

BEHIND THE FOOTLIGHTS

TONIGHT'S ATTRACTIONS.
 Baker—"The Ironmaster."
 Marquam Grand—"Way Down East."
 Empire—"Dark."
 Cordray—"A Modern Magdalen."
 Arcade—"Continous vaudeville."

COMING ATTRACTIONS.
 Marquam Grand—Florence Roberts in repertoire; Monday, Tuesday and Wednesday, "The Frisky Mrs. Johnson"; Thursday, "Sapho"; Friday, "Gloconda"; and Saturday matinee and night, "Zaza." Army—Thursday night, Adeline Kell. Empire—"Dark." Cordray—"A Deacon's Daughter." Baker—"At the White Horse Tavern." Arcade—Vaudeville; change of bill on Monday night.

Florence Roberts will be a most popular attraction at the Marquam Grand next week in repertoire. "At the White Horse Tavern" is offered by the Baker Stock company. "A Deacon's Daughter" comes to Cordray's and Fattil will sing at the Army next Thursday night. The Arcade will change its bill on Monday evening and Manager Cohn says that he has booked a rarely pleasing list of new specialties.

The Baker's new leading lady, Miss Esther Lyon, needs no better recommendation than her portrayal of "Claire de Beaulieu" in the "Ironmaster" to bring her into immediate favor with a Portland audience. She has inspired the most flattering comments all week from her clever interpretation of the varying emotions pictured in the character.

The dramatic critic of the Cleveland Leader makes some startling charges against Mrs. Leslie Carter in a recent issue. He says in effect that Mrs. Carter always gives a superb performance on the opening night for the benefit of the critics and that her acting is flat and stale during the remainder of the week. He backs up his charges by recounting certain points which he made on the quiet at the playhouse at which she was booked. Speaking of a Thursday night performance he says:

"Certainly no worse performance by any able actress has ever been given here than that of Thursday night. 'Rotter' is not a nice word, but it is the only one that will express the quality of the acting. She parroted through the lines that she spoke and cut one of the most significant scenes in the whole show to a word or so.

"These play actors should be taught their places. They live by public favor and should be made to bow to it, and it is no uncommon thing for Mrs. Carter to shirk her moral and artistic responsibilities. Even in New York she gave only three admirable performances a week. The rest were failures.

"This stinging rebuke no doubt contains much truth, for it is a generally known fact that great actresses only respond to the heights of their emotional impersonations on several nights out of a week. Thus Miss Lyon only acts five nights a week, rather than imperil her reputation by giving a flaccid and uninteresting role during the rest of the time, and many others follow the same course.

"Way Down East," the card at the Marquam Grand this week, has already been here several seasons, but does not seem to have outlived its attractions. The snowstorm is still the scenic feature and Anna Moore's departure in the hills draws expressions of sympathy and fear. As long as Manager Brady keeps his companies up to the high standard he has so far achieved, "Way Down East" can be depended upon to prevent any deficit in his bank account.

Despite a lamentably weak introductory scene, "A Modern Magdalen" grows on a person. The farther the story advances the more marked the improvement.

Jessie Shirley is one of the most popular actresses that visits the medium-priced houses and she is always assured of a warm welcome in Portland. Her characterization of "Kattinka" is a pleasure to even the most exacting. She embodies the part with a personal charm that is rarely met with on the stage and the announcement that she is booked for another week will be received with delight by her hosts of friends among the play devotees.

It is rare, indeed, for Cordray's to house such a uniformly pleasing company of players as Miss Shirley brings with her, and we owe them gracious thanks for the pleasure of a further acquaintance. Next week's bill will be "A Deacon's Daughter."

"At the White Horse Tavern" will be next week's bill at the Baker, and it promises a golden opportunity for those theatre-goers who like pure, unadorned comedy. The scenic features of the performance is a rainstorm in the mountains.

