

BEHIND THE FOOTLIGHTS

COMING ATTRACTIONS.

Marquam—"Bonnie Brier Bush."
Cordray—"Hello, Bill!"
Baker—"A Midnight Bell."
Arcade—Vaudeville.

In a recent interview, Mr. J. H. Stoddart, the favorite actor, who appears here next week in "The Bonnie Brier Bush," at the Marquam Grand, was asked if he remembered how many roles he had played. "No, I have never tried to count them," he said, in the strong accents of the native of North Britain, which born in a man, are indelible.

"I cannot tell, when I was a lad I realized that I had not the comeliness for a Romeo, and so since was 15, it seems as if I had always been playing the aged father, heart-broken over the loss of his wayward daughter. I have played hard old men and tender old men, but always old men. Now when I get on a street car in New York, where I have lived all my life, some one almost invariably says, 'There's Mr. Stoddart,' and they look upon me as though I were something grim and venerable.

"Do I remember my first appearance on the stage? That must have been somewhere about 1830. I remember it well because I ruined the chief scene of my play. It was in a stock company at Glasgow, and the piece was a forgotten one, by Douglas Jerold, entitled "The Rent Day." My father played a villainous part; he had to turn a poverty-stricken family out of doors. I was billed as "Master Stoddart," and had the role of one of the children of the evicted family. But when my father came on the scene instead of shrinking from him, as I should, I ran over to him and clutched his arm with an affectionate grasp, and would not leave him during the scene. Of course, it spoiled the play, but the audience applauded immensely.

"After playing all sorts of child's parts at Glasgow, I was sent to school and after that joined a stock company at Liverpool. Then, while still a young man, I came to America to join the stock company of the elder Wallack—James W., the father of Lester Wallack, whose name is known to all. Ah! those were immense companies we had in those days; wonderful actors we had all around us; Laura Keane, John Brougham, the Wallacks, Lysander Thompson and others. The theatre stood at the corner of Broadway and Broom streets in New York, and the chief rival of Wallack was the rare comedian, Wil-



MRS. PAULINE HICKLER, IN "HELLO, BILL!"
Cordray's Theatre, Week December 20.

son was the attraction at Cordray's theatre in "The Minister's Son," with W. B. Patton in the title role of Simon Ray. The original but it is absolutely unique and in the expression of one of his feminine admirers "just lovable." It is that, truly, and moreover teaches one of the strongest heart lessons imaginable, a clean, pure sermon cannot but make us better.

Simon is an "inventor feller" in the language of Deacon Wilson and after a series of trials and struggles in the metropolis finds a market for the product of his brains. He returns home and in his strong, manly way reunites the separated members of the family, saves his sister from the clutches of a villain and settles down as the protector of the home which everyone sincerely hopes will never be visited by another sorrow.

Comedy and tragedy combined to form a very attractive menu at the Baker theatre this week, a little one-act curtain raiser serving to precede the heavy emotional drama, "The Bells," made famous by Sir Henry Irving. George Allison had the leading role of Mathias and his exquisitely shaded portrayal of the character deserves to be classed on the list with the greatest emotional acting of the day. It is replete with thrills and shivers for the audience and leaves an impression on the mind that can never be entirely effaced. Allison's part contains the heart and soul of the play but in his signal success we witnessed the exceptionally clever and artistic work of the entire company.

"Looking for a Wife" was the attraction at the Empire until Tuesday. Then, when the members of the company were disbanded, it turned out to be "Looking for Work." A number of those who were shrewd enough to lay by a little nest egg have ere this trekked to other points, but several of the company are still in town, wondering how on earth they are to get back to New York. There is always the last alternative of looking for a few weeks in vaudeville and while this, of course, is a bitter pill to the members of the "legit" it is one they sometimes swallow with the best relish possible.

The play had been losing money continually and finally the end came here in Portland.

The little Arcade theatre is becoming more and more popular every day. It caters to a demand which can be satisfied at no other place and with the continuous vaudeville performances attracts crowded houses at every performance. The proprietors have provided a cozy retreat where one can go and rest after a shopping tour and while away an hour enlivened with pure, wholesome fun. The

continuous house has come to stay and certainly deserves to prosper.

A feature of the theatrical season will be Kirke La Snelles production of "Bonnie Brier Bush," which appears at the Marquam Grand five nights, with Friday and Saturday matinees, commencing next Tuesday evening. The favorite actor, J. H. Stoddart, has achieved the crowning triumph of his long stage career in the personation of Lachlan Campbell, the stern Scotch elder.

