

"Christian" at the Marquam. For it is essentially a Portland production, as all the of the company look on Portland as their reunion. In many respects Mr. Baker's production of the play is equal to the original offering of Liebler & Co., of New York. First honors belong to Cathrine Countiss, who was the Glory Quayle, chamelon-like portrayal of the part. She is broadening in her artistic work. Asa Lee Willard was satisfactory as John Storm. He has a fine presence, John M. Sullivan surprised his friends by his unexpectedly strong acting as Horatio Drake, and he made a hit. Ethelyn Palmer added to her reputation by her finished work as Polly Love, the unfortunate. The company take with them on ring, is unlike the average so-called musitheir tour all the good wishes of their

People were not prepared for the genuine treat they got in seeing Rose Melville in "Sis Hopkins." Miss Melville was delightfully natural and it seemed as if she were not acting at all, but actually living on the stage as an innocent, amusingly awkward Indiana country girl. She esens destined to occupy a high place in character work. The members of her company gave her intelligent support, and there was not a dull moment in the play, which specially appealed to women and children. The various musical numbers given were above the average.

A glad welcome awaited the Baker Theapany on its return to the home theater with Henry Arthur Jones' "The Duncing Girl," an English society play made familiar by Sothern and Frawley. The actors and actresses were treated like old friends. Naturally, much interest was proused in the appearance of the new eading lady, Edna Archer Crawford. She is artistic and talented, and has the advantage of a fine voice and figure. Still, she had to play an unwelcome part in partraying the woes of Drusilla Ives, a rather improbable creation. Miss Crawford will become a favorite, George Alison and William Hernard made good, as usual. Carlyle Moore was exceptionally strong as John Christison, and Frances A Denson swung herself into popularity not seriously object until his own wife by her charm as Faith Ives, Quaker arrives. Then he tries to get rid of his maiden. Norma Hyatt made a distinct hit as Sybil Crake, a cripple.

"Tennessee's Pardner" has been seen on several occasions by Portland theatergoers, but the play is still a great drawing card by reason of its inherent excellence, and it played to good business at Cordrays. James M. Brophy carried off first honors by his easy, finished acting as Caleb Swan. Bitha Williams was forced to play against the natural sympathies of her nudience, in personating Nettle Bice, exconfidence woman. Her conception of the part is a good one, however, and she is strikingly realistic. Harry F. Dunkin son created roars of laughter by his amusing comedy work as Gewhilliker Bay, habitual liar. Mildred Hyland gave a beautiful rendition of the part of Tennossee Kent, mountain daisy. The play was well staged.

The Arcade is gaining popularity, and the vaudeville venture will do. Lamar is a most amusing monologist, and he has a good bass voice, but he ought to Hernberger, Charles Conners and other have changed his song, "It Was the clever farceurs. Dutch," as the latter is nearly sung to Mozarto, the musical genius, makes good, and the Melnotte Sisters deserve praise for their attractive costum-"The Grefit Two and One Half" act is a topliner. Virginia Hayden makes a sensation as the "girl" baritone.

### "THE PRISONER OF ZENDA."

Dramatization of Anthony Hope's

Famous Romance at the Baker. In "The Prisoner of Zenda" Edward E. Rose has adhered closely to Authony Riope's romance of the same name, but the play is preceded by a prologue—in tonishing than ever. Herrmann is alded itself a masterpleco—in which the incidents by the military musicians, "The Larkyi." upon which the play hinges-the remarkable likeness of Rudolph Rassendyl to the King of Ruritania-is explained in a brief but dramatic episode wherein the infatnated wife is surprised in an impassioned interview with her royal lover by her hus-band, an Englishman. A duel follows, and the play proper opens 150 years later, when descendants of these characters take the action. Here the Prince of Ruritania, on the eve of his coronation, induiges in a drunken revel and is drugged by a jealous cousin who covets not only the throne but the beautiful Princess ture Rudolph Raisendyl appears. His as-tounding likeness to the incapacitated King suggests to the latter's followers that Ru-dolph be substituted for the coronation ex-ercises. The King is secreted and the plan'

Mason and Mason at Cordray's This Week in Musical Comedy.