Three more vaudeville theatres for Portland have been promised recently. There seems no question as to one new showship which will be established at Fourth and Stark streets by the Simons Brothers in February. A lease has been secured on the grounds now occupied by the Baggage & Omnibus Transfer company and a modern theatre building is to be erected. The place, it is claimed, is to be oper-



MISS JESSIE SHIRLEY
At Cordray's.

ated on the plan of a roof garden, drinks being sold on the ground floor. In the two galleries liquor will be prohibited.

The two other prominent theatres are to be on Sixth street, according to their press agents.

James Neill opens at Los Angeles in "Sowing the Wind," tomorrow. Some of the members of the Neill-Morocco company have joined him in the South, but Miss Kemble has been booked for the Procter enterprises in New York City.

"A Chinese Honeymoon" is a near offering at the Marquam-Grand. The production is said to be invested with the same scenery and dress that were used during its remarkable long New York run. The music is bright and catchy, the comedy spontaneous, and the feminine contingent have been picked for symmetry of figure, beauty and vocal strength.

Canada has certainly taken a step in the right direction when it absolutely prohibits posters and handbills depicting scenes of crime or violence. It could be followed with much profit in the United States.

There is a general lowering of prices in the theatres throughout the East, and in Chicago at present there is not one \$2 house, as the favored showshops are described. With two or three exceptions, the stars of the first magnitude are now charging \$1.50 for the best seats everywhere except on the Pacific coast. Trust managers continue to charge \$2 at their New York houses, but a readjustment of the scale will soon be in order.

The theatre's sphere of usefulness seems to be widening, judging from Eastern reports, which tells of a play produced by the members of the Baltimore German Lutheran church in place of the regular sermon. The drama was entitled "An Orphan," and was written by the pastor, Rev. A. F. Steger, and dealt with the experiences of an orphan girl. Another play, "From the Cradle to the Grave," will follow on Easter Sunday. It is a strange coincidence that the hero should be named Martin Luther.

A commission to undertake a supervision and general inspection of the local theatres is the plan put into execution by City Councilman Bentley. This follows directly as a result of the terrible Chicago fire, where so many people lost their lives in the burning of the Trocadero theatre. The conditions may not make it seem absolutely necessary at the present time, but it is certainly a move in the right direction, for no doubt there are many timid people who would be afraid of any theatre since the Chicago incident, and an investigation by the commission will at once reassure them and stimulate the patronage to that extent.

There are rumors that the Empire theatre is soon to open a regular season again, although none of the people connected with the management confirm the story. The place seems to have had its share of hard luck and never has been much of a "money getter." In the

Daughter," having purchased the entire rights of production.

RIP VAN WINKLE.

Beginning with a Sunday matinee and each night until Thursday the Jessie Shirley company will present at Cordray's theatre an elaborate scenic production of "Rip Van Winkle." It is a romantic production in four acts adapted from Washington Irving's celebrated story of the same name.

Every one remembers the legend of the Catskill mountains, where it is supposed Hendrick Hudson and his pirate crew reappear on their summits on certain nights every year. How Rip, the village "good for naught," is turned out of house and home by his wife, Gretchen, because of his incorrigible proneness to "swear off," but with a mental reservation of taking the first opportunity to pledge his friends in a drink of "schnapps" in "there's to your good health, an' your family's good health, and may you live long and prosper."

Rip's sleep of 20 years—his awakening and consequent amazement in the changes that have occurred—how he follows the rostrum of Derriek Von Beckman and after all saves his home and regains the love of his wife Gretchen. This is the story you will have in "Rip Van Winkle," the play which will be presented at Cordray's theatre at the Sunday matinee, and which has given more healthy recreation during the past 50 years to theatre goers than any other play ever presented.

Mr. George D. McQuarrie and a strong company can be trusted to give a very fine performance.

"FOR MOTHER'S SAKE."

Do you know that one of the oases in the desert of offerings this season is the charming little bit of Dresden china Marie Kistly, in the delightful rural drama, "For Mother's Sake," a story of New England life, which will be seen at Cordray's next week.