This is the second season of the play, but it deserves to live forever, as no sweeter story was ever arranged for stage purposes. It is a peculiar blending of comedy and pathos.

Miller Kent is back in New York. The "S" which he prefixed his name is lost somewhere down along the California coast. "Fighting Bob," the play that was condemned so severely in this city, is but a memory and even the manufacturer is hidden from sight. The following production of "Facing the Music" breathed its last in a Michigan town and the company disbanded.

It is really too bad, for Mr. Kent was above the average as an actor. But he was unfortunate and that tells the story. The play was impossible, and this, combined with the streak of hard luck, proved too much for him to overcome, and the actors are recuperating in the metropolis.

Florence Roberts, well termed the star of the West, will soon appear in this city, probably with a repertoire of plays, including "The Frisky Mrs. Johnson," the much-talked-of "Gloconda," and others which are not announced. The popular actress is always a strong favorite here, where her clever acting has ever assured crowded houses. Miss Roberts has an attractive personality and a fund of magnetism which, combined with a rare artistic instinct, always mark her performances as finished and thoroughly satisfying.

Essie Tittle, a sister of Minnie Tittle, whose stage name is Minnie Tittle Brune, and well known in Portland, last Thursday joined the "What's the Matter With Susan" company, at the New York Bijou theatre. Ten years ago Miss Tittle was well known in stock productions on the coast.

There is genuine pleasure in the announcement that "Foxy Grandpa," with Joe Hart and Carrie De Mar and nearly all the originals in the cast, will appear in this city soon. The comedy is built upon the famous funny newspaper sketches and is on its first visit to the coast.

"The Minister's Son," with W. B. Patton in the leading part, and the most evenly balanced company seen here this season, will close a successful week at Cordray's tonight.

Margaret Kingore, who played the heroine in "The Dairy Farm," is to become leading woman with the "Yon Yonson" company.

Henry W. Savage will produce a new musical comedy, "McAdam and Eve," early in January.

E. Burke Scott, treasurer of the



SOAMI RAM,
High Priest of India.

Frank Daniels company, disappeared a few days ago with \$1,100. Great Scott!

On Monday night, Lillian Russell's daughter, Dorothy, made her debut at a New York theatre in "The Girl from Kay's."

The Nell-Morocco company will be back at the Seattle theatre in Seattle with three plays—"A Royal Family," "Janice Meredith" and "Shenandoah."

"Mr. Jolly of Joliet," which made so favorable an impression here earlier in the season, closes its road tour at Denver soon.

"In Convict Stripes" is a near booking at Cordray's. The title is suggestive of the character of the play, pertaining to incidents in the life of a falsely accused and convicted South Carolina farmer.

PRESS AGENTS' MONOLOGUES

"A MIDNIGHT BELL."
Hoyt's great New England character drama has been reserved for Christmas week at the Baker theatre. "A Midnight Bell" is filled with winter scenes and suggestions of the Christmas time and cannot help arousing many old memories and reminiscences. Miss Oza Waldrop, the new member of the Baker company, makes her first appearance as the charming little sister of the village minister, who is the heart and soul of the story, and the role would not have suited her better had it been written especially for her.

The story of the play in brief is that one Stephen Labaree robs a bank of which he is cashier. Ned Olcott conspires to the crime to save his uncle, Squire Olcott, from suspension. Ned is in love with Annie Grey. He enlists the school teacher, Nora Fairford, in his behalf. John Bradbury, the minister, loves Nora, but believes she is in love with Ned, so works to clear Ned of suspicion. Keene, the lawyer of the play, loves Dot, the minister's sister. He finally helps to clear up the mystery. In the third act the school teacher is driven from home, as she was supposed to have aided Ned in his escape from the officers. In the fourth act Deacon Tida, who has been busy during the play, out the play "tendin' to things," helps to solve the problem by ringing the bell in the steeple of the old church at midnight, where he has been locked by accident. The villagers rush in to his assistance, and discover Labaree secreted in the bank's stolen property in the cushion of his pew. The innocent are cleared, the various lovers made happy, and the old deacon continues happy through life "tendin' to things."

The play will open with the usual matinee tomorrow afternoon, and there

will be a special matinee Christmas Day, at the regular matinee prices.

ARCADE THEATRE.

