



"Way Down East" almost equaled its former record at the Marquam last week. The rural pictures presented in the play seem to make it irresistible to playgoers, and the company this year is well able to interpret it. John E. Brennan as Hil Hilder, Loyola O'Connor as Miss Perkins, and Grace Crab Hall as Kate made an excellent trio for the comedy work, and really deserve among them all the honors of the play.

The Shirley Company gave an intelligent presentation of "Tribby" at Cordray's last week, and their work was appreciated.

Vaudeville is still popular at the Baker. Harris and Walters, who held the boards there last week, easily form the strongest vaudeville team ever seen on the stage here, and they well deserved the unstinted applause which greeted their every appearance.

EVENTS THIS WEEK.

"Arizona" at the Marquam Monday Night.

The big event of the last half of the theatrical season at the Marquam Grand Theater tomorrow, Tuesday and Wednesday nights, will be the engagement of Augustus Thomas' new play, "Arizona," which comes fresh from its record-breaking run of 126 performances at the Academy of Music, New York. When Augustus Thomas wrote "Alabama," the ablest critics in America said that he had written the best American play. On the morning of September 11th, three of the best known newspaper critics in New York declared "Arizona" a better play than "Alabama." The logical inference is evident. "Arizona," as the name would indicate, is a stage-told story of the lives and loves of men and women living in that picturesque section of the National domain, which is now knocking at the doors of Congress with the demand for the dignities of statehood. The characters are typical of the sturdy civilization of a new country.

Casby, a splendid old ranchman who dominates the Aravaipa Valley, his kind-hearted, but peppy-tempered wife; their two beautiful daughters, children of the plains, venerated with San Francisco culture; the officers and soldiers of a frontier cavalry post, these are the principal types which move and live and have their being in as graceful a story of love, hatred and revenge, as has been placed upon the American stage since Bronson Howard and Dion Boucicault laid the corner-stone of that institution's foundation. The entire New York company will be seen in the production here and the mounting of the play will be as correct and as elaborate in every detail as that which characterized the long and successful run at the Herald Square Theater and the Academy of Music. The company is a notable one and has been adjudged by the best critics of the East the most evenly balanced organization seen on Broadway in a decade. It includes: Grace Elliston, Dustin Farnum, J. W. Cope, Grace Thomas, Harrison Armstrong, Fraser Coulter, Alma Bradley, Frank Campeau, Ada Craven, Dodson Mitchell, Jane Bliss Taylor, Ben Deane, William Hazeltine, Stanley Murphy and Clement R. Kirby.

Vaudeville at the Baker.
The ninth week of vaudeville at the Baker Theater will begin with the matinee performance this afternoon. From an experiment, and a very dubious experiment at that, vaudeville in Portland has become, under the skillful guidance of Manager G. L. Baker, a regular and successful feature of local theatrical happenings, and playgoers do not consider the week complete until they have seen what the Baker has to offer. When it is remembered that the bills every week at this theater surpass the others of most of the minstrel shows that come to Portland, and that they include nearly every kind of amusement that is attractive and entertaining, it is not to be wondered at that they have become so popular.

The bill this week equals in novelty and attractiveness any that has been offered in Portland. The top-liners will be Keefe and Murray, parody-singers direct from the most celebrated Eastern vaudeville houses, whose work is said to be ahead of anything of its kind on the vaudeville stage. Charles Stanley and company will give a laughable sketch entitled "Mrs. O'Grady's Wash Day"; the Merrills brothers, European shadow-graphers, will give a novel entertainment that is sure to make a hit; Miss Montague, the only living woman who has succeeded in training cats to do as they are bidden, will show off her fine troupe of crested Angora and domestic felines; Callahan and Forest, jester, singers and dancers, will do some new things in their line, and Grace McQuirk and Viola Craig will do some up-to-date singing and dancing in a sketch which is said to be one of the best of its kind on the stage. The programme as a whole is full of good features, and there is no doubt that it will be satisfactory even to a house as used to good things as is the audience at the Baker.

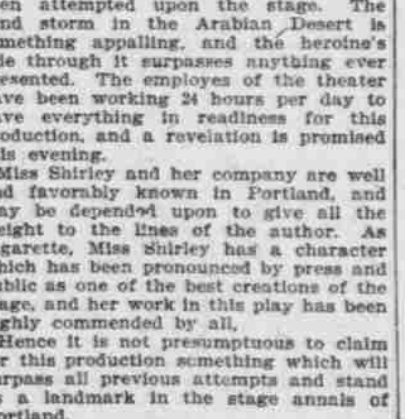
"Under Two Flags" at Cordray's.
Few there are indeed who have not read "Under Two Flags," a dramatization of which will be seen at Cordray's tonight. For years it was one of the most popular works of fiction before the public, and its recent success as a drama has made the demand for the book so great that booksellers find it difficult to supply the wants of their customers. But, reading a story is one thing, and seeing it presented upon the stage is an entirely different matter. When a character is seen, the voice is heard, and the surroundings are presented to view, the impression made is far deeper than that made by the mere reading of the story. The life is there, and everything seems real. "Under Two Flags" is a play in which realism is the dominant factor. The characters seem to live and be actuated by human motives. There is a reason for everything said and done, and the story, while romantic and full of heart interest, is perfectly natural and plausible. When one of the characters appears upon the scene you feel that he is there for some definite purpose—not merely to fill up the stage. There is an earnestness there, which seems to be contagious, and the audience is carried along with the action of the play. So much for the play itself. Now a word concerning the production may not be out of order. "Under Two Flags" offers



Grace Elliston as Bonita.