The little lady has added new laurels to her already enviable reputation. An involved plot is clearly unraveled, and the climaxes are effective, and the company is a particularly strong one. All things embraced in its entirety may be summed up in one adjective, perfection. The management is honest. They have used good judgment in selecting the cast, choosing only the artist, who by his ability and appearance, suited the roles for which he was engaged. A special feature is the scenery, painted to attract the



FLORENCE ROBERTS IN A SCENE FROM "ZAZA."
At the Marquam Grand Theatre Next Week.

pay off a mortgage upon the home farm. She has also met and is in love with a young merchant, Charlie Lawton, to whom she has become engaged.

Suddenly she received a telegram from her father, Deacon Isiah Jubal Homewebb, that he is coming to New York to see her. Knowing his horror of the theatre, and everything pertaining to it, she is in despair, and by an inspiration determines to dress her maid, Mary O'Dogherty, in her (Ruth's) clothes and herself to assume the part of the maid when her father comes. She does, and is well nigh successful in her scheme, when the awkwardness of Mary in a highly-amusing scene, and the entrance of Mrs. Browne in a décolleté robe so shocks and outrages the father's sense of propriety that he drags her back to the old farm. She is seen by a would-be admirer, Squire Slinbergash, who recognizes her as the actress, "Mabel Hawthorne," and proposes to her.

Being refused, he informs her parents that she is an actress. In a very clever scene she refutes his assertion so entirely to her parents' satisfaction that they set upon the squire and beat him from the mortgage. In revenge he forecloses a mortgage he holds upon their household effects, and they are turned out of doors. By the aid of Charlie Lawton and with the contrivance of Ruth, the parents are established in a flat in New York. While Ruth is supposed to go to Boston to service, but in reality returns to the stage under her old manager. Lawton undertakes to enlarge the deacon's mental horizon in the amusement line, takes him out to see the sights, even to the theatres, etc., until the old man's views upon the sinfulness of acting and actresses undergo such a decided change that he becomes a warm admirer of his own daughter, whom he does not recognize under her stage name. In the end Ruth discloses her real occupation in a very touching scene, her father, instead of reproaching her, has become so much of a convert to liberal views as to feel a pride in her as an actress, no less than a true woman, and the play ends happily for "The Deacon's Daughter" and all concerned.

In the part of Ruth Homewebb, Miss Jessie Shirley has added to her reputation as an actress of great versatility, and in her comedy scenes is unexceptionally clever. The play will be splendidly staged and no doubt many will go to renew their recollections of Annie Pixley, who made famous "The Deacon's Daughter." Miss Shirley is the only actress playing "The Deacon's



FLORENCE ROBERTS IN A SCENE FROM "THE FRISKY MRS. JOHNSON."

The ever welcome actress, Florence Roberts, begins her annual engagement at the Marquam Grand theatre on Monday night with a handsome scenic production of Clyde Fitch's interesting society drama, "The Frisky Mrs. Johnson," which is announced for Tuesday and Wednesday nights also, and is to be followed by "Sapho," "Gloconda" and "Zaza." To Miss Roberts belongs the credit of giving us our first glimpse of a number of big Entarters successes.

"The Frisky Mrs. Johnson" is a new style of offering from Miss Roberts, but from all accounts is a thoroughly pleasing one. The play itself is more interesting than the usual society drama and has well developed plot. The lines are bright and snappy and the character sketches clever.

"Sapho" will be the bill on Thursday night only.

The principal novelty will be "Gloconda," the poetic drama by Gabriele D'Annunzio, which is scheduled for Friday night. It is the story of an Italian sculptor who loves his devoted wife and child and cherishes also a passion for his model. The two emotions he cannot master so he seeks escape from the inevitable results by suicide, but fails. His gratitude for his wife's faithful nursing she mistakes for his absolute love and she orders the model away from the studio. The scene between the two women is terrific. The model, infuriated, tries to destroy the statue and the wife, while protecting it receives such injuries that she loses both her hands.

