

# BEHIND THE FOOTLIGHTS



ESTHA WILLIAMS, IN "TENNESSEE'S PARDNER."

welcomed political and popular allusions as part and parcel of the performance. In its revived English form pantomime has never been granted much of a welcome in this country, but the gorgeousness of each succeeding production so enhanced the particular form of entertainment that its value as a money-maker was recognized and here apparently, it has come to stay. In the present day popular songs have taken the place of fairy ditties, and instead of one transformation, the whole production glitters from beginning to end.

The passing of the Empire theatre as a home for first-class vaudeville did not come as a great surprise to those who have kept tab on things theatrically in Portland. It was a foregone conclusion that the end must come, as it has, for, barring the two weeks that Julian Rose, the famous Hebrew impersonator, held the board as topline at the Twelfth-street playhouse, the season has been to the bad financially. The owners simply got tired of putting up the extra cash necessary to keep the pot boiling and have called a halt.

Just what future plans Manager Baker has up his sleeve is representative of an unknown quantity. He refuses to divulge and the public must satisfy all curiosity by guessing. The Empire will not stay dark long; that can be reasonably relied upon. Barring the disadvantage of being quite a distance uptown the place is excellently equipped as a show house and is not destined to go down and out for any great length of time.

One wealthy, but having lost his fortune by the failure of a banking institution, Vilmos Tikary, a German with a remarkable tenor voice, is singing at the Empire in this city for the necessities of life. It is a strange romance, the life of this foreigner who, so many thousands of miles away from home, is nightly entertaining the throng who clamor for vaudeville, that he may keep the wolf from the door. Tikary is no ordinary singer, he is a thoroughly educated musician and

### TONIGHT'S ATTRACTIONS.

Marquam Grand—"King Dodo."  
Cordray's theatre—"At the Old Cross Roads."  
Baker theatre—"Secret Service."  
Empire theatre—High-class vaudeville.  
Arcade theatre—Continuous vaudeville.

### COMING ATTRACTIONS.

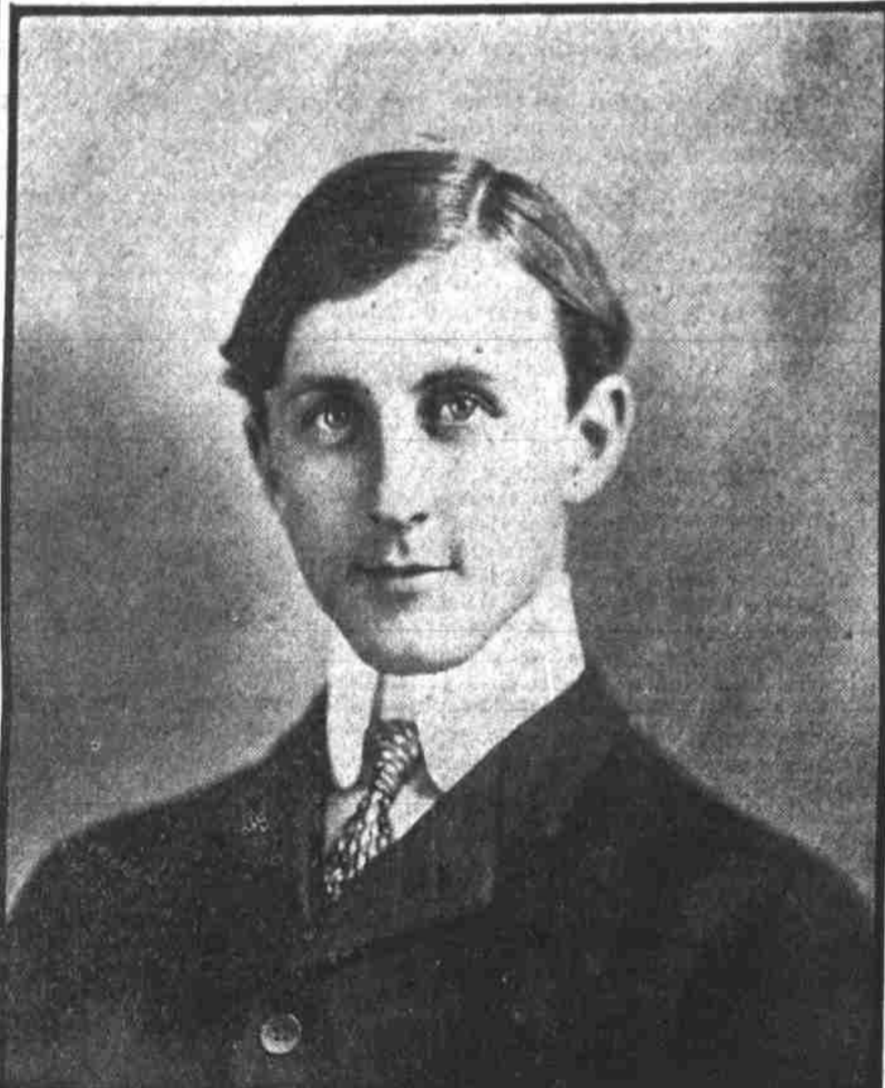
Marquam Grand—Monday, Tuesday and Wednesday nights, Rose Melville in "Sis Hopkins"; Thursday, Friday, Saturday matinee and night, "The Christian."  
Cordray's theatre—"Tennessee's Pardner."  
Baker theatre—Initial week of Baker theatre stock company in "The Dancing Girl."  
Arcade theatre—Continuous vaudeville.  
Empire theatre—Dark.