Christmas week at the Arcade theatre will be celebrated by the best bill of the season. Since its opening the management has catered to the patronage of women and children, and for their benefit the two matinee performances have been given daily. During the holiday week the management has spared no expense to offer refined vaudeville that will entertain without offense to the most fastidious. Campbell and Allaire, the famous club jugglers, will be seen in an entertaining act; Alma Wutrich, one of the stage's sweetest singers, will render some of the ever-refreshing melodies of the olden time. Singers and whistlers whose act will amuse as Stafford and Stone, at home on any vaudeville stage in the country; Potts and Hart do a tear-destroying musical comedy act; Madeline O. Lcane sings illustrated songs, and the American Bioscope flashes new moving pictures.

The new bill starts Monday. Tomorrow is the last of the present bill. Five shows daily, 2:30, 7:30, 9:30 and 9:30.

"HELLO BILL."

Manager Russell offers Willis Maxwell Goodhue's comedy "Hello Bill," Christmas week, and predicts that his patrons will enjoy one of the comedy treats of the season. For the benefit of those who do not know what "Hello Bill" is, it can be termed an absurd conglomeration of ridiculous situations brought about by "Bill's" acting, leading to a lot of the funniest complications that were ever thought of by a farce writer. To escape going to jail for an escape, he hides for three months and in the meantime makes his bride of a few minutes believe that he is a general in the United States army fighting for Cuba. The real general, whose identity he has attempted to assume comes upon the scene just about as "Bill" is to be given a reception by his townspeople. Incidental to the plot, laughter never ceases. The company engaged in this year's presentation of the play is a notable one, and includes in its ranks such well and capable people as John Daly Murphy, Arthur L. Coglier, Frank Mostyn Kelly, Edwin P. Gayer, Phillip Sheffield, Henry Evans, the Misses Kathryn Vincent, Alice Perry Byers, Kathleen Clifford, Alfa Moffett and Pauline Hickler.

"IN CONVICT STRIPES."

"In Convict Stripes" is a play that takes possession of the spectator and moves him to tears and to laughter with equal skill. It tells a powerful story of life amongst the hills of South Carolina. It will be seen at Cordray's theatre commencing week of December 27, and will be the New Year's opening attraction.

The production is a drama replete with interest, incident after incident following each other so closely that it seems the author's invention must find its limit. But the action sustains its novelty and force to the very close of the last act, which alone is worth seeing—a silent story effectively told to a hushed audience who struggles with tears.

"THE BONNIE BRIER BUSH."

The main personage in "The Bonnie Brier Bush," which comes to the Marquam Grand for five nights commencing Tuesday next, with matinees Friday (Christmas) and Saturday, is the character of Lachlan Campbell, the Drum-tochty shepherd. Out of this personage Mr. J. H. Stoddart has created a character that will live in the annals of the stage with the best creations of the greatest dramatic artists and most certainly has launched the play upon a successful career.

The sturdy, hard, bigoted, narrow-minded, kind-hearted, conscientious and plainly religious old Highlander, a Covenanter by descent, an elder of the kirk by appointment and a Free Churchman by profession, Lachlan Campbell stands as a type of the Scotch Presbyterian, humble and yet arrogant, who devoutly orders his conduct according to Divine will, but obdurately interprets the dictates of Providence in accordance with his own notions.

This character Mr. Stoddart chose, of all that he has ever interpreted, for his career as a star, and he has personally expressed the opinion that it is without doubt the strongest part he has ever played.

Reuben Fax, who created the leading comedy role of "Poetry" still continues in that character, and it is said that it would be hard to find a better exponent of the big, good-natured postman. The supporting company are promised to be up to the standard of those seen here in the past, and the same sumptuous stage settings seen before, are used in this production.

The acting company includes many who are well and favorably known to our theatre-goers, among whom are Robert V. Ferguson, Mabel Brownell, Damon Lyon, Pearie Redding, George Warnock, Adelaide Gunning, Julius MeVicker, Queensie Phillips, Wallace Jackson, Robert Ireland, R. C. Easton and Thomas McLaughlin. A quartet is announced to interpolate the old time Scotch ballads and a bagpiper, late drum-major of the Forty-eighth Highlanders is introduced, adding the requisite coloring and Scottish "atmosphere."

GLEE CLUBS COMING.

The coming of the Stanford Glee and

MARQUAM GRAND THEATRE W. T. FAYOUE, Resident Manager.