The engagement ends on Saturday with two performances of the favorite "Zaza." Seats are now selling for the entire week.

"AT THE WHITE HORSE TAVERN." Tomorrow afternoon the Baker Theatre company will open in "At the White Horse Tavern," which is a very pretty three act comedy adapted from the German. The scenery and costumes are in great detail. The plot is one beautiful set set sufficient for the three acts, the hostelry with a bewildering view of the Austrian Alps. The plot deals with the love story of the kind hearted and genial landlady of the White Horse. Her unselfish devotion to the man she loves, who falls to appreciate it and the entire history of her head water, who finally wins her, is her love story. Then guests arrive and the young folks have

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very pretty little affairs of their own and all ends happily. An irascible old father involved in a lawsuit unwittingly aids his opponent's attorney to win his own daughter, and forms one of the main elements in the fun making, but as the air is sentimental the various people who through the stage become afflicted with the tender passion at cross purposes, which brings forth a great many ridiculous situations, all of which combine to make the play one of the best comedies seen in recent years. It was last played in Portland at the Marquam Grand two years ago and this is the first time it has ever been seen in Portland at Baker prices.

A FAMILY JOB.

From Rochester Union and Advertiser.
 "If Em'ry hadn't patted me with the measure there wouldn't have been any call for me to come here, but they can't no man use a grain measure on my head when he says he'll fight fair. No, sir. Grain measures ain't fair fightin'." So spoke Benton Kirkeley in the sheriff's office this morning.

Kirkeley wanted the sheriff or somebody from the office to go out to Clarksonville, and look up Em'ry Kirkeley, his brother. His reason for asking his brother's arrest was explained and made stronger by a discolored bandage that was wound about Benton Kirkeley's head.

"Yes, that's where he used the measure," said Benton, "an' he swung it powerful hard. Maybe he had some call to get mad, but they wasn't any of his panicles I thru'n to the dog. Wastin' good food he called it, but the dog liked 'em, an' they wouldn't be a bean no good to anybody's coat."

"An' at that, they probably wouldn't 'a been no trouble if it wasn't for that wife of his'n. She's the worst I ever see to be mindin' somebody else's business. But I guess what I told her will be to keep out of any more talkin' ma an' Em'ry has." Kirkeley chuckled as he remembered the repartee which he had engaged in with Mrs. "Em'ry," but he kept it to himself.

"Me an' Em'ry has always lived on the same place up in Stockton, he couldn't use 'em there wasn't any trouble till he got married. Maybe they wouldn't 'a been any then if he took my advice about the woman. None of them women with a square jaw is safe for a man like Em'ry to tie to. He's got too gentle a nature—when they ain't grain measures handy.

"Yes'd'y mornin' I was to breakfast first, an' my wife had pancakes for me. They was made with bakin' powder an' pipin' hot. I et morn' four dozen of 'em. They was so hot, I had to get on my plate an' Prinnie, the dog, was eyelin' them wistful like. He's a good dog, even if he ain't much on breed, so I just chucked 'em ti him. Em'ry's wife was at the stove gettin' breakfast an' she shoots off 'bout wastin' ways. I wasn't got to say anythin' back, but my wife wants to know if I'm a man an' of course it was up to me. Then I let drive a few tart ones. 'Fore I had spoke my mind out Em'ry comes in from the barn. That woman of his ups an' tells him 'em 'a been treated dirt mean, an' we got to jawin'."

"Now, Em'ry's a peaceful man, a humble worker, I might say, and it wasn't right for him to ask me out to the barn. Em'ry's got no call for to try an' get 'em, but he's a bit of a beastly nature. I don't become me to tell how I can fight, but they's none better, none better. We went to the barn. Em'ry's rash, mighty rash, when he does get stirred, an' I says to him, 'Maybe, Em'ry, we'd better arbitrate this.' My tans, brotherly feelings, was hurt by what he said. I told him to fight fair, an' he said he would.