"Rudolph and Adolph," the musical comedy of Charles Newman, in which Mason and Mason are so successfully starcal comedy, inasmuch as it contains a well-developed plot, which of itself is sufficient to provoke roars of laughter with-out the aid of the many meritorious spe-cialties and musical numbers which are introduced during the action of the play.

The first act takes place in the home of Rudolph Dinkenspell, a horse doctor.

This character is played by Charles A. Mason, long known as one of the cleverest and funniest delineators of the eccentric German characters on the stage. Ru-dolph, in the absence of his wife, has rentod a furnished flat in an apartment build-ing. Staying with him is a young friend, Jack Marden. His servants include a cook ion there, and wishing to know her charthen running so that she can go forth and date actual experience. The flat across the hall from Rudolph

has been rented by Adolph Dinkenspell, a ladies' tailor, played by H. P. Mason, enother exceptionally clever German dialectician. His wife has been away on a visit, and, coming home unexpectedly, on inquiring for Mrs. Dinkenspeil's apartment, she is directed to that of Rudolph, There she proceeds to make herself very much at home. When Rudolph arrives he finds a charming woman comfortably domiciled in his flat. Moreover, the young woman greets him most affectionately, mistaking him for her husband. To this he does visitor, who strenuously refuses to leave To add to the complications Adolph appears on the scene. From this point the situations come with unusual rapidity till Budolph and Adolph discover that their troubles are caused by their marked re-semblance. Then each one makes up his mind to shave and so informs his wife, Each carries out the plan unknown to the other, and as they still look alike, their troubles begin all over again. The third act is a decided novelty. The action takes place in Adolph's dressmaking establishment. Rudolph, however, has purchased an interest in the business, and much to the chagrin of Adolph and the bewilder-ment of his patrons, he brings his horse phraseology and methods into his new occupation. During the action of the play numerous specialties are introduced by Mason and Mason, who are clever singers and dancers, and the other members of the company assisted by a chorus of particularly pretty girls. In the cast are: Beatrice McKenzle, Bessie Phillips, Ada Henry, Louise Rutter, Magda Foy, Emy Precau, Birdle McGowan, Lizzle Lempke, Charles H. Bates, Robert B. Mack, James

### **FAMOUS MAGICIAN**

Will Introduce Bewildering Sensations at the Marquam.

Herrmann the Great, under the direction of Edward Thurnaer, will be the attraction at the Marquam Grand Theater tomorrow (Monday), Tuesday and Wednesday nights, November 16, 17 and 18, with a popular-price matinee Wednesday at 2.15 o'clock. Herrmann has been creating nothing short of a sensation this year with his bewildering illusions. His new "Bride Elect" and the "Queen of Flame" are beautiful beyond deposition. His mostle is more to be a sense. who are receiving flattering notices from the press for their finished performance. There is but one Herrman, the acknowl. edged entertainer of the world. The nov-elty of Leon Herrmann's work, is its originality. Probably no better enfogy of his skill need be written or said than to mention the fact that at Herrmann's recent engagement at the Grand Opera-House in New York, his audiences in-cluded every prominent professional and amateur magician at the time in that vicinity. It is said that at the Monday evening performance fully 200 followers of magic were in the audience. Leon Herr-mann's sleight-of-hand is marvelous, and Flavia, to whom the young King was be-mann's sleight-of-hand is marvelous, end trothed for reasons of state. At this junc-he can surely be said to be an enthusiast

that machiavellan appearance associated and for mirth-makers of renown they are 3:30, and evening performances at 7:30, with men of his profession. Seats are entitled to the position of headliners. 8:30 and 9:30. now selling.