TODAY, when the copying adaptation seems to be one of the telling acts of stage craft, the originator of anything that has met with public favor stands out above those people who have only succeeded by making use of other men's brains.

It has long been said that there is nothing new under the sun, and recent stage productions tend to advance that theory, but there was a beginning to all things, and in the clamoring of a public to be pleased the originator of a favorite act is often overlooked, while some adapter wins unmerited applause.

Unfortunately it is not uncommon that the "original people" are so modest they prefer to talk of other men's successes and are willing to let their own names pass with slight notice. Such is the case of Frank McNish, the veteran funny man, with "Reuben in New York" which appeared at the Marquam Grand theatre.

As the originator of the pantomimic farce, "Silence and Fun," he is known from one end of the continent to the other, and in England, where his idea has been copied extensively.



HOWARD RUSSELL, Of the Baker Stock Company.

knows the parts to 80 operas and in five languages—English, German, Hungarian, Italian and Swiss. He has a grand tenor robust voice and his musical knowledge has been imparted from some of the most noted teachers in Vienna and Paris. His career has included parts in operas before distinguished audiences in most of the great European cities.

Manager David Belasco fears that theatricals are overdone in New York. In six months he prophesies that it will be the worst place for the business in the country. "There are too many theatres," is his explanation, "and I doubt if the theatre-going public has increased to any extent. There are too many playhouses to divide the patronage with, it is like trying to spread a very small piece of butter over a very large piece of bread."

It will be a strange coincidence that both of Manager Baker's theatrical companies should reach Portland the same week. We have his road production of "The Christian," with Catharine Countiss and Asa Lee Willard in the leading roles, and the regular Baker stock company to open the full season at the cozy Third-street playhouse. Both companies, it might be added, have been notably successful since the season opened and bouquets of praise are strictly in order.

The very mention of Herrmann the Great brings to most people pictures of conjuring scenes unrivaled in this age. That attraction, with the famous prestidigitator in a series of new illusions, together with the military musicians, the Laakos, will be an early attraction at the Marquam Grand.

"Uncle Joss Spruceby," said to relate, was here one night during the week. For the benefit of the public generally it can be definitely stated that the attraction will not repeat the offense. By cutting out the horse play and introducing a more agreeable set of characters the play might survive. In its present form it is destined for an early grave.

In bidding farewell to the Neill-Morocco company, for this is their last week at the Baker theatre, it is only fair to enthrone upon the class of plays and the merit of the players who produced them. Really, without beating about the bush, those people have presented Portland theatre-goers with an exceptionally high grade of attractions, productions which must have required a heavy royalty. The company will always be remembered with our arms here and each and every one of the members have made life long friends of Portland theatre-goers. Here's luck.

Well, well, well! Of all strange things, S. Miller Kent has at last concluded to drop "Fighting Bob" and also this handle to his name, which always went with a knife without any blades, entirely useless. Good for you, S. M. K. The play was really im-



## MARQUAM GRAND THEATRE

W. T. PANGLE, Res. Mgr.

Monday, Tuesday, Wednesday Nights, Nov. 9-10-11

J. R. STERLING, presents the Dramatic Comedy Novelty Success of the past three seasons

THE ARTISTIC COMEDY

# ROSE MELVILLE

IN

## "SIS HOPKINS"

"There ain't no sense in doin' nuthin' for nobody what never done nuthin' for you."—SIS HOPKINS.

