



All classes of Portland theatergoers were more than interested in Manager George L. Baker's company presenting Hall Caine's play "The Prisoner of Zenda."

companions return, after the ceremonials, to liberate the King, he has disappeared, and it is discovered that he has been removed by his jealous cousin, Michael, to a dungeon in the latter's castle in Zenda.

Meanwhile, the Princess Flavia and the pretender grow to love each other, and at the close of the play, after confessing that he is an impostor, Rudolph storms the castle and releases the captive King.

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 starring, is unlike the average so-called musical comedy, inasmuch as it contains a well-developed plot, which of itself is sufficient to provoke roars of laughter without the aid of the many meretricious specialties and musical numbers which are introduced during the action of the play.

"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 Anthony Hope's romance of the same name, but the play is preceded by a prologue in itself a masterpiece in which the incidents 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 Infatuated wife is surprised in an impassioned interview with her royal lover by her husband, an Englishman. A duel follows, and the play proper opens 150 years later, when the descendants of these characters take up the action. Here the Prince of Ruritania, on the eve of his coronation, indulges in a drunken revel and is dragged by a jealous cousin who covets not only the throne but the beautiful Princess Flavia, to whom the young King was betrothed for reasons of state. At this juncture Rudolph Rassendyl appears. His astounding likeness to the imprisoned King suggests to the latter's followers that Rudolph be substituted for the coronation exercises. The King is sequestered and the plan carried out. When the pretender and his

companions return, after the ceremonials, to liberate the King, he has disappeared, and it is discovered that he has been removed by his jealous cousin, Michael, to a dungeon in the latter's castle in Zenda. Then follows plotting and counterplotting on the part of the principals to release and restore the King.

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James Neill in Melodrama. Will 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 melodrama 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."

The 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 themselves. It depends upon that curious persistence 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 iota.

Mr. Neill will have a cordial welcome in "A Gentleman of France" at the Marquam Grand Theater next Thursday, Friday and Saturday afternoon and night, November 19, 20 and 21, and there is considerable interest being evinced in Harriet Ford's dramatic production of Stanley Weyman's thrilling romance. Theatergoers like to be thrilled, and "A Gentleman of France" is a thriller. The actor is credited with a good supporting company and, of course, his charming Edythe Chapman, will be seen in the leading-woman role. The advance sale of seats will open next Tuesday morning at 10 o'clock.

Sale for "Ben-Hur." 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 will vary from \$2.50 to 50 cents, according 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 Attractions Beginning Monday. Continuous vaudeville has found a 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 assumed 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 cozy and comfortable; for its size it is the model playhouse of the city. The management has a high standard of good taste, and the entertainment offered has won the plaudits of large audiences of women and children at the two daily matinee performances.

and for mirth-makers of renown they are entitled to the position of headliners. Fancy jumpers there are, but the daring and skillful specialties of Flagg and Hayes have won them the title of champions. They do their difficult feats gracefully and accept their applause modestly. Mozart, 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 well as novelty.

An acrobat that is an acrobat and whose bill 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 and 3:30, and evening performances at 7:30, 8:30 and 9:30. The admission is 10 cents.

EMPIRE THEATER TO OPEN. "King of the Opium 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 Opium Ring," will commence a week's engagement at that popular playhouse. The play needs no introduction to the Portland theater-going public, as it has visited Portland twice, and each time 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 number 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 this line.

At the Arcade Theater Today. There are five shows at the Arcade Theater today. 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 3:30, and evening performances at 7:30, 8:30 and 9:30.



THE BAKER COMPANY PRISONER OF ZENDA BAKER THEATRE

When the curtain dropped on the 20th performance last night, the management decided that the popularity of the present bill was unquestioned. There is not one act that is not a rich dividend for the price of one dime. Mozart, the musical genius, has won unqualified 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 Graus, a tiny tot in red, is clever enough to be featured as a headliner. Virginia Hayden surprises with her wonderful baritone. L. C. Lamar, the blackface comedian, is full of fresh folly. The Melnotte Sisters, pretty songettes, delight with their graceful dancing and melodious warbling.

COMING ATTRACTIONS. "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 matinees will be inaugurated. This gigantic undertaking of Klaw & Erlanger has been one continuous triumph since its production 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 been overcome in a most artistic manner, and because of the generous outlay of money, making it necessary for producers who have any ambition to follow in the footsteps of Klaw & Erlanger to go down deep into their wallets and spend thousands, if they wish to reach results at all approaching those achieved by the marvelous 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 in actual contact with and hear Ben-Hur, Messala, Irsu, Simouides, Balthar, Amrah, Artias, Sheik Idertim 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 is 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 sacred function. It is different, of course, with a play which makes a general appeal to the play-going public, and in which the presence of the Nazarene



MASON AND MASON AS RUDOLPH & ADOLPH AT CORDRAY'S

would undoubtedly be looked upon as sacrilege. "The Storks." The "girl" chorists of "The Storks" Company, announced for an early production at the Marquam Grand Theater, are a distinctly different class of girls as heretofore selected by the Dearborn Theater management for their various attractions. "The Storks" girls, popularly named "birds" by the press and public, are all high-flyers. That is, two of them own their automobiles, most of them employ maids, one of them is interested in racing stable and peculiar, as it may seem, every one of them are financially independent of their salary—in fact, "The Storks" management claim to have under contract the highest salaried, most youthful and eminently beautiful array of chorus girls on the road this season. At any rate, they are one of the brightest

THE BAKER THEATER GEO. L. BAKER SOLE LESSEE AND MANAGER. Phone Main 1907. 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 THE PRISONER OF ZENDA A Dramatization by Edward E. Rose of Anthony Hope's Brilliant Romance 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