—The Dimple Sisters.