AL G. FIELD.
Fields Minstrels.
At the Marquam.



opportunities for a scenic production seldom found in the plays upon the stage today. The life in an army camp, while hostilities in Algeria are in progress, allows a scenic artist almost unlimited play for his imagination, and the players are costumed in the fantastic dress of the half-savage tribes of the desert, which blend well with the showy French uniforms. The mechanical and electrical effects are such as have never before been attempted upon the stage. The sand storm in the Arabian Desert is something appalling, and the heroine's ride through it surpasses anything ever presented. The employees of the theater have been working 24 hours per day to have everything in readiness for this production, and a revelation is promised this evening.

Miss Shirley and her company are well and favorably known in Portland, and may be depended upon to give all the weight to the house of the author. As Cigarette, Miss Shirley has a character which has been pronounced by press and public as one of the best creations of the stage, and her work in this play has been highly commended by all.

Hence it is not presumptuous to claim for this production something which will surpass all previous attempts and stand as a landmark in the stage annals of Portland.

At Field's Minstrels.

Al G. Field's Greater Minstrels will be the attraction at the Marquam Grand Theater next Thursday and Friday nights. There are a great many things that have made the Al G. Field Greater Minstrels among the greatest organizations in minstrelsy. It is clean and witty and of the highest order. The costuming and scenic embellishments are always up-to-date, and originality marks the entire programme. Each succeeding year finds it a stronger and better aggregation in point of general excellence. Attention to the above points from the beginning of this company and throughout its entire career of 15 years has enabled it to win its way into the hearts of all lovers of this popular form of entertainment.

For the present season the show is prolific with good things and people. The largest singing contingent and finest array of comedians ever connected with the company are with the Field Minstrels, and include such noted artists as Jimmy Wail, Frank Fogarty, Tommy Donnelly, John Blackford, Doc Quigley, George Mulien, Goldman and Hyde, Reese Prosser, Jo-

electric tower is shown with all the brilliancy of its illumination, and it is safe to say it is one of the prettiest pictures ever seen upon the stage. The sale of seats will open next Tuesday morning at 10 o'clock.

Revival of "The Taming of the Shrew."

Conspicuous among this season's theatrical offerings is the revival of "The Taming of the Shrew," in which Charles B. Hanford, the well-known Shakespearean star, will be seen in this city at the Marquam Grand Theater next Saturday matinee and night.

The managers announce that nothing has been left undone to enhance the attractiveness of the delightful old comedy. Every picture will be given its proper setting. Special scenery has been designed for this production by leading New York artists, who have vied with each other to secure the best and most beautiful results. Their efforts, it is said, have been crowned with much success, not only on account of their extra exertions, but also because the Italian atmosphere and the coloring of the period of "The Taming of the Shrew" readily lend themselves to artistic endeavor. The costuming of the play is on a par with the scenic excellence, while all the other appointments, properties and electrical effects help to make the production one of the most notable that was ever sent on tour. It is stated that every member of the company is an artist who has won his spurs in Shakespearean drama. At the head of Mr. Hanford's supporting company is the beautiful young actress, Miss Helen Granly, concerning whom so much has been written. Already a great deal of curiosity has been manifested to see her in the role of Katherine. Other members of the company are Made Drofnah, Emma Hayner, Irving Knight, Roland Gibson, F. A. Nannary, Harold Fluke, Paul Anderson, William J. Shea, R. O. Meech, L. W. Downing and John C. Davis.

COMING ATTRACTIONS.

Howard Kyle in "Nathan Hale." Surely a play that has run the gauntlet of discriminating general criticism for more than three whole years, and has emerged with flying colors to continue substantial interest in behalf of its commanding powers should not only be en-

abled, brought with him on that occasion a company of splendid artists, who, in conjunction with an extraordinary elaborate scenic arrangement made the production of Mr. Fitch's acknowledged masterpiece a memorable one, and such was the impression left by Mr. Kyle and his worthy offering that it is small wonder to note the already unusual attention being bestowed on the reappearance here shortly of this excellent attraction at the Marquam Grand.

It is possible that during his stay in Portland Mr. Kyle will also present Echar's much-lauded-of society satire, "El Grand Galeoto," which he gave Thursday afternoon at Los Angeles, with great success.

"The Denver Express."

Wednesday, Thursday, Friday and Saturday nights and Saturday matinee, Holden Bros. melodrama, "The Denver Express," receives its first presentation in Portland at Cordray's. The company Holden Bros. have engaged for the presentation of this play, which is reported to be one of the best constructed and amusing melodramas since the palmy days when "Silver King" made a fortune for its owner, is carefully selected and of unusual merit.