"I had his finger in my mouth so's to hold him so't he wouldn't get hurt, but he was riled. When we went down on the floor, I accidental-like abashed down on his finger, an' he spoke harsh. Then he reached the measure. I never knew what a powerful man Em'ry was till then. Knowin' that my woman don't approve of brothers fightin' I was willin' to quit, but Em'ry was too riled.

"Well, if you won't do anything I must seek further, stranger."

And the victim of "brotherly love" stroaked for the elevator.

WHEN MAN PROPOSES.

By Beatrice Fairfax.
 Though they have the same end in view, when it comes to proposing, all men do it in a different manner. The big Hercules of a man, that one would naturally expect to be as strenuous in his wooing as in his appearance, when it comes to demanding the hand and heart of his lady love actually quakes. The little mouse of a man, who is naturally timid, prances up to his choice and commands her to cast in her lot with him. In language as beautiful and stirring as he woos her, and she walks off with him feeling that she has won a mental if not a physical Goliath. Another queer thing about man's proposing is that he never does it at the time or place he is expected to. He will let the girl see that he means business, and that will keep her on the tenterhooks of uncertainty indefinitely. Twenty times a favorable opportunity will occur, and though Cupid whispers in his ear "Now is the time," he will put it off, and then at some utterly impossible time and place will blurt it out. I once knew a man who was devoted to a girl for years; he knew he wanted to marry her, and she knew it also, but as he had never formally asked her they were not engaged. They had been thrown together in many romantic situations, but his mightiness could not arrive at the proposing point. One evening, coming uptown in a crowded train, he suddenly and unexpectedly "arrived." The girl was tempted to refuse him, he had a shilly-shally over it, but you see, she loved him, so she accepted him. The days are past when men go on their knees to implore a favorable answer. The modern man loves just as sincerely as his ancestors did, but he is afraid of "bagging" his trousers. No more do Romeo warble beneath their ladies' feet; the nearest they can come to a serenade is to whistle "Bedelia" as they pass the apartment house wherein her loveliness is hidden.

It sometimes happens that a man tumbles head over heels into a proposal that he never intended to make. The glamour of a moonlight night, the witchery of a pair of bright eyes, the meddlesome interference of naughty Dan Cupid, and lo! the gay trifer finds himself in the toils.

I have not much sympathy for men of this kind. They make love to all the girls they meet. Their path is strewn with bleeding hearts, and it is only fair that they in their turns should find themselves in a false position. The man who woos a girl in the right way goes straight ahead and tells her without prattle that he loves her. Nine times out of ten he wins her by his very directness. Try it, all you vacillating lovers.

Part of His Costume.

From the Philadelphia Press.
 Mrs. Nurtch, that justly famous do hope we won't be late, I'm sure the Porkeleys will have some real distinguished people beside us at their dinner.

Mr. Nurtch—Yes. By Jove! Well, wouldn't that just do for the matter? Did you furtig something?

Mr. Nurtch—Well, I should say! I've furtog me gold toothpick.

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

One Week, Beginning Monday, January 11
 Matinee Saturday Only.

MR. FREDERICK BELASCO PRESENTS

FLORENCE ROBERTS

AND HER SUPERIOR COMPANY IN FOUR DRAMATIC MASTERPIECES.

Monday, Tuesday, Wednesday Nights	Tuesday Night Only
THE FRISKY MRS. JOHNSON A Society Drama by Clyde Fitch.	GIOCONDA By Gabriele D'Annunzio.
Thursday Night Only	Saturday Matinee and Night
SAPHO From Alphonse Daudot.	ZAZA By David Belasco.

EVENING PRICES—Entire Lower Floor, \$1.00. Balcony, first 3 rows, \$1.00; second 3 rows, 75c; last 3 rows, 50c. Gallery, 25c and 15c. Boxes and Loges, \$1.50.