JAMES NEILL IN MELODRAMA. Present "A Gentleman of

France," at the Marquam. From the elder Dumas down, melodrama has dealt with probabilities, with all the easy-going imaginativeness of a weather prophet. The witty Max Beerbohm gives the difference between comedy and melo-drama as follows: "In comedy," says he, "the dramatist tries to imagine how certain people would probably act in a given situation. In melodrama he tries to imagine how they possibly could act." Jack Marden. His servants include a cook of pugilistic tendencies, by name Rosalind McGovern, and a maid. This maid is in sented a succession of difficult problems reality the southernte. reality the soubrette of the Casino; she to the spectator, the solution of each one is to play a "slavey" in the next production of which was a thrilling surplus. But, no. of which was a thrilling surplus. But, no, result is really the exactly opposite acter at first hand, has arranged to have her understudy play her role in the piece then running so that she can go forth and forehand that, in a given situation, every one concerned will be sure to do exactly the last thing any living mortal would be likely to do. The thrill of melodrama does not reside in the solution of problems in a surprising manner, but in the break neck character of the situations them-selves. It depends upon that curious per-sistency of hope or fear in the human breast, which neither long experience of life nor long experience of plays seems able to diminish by an lota. You know that the acrobat has hung from the trapeze by the back of his neck a thousand times before without accident; but you feel that this thousand and first time may bring ill-luck, and you hold

your breath in terror. You know as well as you know the multiplication table, that the hero of melodrama will come out scathless and vic-torious in the end; if he did not, it would not be melodrama at all; but every fresh scrape he seemingly gets into brings your heart to your mouth just the same. Explain this who can, but let no one at-

tempt to deny it.

Mr. Neill will have a cordial welcome in
"A Gentleman of France" at the Marquam Grand Thoater next Thursday, Friday and Saturday afternoon and night,
November 19, 29 and 21, and there is considerable threases before accessed in Har-November 19, 29 and 21, and there is considerable interest being evinced in Harriet Ford's dramatization of Stanley Weyman's thrilling romance. Theatergoers like to be thrilled, and "A Genteman of France" is a thriller. The actor is credited with a good supporting com-pany and, of course, his charming wife, Edythe Chapman, will be seen in the lead-ing-woman role. The advance sale of seats will open next Tuesday morning at 10 o'clock.

### Sale for "BerkHur."

For the benefit of out-of-town persons who will want to take in the Klaw & Erlanger spectacular production of General Wallace's "Ben Hur," which is to be staged here in December, the local management will fill all mail orders for seats in the order of their receipt, after the first day's box-office sale is concluded. The scale of prices for the engagement here will vary from \$2.50 to 50 cents, ac-cording to the location of the seats. This is in keeping with the price list charged in New York, Chicago, Boston, San Francisco and elsewhere.

### HAPPY HOME FOR VAUDEVILLE

Arcade Theater Announces New At

tractions Beginning Monday. Continuous vaudeville has found happy home at the Arcade Theater, and thousands of patrons have greeted the acts of the past week with the pleased palm. Since the new management as-sumed control on October 19, a noticeable improvement in the character of the programmes offered to a fastidious public has been noticed. The Arcade Theater is cosy and comfortable; for its size it management has a high standard good taste, and the entertainment fered has won the plaudits of large audies of women and children at the two daily matinee performances. The bill that begins Monday will main

tain the management's reputation be adding a few well-earned laurels. " Happened to Brown" is one of the most laughable comedlettas ever presented on tounding likeness to the incapacitated King suggests to the incapacitated King suggests to the latter's followers that Rudolph be substituted for the coronation exercises. The King is secreted and the plan carried out. When the pretender and his appearance, while still having much of Company presents this one-act comedy,

Fancy jumpers there are, but the dar-ing and skillful specialties of Flood and Hayes have won them the title of champions. They do their difficult feats grace-fully and accept their applause modestly. Mozarto, melody-maker, has been retained from last week's bill. Last week he surprised 25 audiences with his musical novelties, and he has more yet that he will spring. He is an artist on the saxophone, and he can make the mandolin tinkle entertainingly. His entire new programme will be full of harmony, as

An acrobat that is an acrobat and whose act has not a dull moment is William Pearson, who does a startling series of specialties. The management will also present this week the American bioscope with a new lot of amusing views.

There are two matinees daily at 2:30

well as hovelty.

EMPIRE THEATER TO OPEN.

