



the daring ride up the gorge, which closes the fourth act, is one of the most exciting and realistic scenes ever pictured on any stage. While the splendid setting of the Princess Corona, with a view of the city in the distance, and the full moon bursting through the gorgeous clouds of an African night and sparkling on the water, is so beautiful as to bring an exclamation of delight and a burst of applause from the audience. Equally interesting is the scene in the barracks, showing life in an Algerian camp and closing with a thrilling and inspiring situation—the attacking of the city by the Arabs, and Cigarette's rallying of the soldiers. Hoisted on the shoulders of the men, she waves the beloved flag of France, and inspires them on to victory.

The last act portrays a scene familiar to army men, but almost incomprehensible to outsiders—the shooting down of a soldier by his own comrades—one of the most cruel acts of discipline known to modern warfare. In "Under Two Flags" it is a brave and noble man condemned to this ignominious death through the villainy of his commanding officer. As Bertie Cecil stands calmly facing the muskets of his comrades and awaiting the command which will send him to his death, brave little Cigarette rushes in and, throwing herself upon his breast, receives the bullets intended for the man she loves, and expires in his arms—a true little soldier and a loving woman to the last.

The entire story of this wonderful play is intensely interesting, beautiful in its coloring, and thrilling in its climax. Not for one moment is the interest allowed to wane.

The part of Cigarette is one which calls for great versatility and affords Miss Shirley more scope than any in which she has appeared. In this city, she portrays to perfection the "child of the army," with her many moods of laughter, hatred, re-

learn that Daniel Frawley and his company will commence an engagement of five nights next Friday evening at the Marquam Grand. The play announced as the opening bill is Augustus Thomas' comedy-drama, "In Mizoura." The balance of the repertoire has been arranged in the following manner: "The Lairs," by Henry Arthur Jones, is the bill for Saturday night; "Secret Service," William Gillette's well-known military play, is the production for Monday night and Wednesday matinee; Tuesday night will be devoted to Leo Trevor's comedy-drama, "Brother Officers"; "Lord and Lady Algy," by R. C. Carton, will be the closing bill on Wednesday night. The following capable company will support Mr. Frawley in his coming engagement: Miss Mary Van Buren, Miss May Buckley, Miss Blanche Douglas, Miss Phoebe McAllister, Miss Christine Hill, Miss Lily Beaumont, and Miss Crompton; Mr. Benjamin Howard, Frank Mathew, J. R. Amory, H. S. Duffield, Wallace Shaw, Reginald Travers, Ernest Rivasad, Roy Stephenson.

"Brother Officers" took the public fancy very strongly when produced in London, where it continued to hold the stage during a notably long run. Its first American production was in San Francisco, at the Columbia Theater, in August, 1893. It turned out to be as pleasing to American as to English audiences, and Charles Frohman made an event of its New York presentation, which took place at the Empire Theater during the following winter. It was warmly welcomed by the players of New York, and it was not taken off until the theater closed for the season, late in the following spring. Last season at the same house it was again put forward and recorded another considerable run. Mr. Frawley has purchased from Charles Frohman the exclusive Western rights in the play, which will take a prominent place in his road repertoire.

The story of "Brother Officers" is direct, simple and interesting. Its most salient feature is moral health. There is

### Girl Singers in Vested Choirs

DAINTY MISSES, CLAD IN TASSELED CAP, CASOCK AND SURPLICE.

The rosy-cheeked, flute-voiced chorister boy of pious memory, but of uncertain habits, who has been a favorite theme with artists as they depicted long processions of white-robed singers slowly and majestically walking along some Episcopal church aisle and singing a familiar hymn, is being slowly but surely displaced, in many instances, by sweet-voiced young women who understand the words they are uttering, have more volume of tone, and whose voices do not "break" at 14 years old and then leave them for ever. Choirs in which the soprano and contralto are supplied by young women have been particularly successful in New York City, Philadelphia and certain Western cities. It can only be a slight surprise when young women singers will be valued members of Episcopal church vested choirs along the Pacific Coast.

Time was when male voice choirs were thought to be the correct thing, and some of the old-fashioned church rectors would have bellowed over with indignation had anyone then suggested that girls should be allowed to praise the Lord in choirs and places where they sing, as the prayer book has it. "My dear sir, only males are holy in the temple," the shocked churchman would have said: Women were graciously given liberty at rehearsal to assist the boys in learning their parts, but on Sundays were barred from the chancel. But slowly was the influence of the heaven-felt. It began to be admitted that some of those angle-faced boys with seraphic voices were most difficult to manage, that they shirked rehearsals, that they were often so naughty that their monthly salary as choristers was eaten up with fines, and that, in short, boys would be boys. They had flat voices and snowball contests, where their lights got hardened, and their clear quality of tone temporarily soiled.

It began to be more and more difficult to secure boys able and willing to sing alto. In despair, adult male altos were sought for. Occasionally, a real adult alto would be found, possessing a beautiful sympathetic quality of voice, but he was invariably so popular that he did not remain very long in one choir, as he accepted a larger salary to sing elsewhere. He was a rare avis. Then it was found that the moral condition of men singers—even in cathedral choirs—was not what it ought to be. Little wonder when the Almighty created man and woman he did not mean that they were to be apart especially in music. He created soprano and contralto for women and tenor and bass for men. Any other substitute is impossible.

