

friend of the "Brooks" family, who would certainly have wreaked vengeance had harm come to "Emma."

And then we see the poor thief waiting for the return of his wife. We see his utter terror, his utter misery, his utter selfishness, his heartlessness beyond comparison.

We see his delighted release from his fears upon her return, thinking only upon his own escape, completely indifferent to the price he has expected his wife to pay. Then we see his one last attempt to bulldoze "Emma" and we take the greatest pleasure in hearing her finally speak her mind to the pitiable cad, as she leaves him for good.

It's a great play!

But without its great cast it would not be so impressive. Mr. Gibson's portrayal of the worthless thief is something to marvel over. Such finished, such detailed polish of acting seldom comes to this far Coast. Alternately one despises "Brooks," sympathizes with him and then hates him with vigor. Clever as all his work is, he rises to breath-taking heights when his crime is discovered and his nerve leaves him. Such a break-down as it was!

Much as every other member of the cast deserves it, it is impossible to detail the splendid work of each actor who contributed last night to this great dramatic treat.

Sara Perry, as "Emma," simply could not have been improved upon. With Mr. Gibson she constructs a picture of people you and I know and helps to sketch the difficulties you and I know they encounter. Her acting was so good—we have said this before—it could not be seen. She was merely "Emma"—the thief's wife.

Albert Brown did just as well as Mr. Gibson, in his character, "Smith." Not a point escaped this finished thespian and from his blundering entrance to his careless exit he was every one's competent, lovable, sturdy friend.

Clarence Handyside as "Capt. Williams" gives one of the most perfect bits of character work that has ever come under my observation. The final tribute that can be paid his work is simply that you and I in our sea port town have known many a man of the class of which he is absolutely typical.

Mrs. Harris as the mother-in-law lives right up to the standard set by the others, and Pauline Darling as "Beth" is simply delicious as the over-educated younger sister. Even Allen Atwell as "Sato" the Jap, in a fifty-word part, is perfect.

It has been hard not to say the obvious thing from the beginning of this review; but it has to come at last.

"Paid in Full," says in full. Go see it.

—Dx.

"Just Out of College" Very Clever and Funny.

It's typical George Ade entertainment, this "Just Out of College," which holds the boards at the Grand this week. This means sparkling lines and cleverly drawn characters with just enough of caricature about them to make them recognizable on the instant.

It's in a way rather a queer sort of mixture of farce and musical comedy. The first and last acts are farce. The second act might be called musical comedy. It's all a clever thing and very, very funny. There were more good laughs last night than has fallen to the lot of any show at the Grand this season.

It's all about a college boy who wants to marry the daughter of the rich pickle manufacturer. He has about as much business sense and knowledge of how to make a living as a college graduate usually has, and his sole assets are a colossal nerve, a tennis championship, an ability to play the piano and a nickname of "Jigsey." The old man offers him \$3,000 to set him up in business in order to try him out. The boy indignantly spurns so trivial an offer and tries to sting the pickle maker for \$100,000. He gets \$20,000 and uses it to set up an opposition business to the old man. Then he sells out to his prospective father-in-law and all ends happily.

The funniest thing in the show is "Silvers' Mazon," played by Lester Crawford. He is a college chum of the hero—one of the kind of college youngsters who aids the cafes in paying dividends. He carries a happy jag all through the show that is as good as the quiet souse that is owned by the detective in "Little Johnny Jones." "Silvers" does some little stunts with his hands "just like that" that are simply killing. William Henderson is "Prof. Bliss," a freak "New Thought" disciple whom the pickle maker's wife, a club leader, favors for a son-in-law. He is a shrimp in size, wears a white bow tie and a pancake hat, and quotes Persian poets. It's needless to say he doesn't stand well with the pickle maker himself.

Pickering, the pickle maker, is a good character and well portrayed by James Cooper, as is that of "Swinger," the hero, played by William A. Mortimer. Mabel Acker is a feature of the show as the statuesque stenographer who bosses the office, and the other women's parts are well handled. There is a chorus of six pretty girls that assist

materially in the musical numbers in the second act.