THE PASTORAL COMEDY SET—BEST COMPANY YET.  
New and Special Scenery! New Music! New Specialties!  
Last Time! Last Chance to See the Famous "BANKER'S DANCE."

A PLAY OF PURPOSE! A PLOT OF SENSE! A HAPPY BLENDING OF FUN AND EARNEST! FULL OF LAUGHS! LAUGHS! LAUGHS!

PRICES—Lower Floor, except last 3 rows, \$1.00; last 3 rows, 75c. Balcony, first 6 rows, 75c; last 6 rows, 50c. Gallery, 25c and 35c. Boxes and Loges, \$7.50. SEATS ARE NOW SELLING.

## Marquam Grand Theatre

W. T. PANGLE, Resident Manager.

Thursday, Friday, Saturday Nights, November 12-13-14—Special Matinee Saturday at 2:15 O'clock

HOME AGAIN AFTER A MOST SUCCESSFUL TOUR OF THE MIDDLE WEST AND SOUTH

The Greatest Success in Dramatic History—HALL CAIN'S Powerful Play

# "THE CHRISTIAN"

By permission of Liebler & Co., New York. Direction of GEO. L. BAKER.

## CATHRINE COUNTISS as Glory Quayle

AND A SPECIALLY SELECTED NEW YORK COMPANY.

The verdict of the press and public everywhere—A GREAT PLAY BY A STRONG COMPANY.  
The play that has broken records everywhere. No other modern play has had such a whirlwind of success.

PRODUCTION CARRIED COMPLETE.

EVENING PRICES—Lower Floor, except last three rows, \$1.00; last three rows, 75c. Balcony—First six rows, 75c; last six rows, 50c. Gallery, 25 and 35c. Boxes and loges, \$7.50.

SPECIAL SATURDAY MATINEE PRICES—Entire Lower Floor, 75c. Entire Balcony, 50c. Gallery, 25 and 35c.  
The advance sale of seats will open next Tuesday morning at 10 o'clock.

## COMING TO THE MARQUAM GRAND THEATRE

# JAMES NEILL

AND THE INCOMPARABLE Neill Company....  
DIRECTION W. N. WILKISON

In the Romantic Drama Triumph "A GENTLEMAN OF FRANCE"

## CORDRAY'S THEATRE

John Cordray ) Mgrs.  
Wm. Russell )

Portland's Family Theatre

Night Prices, 15, 25, 35, 40, 50c.  
Matinee Prices, 25, 10c.

Tomorrow (Sunday) Matinee Last Time "AT THE OLD CROSS ROADS"

WEEK STARTING TOMORROW NIGHT, SUNDAY, NOVEMBER 8

## ARTHUR C. AISTON

SUBMITS HIS FAMOUSLY WELL KNOWN PLAY

# Tennessee's Pardner

Estha Williams as "Nettie Bice"

James M. Brophy as "Caleb Swan"

And the ALL-STAR CAST

"American 4" Quartet in New Songs

## Christian Science Lecture

by Judge Septimus J. Hanna, C. S. D. of Boston

Member of the Christian Science Board of Lectureship of The First Church of Christ, Scientist, Boston, Mass.

at the MARQUAM THEATRE

Sunday Afternoon, Nov. 15, 1903, at 3 O'Clock

Admission Free

Tickets which will reserve seats until 2:45 p. m. may be had without charge at the Marquam box office, Saturday, Nov. 14.

## PRESS AGENTS' MONOLOGUES

"NEW HUR"

It was only a few years ago that America was forced to look to Europe for big spectacles, but now that is a thing of the past and in one bound this country has put forth a production that has not only startled the world in its immensity, but captured the admiration and commendation of the most important personages in all classes, including the late pope and the present king of England.

That play is "Ben Hur," a religious romance from the pen of Gen. Lew Wallace. It is staged by Klaw & Erlanger. Produced four years ago at the Broadway theatre, New York, without any pretentious heralding, it electrified this country by the sumptuous manner it was staged. Its presentation of startling mechanical effects and its introduction of scenes which were always looked upon as too sacred to dramatize, when shown to the public were accepted in just as religious and sacred a manner as the dramatist and author intended and have succeeded as well as the clergy. "Ben Hur" is scheduled to be presented in this city in December.

BAKER THEATRE COMPANY.