XMAS ATTRACTION

5 Nights, Commencing Tuesday, Dec. 22

Matinee Christmas Day and Saturday at 2:15 o'clock

KIRKE LA SUELLE Presents the Favorite Actors
J. H. STODDART and REUBEN FAX
In the Greatest of All Scotch Plays

The Bonnie Brier Bush

THE PLAY THAT WON YOUR HEARTS LAST YEAR
SAME SUPERB SCENIC PRODUCTION AND EXCELLENT COMPANY
Peter Robertson in the San Francisco Chronicle of last Monday, December 14, said: "Greatest dramatic performance before the American public."

Evening Prices—Lower floor except last 3 rows, \$1.00; last 3 rows, \$1. Balcony, first 3 rows, \$1; second 3 rows, 75c; last 3 rows, 50c. Gallery, 25c and 15c. Boxes and loges, \$10.
Special Xmas and Saturday Matinee—Entire lower floor, \$1. Balcony, first 3 rows, 75c; last 3 rows, 50c. Gallery, 25c and 15c. Boxes and loges, \$7.50.

Seats are now selling. Carriages at 10:05 o'clock.

THE BAKER THEATRE
GEO. L. BAKER, Sole Lessee and Manager Phone Main 1907

Portland's fashionable, popular priced playhouse.

BEGINNING
SUNDAY AFTERNOON, DEC. 20

GEORGE L. BAKER ANNOUNCES FOR THE SEVENTH WEEK OF THE BAKER THEATRE COMPANY

A Midnight Bell...

By CHARLES H. HOYT, Author of "A Temperance Town," "Contented Woman," "A Trip to Chinatown," etc.

SPECIAL MATINEE CHRISTMAS DAY
NEW YEAR'S WEEK, Beginning Sunday Matinee, Dec. 27,
Sheridan's great Comedy,
"SCHOOL FOR SCANDAL,"
with Esther Lyon, the new leading woman, as Lady Teazle.

OTOKAR MALEK
Great Bohemian Pianist
ONE NIGHT ONLY
MONDAY EVE., DEC. 21
FIRST BAPTIST CHURCH
Sole direction Elmore Rice

An immense audience will greet the great artist in Portland

SEATS—\$3.00, \$2.00, \$1.50
General Admission, \$1.00

ARCADE
"The Model Playhouse of the City"
330 WASHINGTON, BETWEEN SIXTH AND SEVENTH.

WEEK OF DEC. 21

Look this bill through carefully. It will repay perusal. New acts and new sketches that will please the old and young.

AND ALL FOR TEN CENTS.

A MERRY CHRISTMAS

The compliments of the holiday season to our patrons, one and all. For many moons they have found that there are other merry days besides Christmas, even though that is the merriest of the year. And they have also found that the merriest place in Portland is the Arcade Theatre. And for this, the holiday week, there is no other that will dispense the brand of yuletide cheer that will be found

AT THE NEW ARCADE THIS WEEK

There is one thing about which the patrons of this playhouse are agreed, and that is: it is the home of

REFINED RECREATION

And so the management intends to keep it. Santa Claus is a good friend of ours, and he says

BEGINNING MONDAY

The best bill of the season commences Monday. Santa is wise, by no means, but he is no wiser than the general public, which knows that the Arcade Theatre is the best place to spend a time of general rejoicing. It's the time to show good will to your family. And there's no better way than to take the family and the neighbors to spend an hour of keen enjoyment at this clearing-house of fun. We start next week with

CAMPBELL AND ALLAIRE

Most dexterous, graceful, novel and interesting handlers of hoops and Indian clubs. A marvelous display of manipulation.

ALMA WUTRICH

We don't know where Alma was born. But if she had been born here we know she would have been called "The Sweet Singer of Oregon." She is a songstress of rare talent.

STAFFORD & STONE

Here is a pair of singers and whistlers that can hold any train. They came from "Headlineville." While they are on the stage no one gets up and walks out.

POTTS & HART

Crack-a-Jack comedy musicians. They have made good ever since they started on their vaudeville career. They haven't stopped yet, either.