The broad church faction of the Protestant Episcopal church in this country began to ask: When we have so many difficulties to contend with in a male-voice choir, why not try a choir of mixed voices, and admit young women into choir membership? The high church faction held up their hands in holy horror, but the broad churchmen went ahead and began to organize choirs on the basis indicated. It was found that it was easier to manage young women, than noisy and impudent boys. In a vested choir, while the singer's garments were covered with a black cassock and a white surplice, it was decided that the young women could not

Howard Kyle in Nathan Hale at the Marquam.



Daniel Frawley COMPANY at the MARQUAM.



Mary Van Buren COMPANY at the MARQUAM.



Jessie Shirley in Under Two Flags at GORDRAY'S.



Ralph Stuart in BY RIGHT OF SWORD at BAKERS.

"Arizona," which appeared at the Marquam early in the week, was a good play, presented by a good company, a combination which deserved more patronage than it received. While all the members of the cast were of exceptional ability, two were of such prominence as to entitle them to something very near first place in the admiration of playgoers. One was John W. Cope, whose characterization of the old cattleman was so wonderfully well done, and the other was Frank Campeau, who made of the small cowboy part a character that overshadowed all but old Canby.

As far as it has been tried in Portland, vaudeville has been a success, and there will be many playgoers who will miss it, now that it is to be superseded. The last bill at the Baker was not so good as its predecessors, but still it proved entertaining and the season as a whole has been unusually creditable.

"Under Two Flags" made a deserved hit at Cordray's early in the week, and the news that it is to be renewed will be welcome to all the patrons of the theater.

"Nathan Hale," the play that made Clyde Fitch famous, and which met with such pronounced high endorsement here last season, comes to the Marquam Grand again shortly.

Howard Kyle, who appeared in the title role, and gave such an artistically convincing portrayal of the sublime hero of Revolutionary renown, and his own supporting company, which was noted for general excellence, will be seen to the same fine advantage.

Mr. Kyle and associate players, since their visit to Portland and Puget Sound cities of importance, have duplicated the good opinions entertained for their effective work all along the line of their extended travels, which have embraced all the principal points of theatrical interests from New England to the Pacific Coast, and from the Gulf to the Lakes, and everywhere that the play has been presented, sentiment in its favor has been fully aroused. In fact not in recent years has a dramatic offering of the superior class to which "Nathan Hale" rightfully belongs received such perfect ovations as have been accorded in this instance.

It does not require any great stretch of the imagination to accept "Nathan Hale" within the bounds of reason and naturalness, inasmuch as Mr. Fitch has depended solely upon historical facts for all the scenes and incidents which give to it such inspiring patriotic color.

The character of Nathan Hale, as well as all the leading personages introduced in this drama of remarkable strength and virility were taken from real breathing people contemporaneous with Hale, and who were closely identified with him during the trying ordeals through which the young hero passed from the time he resigned his position to engage in the struggles for freedom and independence until the hour of his melancholy execution, which took place at the hands of the British.

Even the love episode between Nathan Hale and his sweetheart Alice Adams, has been reproduced with fidelity to history, all of which lends an added charm to a play built upon substantial grounds.

Mr. Kyle has been made several offers to experiment with new plays by noted authors who are anxious to have their works in such capable hands, but at present "Nathan Hale" bids fair to enjoy an indefinite prosperity and therefore, this most estimable actor, has no serious thought of shelving it, even for a little while.

The Stuart Company at the Baker.

"By Right of Sword," a dramatization of Marchmont's powerful novel, is the bill selected for the opening of the engagement of the Stuart Company at the Baker Theater this afternoon. The fact that the play enjoyed a long run in Seattle and drew crowded and enthusiastic houses all the time is proof that the selection is good. As for the company, the announcement that it is headed by players of such national reputation as Ralph Stuart and Lansing Rowan is a sufficient guarantee of its merit. All the members have been especially engaged, and all are said to be in the very highest class of stock actors. In scenery, property, costumes, and, in fact, all appointments, a production is promised the like of which has never been seen at the Baker Theater. The theater force, under the personal direction of Mr. Baker, has been at work for three weeks preparing the scenery for the artist, whose brush has been diligently making the background of the series of beautiful stage pictures which are to be presented during the engagement.

"By Right of Sword" is a modern romantic drama, with a touch of light comedy, a society setting, and a background of political intrigue and military rigor which lends color to the plot, which is one of the most intensely interesting that have been devised for a long time. Such a play, given by such a company, will not fail to fill the house throughout the week.



Nora in When Reuben Comes to Town at the Marquam.

and to clinch the claim of the company on popular favor before the conclusion of the first act.

"Under Two Flags," Great interest is manifested among the playgoers regarding the return engagement of Miss Jessie Shirley in her production of "Under Two Flags," which will be the attraction at Cordray's Theater for the week beginning tonight.

This masterpiece of scenic art caused a genuine sensation in Portland, and many were the requests for its reproduction, the unanimous verdict being that it greatly surpassed anything yet attempted in this season.

The marvellous sandstorm, followed by venge, coquetry and brave womanliness, while the balance of the cast do full justice to their respective parts.

Altogether the production is a treat and will undoubtedly pack the house all this week.

Daniel Frawley. Local theater-goers will be pleased to

none of the mismatched mauling which so frequently passes on the stage for love; there are no intrigues, no secret meetings; everything is fair and above board.

John Hinds' speech, "They are all in love and in war," and they lie when they say it," is a keynote to the play. The dialogue sparkles with a hundred epigrams and witticisms. "My son is one