Elaborate scenery is provided and the play contains a most amusing vein of comedy, as well as a rapid series of most dramatic situations, which involve a realistic attempt to wreck "The Denver Express," and an attack by Indians led by three Apaches. The sleeping emigrants are aroused at dawn by the Apache war-whoop and a splendid exhibition of Indian tactics is shown, backed by a superb scene displaying dawn breaking over the snow-capped mountains of Colorado. This however, is only a prologue, the following acts of the play depicting life in the most aristocratic circles of San Francisco society are calculated to please all sections of audience and arouse the heartiest laughter at the well-intentioned but none the less amusing and laughable efforts, made by the Garvey family, to impress their value as millionaires upon well-bred people whose provoking smiles of contempt are harder to bear than a good horse laugh. The everlasting worth and integrity of the entire Garvey family carry them on to victory, and provide a series of touching homey incidents that provoke round after round of applause from all sections of the house; pathos, humor, wit and comedy being so closely allied as to be almost indistinguishable one from the other.

"Hoot Mons" on Parade

PICTURESQUE CANADIAN KILTIES' BAND CAPTURES NEW YORK.

WITH tartans, kilts, waving plumes, screaming bagpipes, kettle-drums and all that, the band of the famous 48th Highlanders, of Toronto, Canada, has been one of the successes of the New York musical season. The weird Gaelic music they played, now a dirge and the next instant a rousing, throbbing battle-song, was the wonder of the critics and the delight of the multitude.

When it was first proposed to have a military tournament at Madison Square Garden this year, and to invite the Kilties band from Canada to play there, some wise ones shook their heads. "It's a pity to waste such a fine opportunity," they said, "to have a band of such caliber play in a place where they will be so poorly treated." The Irish would welcome them with bricks," were some of the criticisms heard. But the Kilties were invited all the same, and they promptly made preparations to play in a city where their forefathers had certain unhappy experiences about the year 1774, with a certain General Washington. But, bless you, the Kilties forgot all about that little bit of past history. Their bandmaster is John Baxter, tall, big and broad-shouldered. The band is divided into two sections, the ordinary military brass band, and the bagpipe and kettle-drum.

Three volunteer regiments are organized in Toronto, the Queen's Own Rifles, the Grenadiers and the 48th Highlanders, but the latter is said to be the most popular of the three. In summer the Kilties are seen in all their glory, in kilts, scarlet tunics, enormous fuzzy-wuzzy headgear and pipelay legging. The pipers are dressed in dark green uniform with long flowing tartan flutters in the wind. It is only when the severe Canadian Winter sets in, when the wind blows cold off Lake Ontario and the snow flakes catch you in their embrace, that the Kilties reluctantly condescend to don common trousers. They lose much of their martial ardor

in so doing, but they realize that health comes before appearance.

Long before the train bearing the Kilties from the frozen North was due at the New York Central, a big crowd gathered to welcome them. Canadians were there who had grown rich by crossing the border into the land where opportunity is greater. The Scotch were there of course in different varieties of dialect. Suddenly a "skirl" of the pipes was heard inside the depot, and then some one in the crowd said: "Here they are." Then out stepped the Kilties, and such a hand-shaking took place. Many relatives were in the crowd, waiting for a hand-shake from Jock or Jamie or Alec. To the American street boy, however, the Kilties were objects of awe—for about two minutes. The boys soon saw that the new arrivals were not the slender English that the anti-British magazines talk about, and one boy gave the tourists a fitting name instantly, when he stepped up to a brawny piper standing 5 feet 2 inches in his stockings, and said: "Say, mister, I know what to call you. You're a 'hoot mon.'" It was so. The crowd laughed, and the Highlanders roared at the joke. The name stuck to them. From that moment they were known as "The Hoot Mons' Band."

The greatest show made by the Kilties band was on the occasion of Canadian night, March 2, at Madison Square Garden. British flags were draped around the box of the reviewing officer, F. W. Borden, Canadian Minister of Militia and Defense. In his party were: Lord Aylmer, Adjutant-General Maude, Colonel Pellett, Colonel Charles B. Turner, United States Consul at Ottawa, Lieutenant C. G. Harbottle, Lieutenant R. S. Wilson and Major Donald Robertson. The garden was crowded, and when the first "skirl" of "God Save the King" was heard from the pipes, the audience respectfully arose. "I hope you will observe that I am standing to the tune of 'My Country 'tis of Thee,'" a stout, jolly-looking man observed, and those near him smiled. First

Under Two Flags at Cordray's



CRAIG PAJAMA GIRLS MCGUIRK



POLITE VAUDEVILLE AT THE BAKER

ZOA MATTHEWS STAR FEATURE

Joseph E. Blomphie, M. Julian Walsh, Dan Quinlan and Al G. Field. The grand spectacular first part, "A Visit to the Pan-American Exposition," is the most sumptuously appointed scenic production known to minstrelsy, and requires an entire carload of special scenic effects. Two thousand electric bulbs are used to give the spectacle a light effect. The famous

CIGARETTE'S RIDE FOR LIFE