"King of the Oplum Ring" to Be

Presented Next Week. After being closed for the past and present week, the doors of the Empire will be thrown open to the public again, starting Sunday next, November 22. On this occasion the big scenic success, "King of the Oplum Ring," will commence a week's engagement at that popular playbouse. The play needs no introduction who have any ambition to follow in the house. The play needs no introduction to the Portland theater-going public, as it has visited Portland twice, and eachtime was received with record-breaking business. "The King of the Opium Ring" is a melodrama that appeals to every one with a desire to know something of the doings of the underworld. It deals with the smuggling in and the efforts of the Government agents to break it up. There is a supply of heart interest provided by a love story, or rather two tales of the heart, and the plot is relieved by a num-ber of specialties of a lively nature. The play makes way for great things in the way of scenery and stage effects, and the company presenting it this season is said to be well equipped in that line.

At the Arcade Theater Today. There are five shows at the Arcade The-

ater today.

When the curtain dropped on the 30th performance last night, the management decided that the popularity of the pres-ent bill was unquestioned. There is not bill was unquestioned. There is not act that is not a rich dividend for the price of one dime. Mozarto, the musical genius, has won unstinted applause as a melody-maker. The one-act sketch of the De Graus. "The Great Two-and-One-Half," is the vaudeville hit of the season. The infant De Grau, a tiny tot in red, sleever enough to be featured as a beat, clover enough to be featured as a head-liner. Virginia Hayden surprises with her wonderful baritone. L. C. Lamar, the blackface comedian, is full of fresh folly. The Melnott Sleters, pretty soubrettes, delight with their graceful dancing and

### COMING ATTRACTIONS.

melodious warbling.

"Ben-Hur."

"Ben-Hur" will make a bid for popular approval at the Marquam Grand Theater on Tuesday evening, December 1, when an engagement of five nights and two mat-inees will be inaugurated. This gigantic undertaking of Klaw & Erlanger has been one continuous triumph since its produc-tion in New York City four years ago. Nothing like it has ever been attempted in this country before. It makes a distinct epoch in the matter of staging plays. In the first place because so many apparently unsurmountable obstacles have footsteps of Klaw & Erlanger to go dow deep into their wallets and spend thou sands, if they wish to reach results at all approaching those achieved by the marvel-ous staging of "Ben-Hur." Undoubtedly no one of the thousands who have read this most fascinating novel have missed seeing its transference to the stage, for It is possible for one to come it contact with and hear Ben-Hur, Iras, Simonides, Esther, Amrah, Arrias, Shelk Ilderim and the other strong and picturesque characters of the book. The Nazarene, while mentioned in the novel is not seen upon the stage, for never yet, outside of the "Passion Play" at Oberammergau, has the Savior been successfully presented or impersonated. The play in the now world-famous little village of the Tyrol, is given every ten years as a religious ceremony, and the introduction of the Christ is looked upon as part of a There are five opportunities to see the present clever bill before the stellar attractions for next week take the stage.

Two matinees are given daily at 2:30 and which the presence of the Nazerene tractions, "The Storks" girls, popularly any rate, they are one of the brightest



MASON AND MASON AS RUDOLPH & ADOLPH

"The Storks."

The "girl" choristers of "The Storks" Company, announced for an early production at the Marquam Grand Theater, are Storks' man

would undoubtedly be looked upon as named "birds" by the press and public, sacrilege.

are all high-flyers. That is, two of them own their automobiles, most of them employ maids, one of them is interested in a racing stable and peculiar, as it may seem, every one of them are financially independent of their salary-in fact, "The

#### GEO. L. BAKER BAKERTHEA THE FASHIONABLE POPULAR PRICE PLAY HOUSE:

One Week, Starting Sunday Matinee, November 15th. Matinees Saturday and Sunday

MR. GEO. L. BAKER ANNOUNCES FOR THE SECOND WEEK OF THE

## BAKER THEATER COMPANY

AN ELABORATE PRODUCTION OF

A Dramatization by Edward E. Rose of Anthony Hope's Brilliant Romance

# THE PRISONER OF ZENDA

A Production Complete with Elegant Costumes and Special Scenery.

Notwithstanding the Enormous Expense of this Production the Regular Baker Prices will Prevail

Next Week William Gillette's Greatest Comedy, TOO MUCH JOHNSON