The reputation earned in Los Angeles by the Baker Theatre company during the recent successful engagement in that city is just cause for Portland play-goers to feel proud of them. To celebrate the home coming of the sterling organization a splendid production of Henry Arthur Jones' emotional drama, "The Dancing Girl," will be presented at the Baker theatre for the week starting tomorrow afternoon.

The scenes of the play are laid in the island of Endellion and in London and the story deals with the life and adventures of Drusilla Ives, daughter of David Ives, a resident of the sleepy little island. The girl leaves his home for the exciting life of the metropolis and in the wild atmosphere of the dance hall contracts a desire to appear upon the stage and win applause for herself as she has seen others do. Her fall and bitter remorse in quick succession and, realizing that she has sacrificed all, she resolves to play the part to the end and lead the way a merry dance, finally dancing her way out of it.

The following action deals with her infatuation for Valentine Danecourt, his refusal to make her his wife, their parting at a grand reception given in her honor, the old father's unexpected entrance, his terrible curse upon his wayward daughter, her subsequent end in a London hospital, and the final happy marriage of Valentine Danecourt, now reformed, to Midge, a young woman who saved him from death by poison.

Mr. George Allison will be seen to advantage as Valentine Danecourt, while Miss Edna Archer Crawford, one of the most talented leading women on the stage, will be seen as "The Dancing Girl." William Bernard, Mina Crollus Gleason, Howard Russell, Gertrude Rivers, Charles Clary, Norma Hyatt, Bennett Southard, Harry Cashman, William Dills, Miss Frances Denson, Mr. Carlyle Moore and Glenn A. Buyers will all appear in roles calling for clever acting. The production earned the unanimous praise of the Los Angeles press and public.

JAMES NEILL COMING.

There are eight scenes in the new romantic play, "A Gentleman of France," which will be presented here during the engagement of James Neill at the Marquam Grand in the very near future. The action takes place in France and around the court of Henry of Navarre. Great apprehension prevails among the court followers lest the king of France form an alliance with the Catholic league. Mlle. de la Vire, the strictest lady in the court, is the bearer of urgent state secrets to Henry of Navarre. She arrives at the court surrounded by courtiers who vie with each other for her smiles and poses. To each of her admirers she tosses a flower. M. de Bruhl, a man of but very little principle, conceives a violent passion for the court beauty and she is made the recipient of his ardent attentions. He pleads with her for the last rich rose she is about to pin to her train. She hesitates, and then, holding it aloft, exclaims, "Nay, here is one whose beauty claims for a place on the helmet of the bravest knight that lives." News arrives that the Duke de Guise has been assassinated by order of the king of France and the court is thrown into a state of great excitement. In the midst of the noise and murmuring of the assemblage, Gaston de Marzac, a most lovable character of the D'Artagnon order, is announced with a petition to Henry of

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NORMA HYATT, Of the Baker Stock Company.

"Oh, I really do not think there is anything to say about it," the actor very modestly explained, when requested for an interview. "But, just a little talk on pantomime with reference to the stage," the reported insisted and the comedian graciously proceeded to the slaughter, tilting his feet up against the back of a chair at an angle that was Bohemianly comfortable.

"Well, I worked in the farce, 'Silence and Fun,' for about 30 years," Mr. McNish explained, "and I only gave it up because I preferred to stand on my feet instead of my head."

"I worked in a paint factory in Cleveland, away back in the 70's (but, for goodness sake, don't put that in), and in 1873 appeared on the stage of the old Burbank theatre in an acrobatic stunt. This is possibly the first time that legitimate tumbling was combined with farce-comedy on the theatrical stage in this country. Such business had always been confined to the circus

and, since that time I have travelled back and forth across this continent and to Europe a number of times. I went to London in 1882, and was described as the first "crooked tumbler" ever appearing on a European stage. I guess that is about all there is to it," and outside of generalities of the past and present the funny man had nothing to say about pantomime.

Pantomime has really been curious in its evolutions, until at last it has become an actual misnomer, or at all events nearly confined to the sphere of the acrobatic stage. The word lost its significance when extravagance was added to its humor and was entirely metamorphosed, when children began to be worldly wise before their time and

tent, but the public accepted it willingly and since that time I have travelled back and forth across this continent and to Europe a number of times. I went to London in 1882, and was described as the first "crooked tumbler" ever appearing on a European stage. I guess that is about all there is to it," and outside of generalities of the past and present the funny man had nothing to say about pantomime.