SPECIAL SATURDAY MATINEE PRICES—Entire Lower Floor, 75c. Entire Balcony, 50c. Gallery, 25c and 15c. Seats are now selling.

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

PORTLAND'S FASHIONABLE POPULAR-PRICED PLAY HOUSE

Beginning Sunday Matinee, Jan. 10, 1904

Geo. L. Baker announces for the first time in Portland, at popular prices, the quaint, three-act comedy

At The White Horse Tavern

BEAUTIFUL STAGE EFFECTS Adapted From the German by SYDNEY ROSENFELD

See the Realistic Oregon Rain Storm
 Note—Demonstrating the new water tower which will remain permanently over the stage in the Baker Theatre.

Next Week, **THE MOTH AND THE FLAME**
 BY CLYDE FITCH

CORDRAY'S THEATRE Cordray & Russell Managers
 PHONE MAIN 992.
 Prices—15c, 25c, 35c, 40c and 50c. Matinees, Adults 25c, Children 10c

Last Time Tonight Jessie Shirley in "A MODERN MAGDALEN"

Commencing Tomorrow Matinee, Second and Last Week of the Best Dramatic Attraction of the Season, a Pronounced Success,

MISS JESSIE SHIRLEY
 AND HER EXCELLENT COMPANY

Two Splendid Plays, Sunday Matinee and Night and Monday, Tuesday and Wednesday

WASHINGTON IRVING'S IDYL OF THE "CATSKILLS"

Rip Van Winkle

Commencing Thurs., Fri. "The Deacon's Daughter"
 Sat'day Matinee and Night

IN FROSTY WEATHER.

Dar's somepin' in de elements dat keeps you on de go
 Wen de weather's crisp en frosty en you lookin' for de snow;
 Wen you hear the kittle sing
 On de fire, like ever'thing,
 En you clean fergets de summer en de roses er de spring.

You hears de driver whistle on de big road, ter de teams;
 En at night l'il chillun sees de Christmas in dey dreams;
 En de folks a settin'
 Hear de fiddle's lively sou'n;
 En de dancin' makes de room reel—'twel de roof seems comin' down!

It's de halleluyer season in de country—fur en nigh.
 En it makes you think the angels jines de chorus in de sky.
 De good time at its best!
 Fum de ringin' es' ter wes'.
 Life en joy amazin'—'twel you never wants ter res'!

Den keep de joy a-gwine, en keep good feelin's all!

No better worl' dan dis is, fum de spring-time ter de fall!
 Weather crisp en fine
 All erlong de line—
 It's de halleluyer season, en dat's de way we gwine!

AUTOMOBILE FACTS.

According to automobile statistics prepared by Victor R. Loughner for Leslie's Monthly, present practice is rather in favor of the gasoline machine. In two important endurance tests recently conducted, in which 128 machines competed, nine were steam and all the rest gasoline. Ninety-four gasoline cars and six steam vehicles finished the course. At present a new automobile costs from \$375 to \$17,000, the difference being more in size, finish and speed than in usefulness. Weights range from 400 to 3,500 pounds for pleasure and light commercial vehicles. Their carrying capacity runs from 25 to 50 per cent of the weight.

The life of a good automobile ought to be at least as long as the working life of several horses. In the outlay for repairs, tires cost from \$40 to \$240 a set, and are calculated to run from 2,000 to 15,000 miles, according to the weight of the vehicle, the condition of the roads and the speed maintained.

You'll miss a million chances to be happy if you don't see
 The Forest Song Singers, who have all the rest backed up on the boards.
 And Sadie Deane, the cyclone soprano, who's a beauty will make your head swim.
 And the two Palomms, the nightingales of song.
 And Leslie Fomero, who will sing the songs the way you like to hear them sung.
 And Charles E. Brown, one of the jolliest jesters who ever made an audience laugh itself to death.
 And Twenty-three Other Acts.
 Admission is Free.

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 Third and Morrison Streets

THE IRASCIBLE BERLINER.
 In "At the White Horse Tavern."