The cast:

Edward Worthington Swinger..... William A. Mortimer
Septimus Pickering..... James Cooper
Silvers Mazon..... Lester Crawford
Prof. Henry Dalrymple Bliss..... William Henderson
Ernest Bradford..... Edward J. Nugent
Rust..... Neil P. Burns
The Insurance Collector..... Alfred Bassick
Collector of Souvenirs..... Joseph Wighamam

Collageans—

Tom Catlin..... Sidney Glass
Harvey Hughes..... Samuel Window
Jack Lindsay..... Herman C. Smith
Ticket Agent..... Robert Sackett
Train Caller..... Warren B. Asherton
Baggage Master..... Frederick Bussey
N. W. Jones..... Dickie Delaro
Caroline Pickering..... Ethel Lloyd
Genevieve Chizzle..... Maude Vaughn
Bernice McCormick..... Mabel Acker
Luella Jenkins Pickering..... Alice Endres
Aunt Julia Swinger..... Mary B. Anderson
The News Stand Girl..... Freda Hapthiel

"The Love Route" at The Lois Makes a Hit.

The male members of Mr. Pantages' stock company at the Lois are still wearing sombreros and exuding Western atmosphere. The play this week is "The Love Route," by Edward People, author of "The Prince Chap" and some other dramas. It is a pretty little play, with one really exciting scene and some delightful comedy. None of the cast is called upon for any very difficult or remarkable work and the end of the drama can be foreseen almost from the rise of the first curtain. Nevertheless it is satisfactory and sends the audience away with a pleasant sentimental smile and a complete disregard of the political situation.

The play concerns the building of a railroad and they almost build it right across the stage. The scene is splendidly done and the picture of the hurrying workmen bringing up tie after tie and the ends of the rails pushing further and further out of the wings with a realistic clatter of hammers, puffing of engines and rattle of chains upon the land which a stubborn, defiant girl seeks to hold against her engineer-lover produces an excellent stage effect.

Mr. Frawley, as the man in charge of pushing a railroad line across the ranch owned by the girl he loves, plays effectively, although there is but little to the part. Allen May is a serious minded Western girl with a process of reasoning which is puzzling to the auditor as well as to her lover, but has two or three scenes with Mr. Frawley, of which she takes good advantage. Clara Kimball has an excellent ingenue part and plays it in good style. V. T. Henderson has the first "straight" part he has had at the Lois and does very well as the jealous foreman of the girl's ranch. E. M. Kimball is good as a cowboy and the other small parts are all well taken. The scenery gives an excellent idea of the Southwest.

Briefly, the story of the play concerns a girl who has inherited an antipathy to railroads from her father. A corporation for whom the man she loves is constructing engineer finds it necessary to build a connecting spur across her ranch. Naturally the girl and the lover clash. In the trouble over an attempt to advance by force, the ranch foreman, who also loves the girl, is fatally wounded, but before he dies he shoots the engineer. While the lover is recovering from his wound, the girl pockets her stubbornness and puts the road through. Naturally the engineer kisses her when he finds it out and the curtain falls upon a strong probability that there is going to be a wedding.

"The Holy City" Well Played at The Seattle.

"The Holy City," the play at the Seattle Theatre this week, tells the story of the beheading of John the Baptist and events preceding and immediately following the crucifixion. The story is well told and the spectacular features are good. A striking tableau is the crucifixion after Michael Angelo's masterpiece.

The story itself is of the intrigues to accomplish the downfall of John the Baptist, and all the characters in the play except that of "Marias," a Roman, are taken from the Bible. This young noble is in love with Salome, but turns from her and follows the Master after the death of John.

Miss Luella Morey is Salome and, of course, there is the dance of the seven veils. Miss Morey is a capable actress, but it cannot be said that her dance created much of a sensation. But then the dance is simply an incident and not a feature.

Rowland G. Edwards, as "Marias," is capable support for Miss Morey. The character of John is depicted by Walter M. Sherwin, who is by far the cleverest actor of the cast. Mr. Sherwin also plays the part of Judas Iscariot and won hearty applause by his excellent portrayal of this despised character.

"The Holy City" is so unlike the average play put on at the Seattle that the regular Sunday night audience was hardly as large as usual, but those who