Madeline O. Lcane

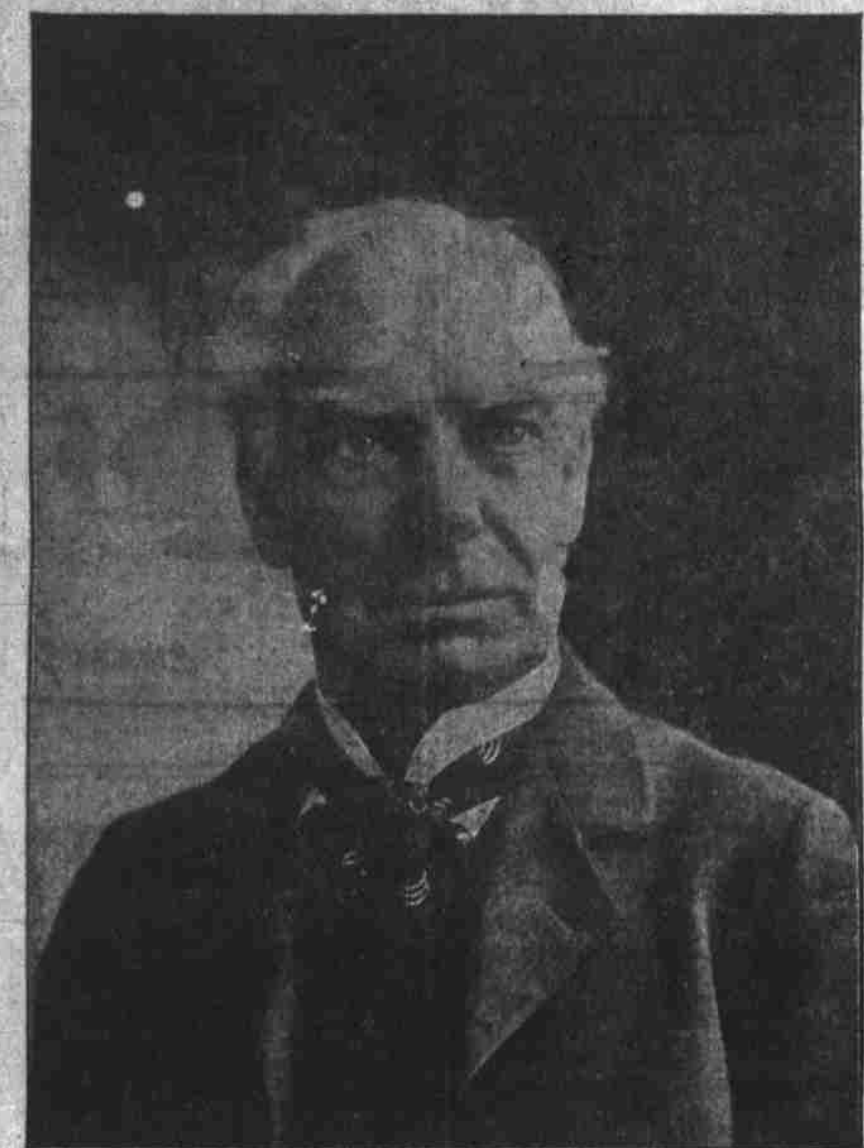
Madeline is pretty. Madeline can sing. And her songs are illustrated.

AMERICAN BIOSCOPE

Will present new moving pictures.

FIVE—SHOWS DAILY—FIVE
2:30, 5:30, 7:30, 9:30.
ONE DIME BUYS ANY SEAT.

A MERRY CHRISTMAS



J. H. STODDART,
In "The Bonnie Brier Bush," at the Marquam Grand Next Week.

lam E. Burton, who was an actor of a wholly different type to Mr. Wallack, and had a splendid company also. Perhaps you and the majority of your readers have never heard of Lysander Thompson, whose name I have mentioned. Yet when I came to America, he was the rage as a character comedian, and I have never seen surpassed his performances in the Yorkshire or rural English characters that used to be a feature of every English comedy. The oblivion into which his name has fallen illustrates the ephemeral nature of an actor's achievements.

"But the names of some survive," suggested the critic "all know the name of Macready, whom you have seen."

"Yes! yes!" said Mr. Stoddart, "and a great actor he was. His intellect was immense, and yet he was full of mannerisms. I am always reminded of Macready when I see Sir Henry Irving. I think Irving must have been influenced by him when he was a youth. It is a notable fact that all the great actors whom I remember had their own mannerisms. In Macready and in Miss Charlotte Cushman, a great tragedienne, with whom I have acted, they were very marked; and I have heard my father say the same of Edmund Keen, with whom he frequently acted, and whom he at times would imitate."

"What do I think of the life of the star actor? Well, I have not followed that sort of a career. I am contented with my life, as I look back upon it. The financial rewards may not have been great but I have had a home and a competence during all these years. Mr. Jefferson chose a different course. I remember well when he first came to New York to make his name on the stage, and he has been fortunate. But as a rule, the life of a star actor is a life of vagabondage, no matter how great his earnings. And, therefore, I look upon the old stock days, when every actor had a home and a livelihood at least, as best."



"A MIDNIGHT BELL,"
at the Baker Next Week