



Scene From the Comedy, 'Lombardi Ltd.' at the Heilig



George Rehn, Comedian with Armstrong Tolly Co. at the Oaks.

BY LEONE CASS BAER.

JUST because, by the long arm of coincidence the Hattons, Frederick and Fanny, who write plays, picked upon the name of Lombardi for their hero in their play 'Lombardi Limited' and the same name happened to be borne by a Senator or Monsio Lombardi, now passed on, who ran an opera company up and down the Pacific coast a few years ago, there's a lot of people going to miss a perfectly splendid show. Why? Because they read 'Lombardi Ltd.' which latter is short for limited, and take it literally. They get no further. Limited is right. Immediately they see a fat, perspiring Aida or a 260-pound Mimmi or a paunchy Parliacea. Why the hell doesn't the like grand opera have furnished subject for enough comment to fill a dozen libraries and I'm not going to add my mite. Suffice it to say that grand opera has to be darned good to draw nowadays. If John McCormick was scheduled to sing 'Mother Machree' and 'If You Look in the Heart of a Rose' at one theater and Tetrastini, Caruso and Geraldine Farrar were booked to do 'Lucia' at another theater, I know, and you know, where we common people would go. Which is going around by Robin Hood's barn to say that the low-brows who are carefully sidestepping 'Lombardi Limited' are not sidestepping an evening of Italian warbling, but they are carefully steering themselves away from one of the cleverest, smartest of comedies of many seasons, a comedy of the liveliest, spiciest sort, rich in costumes, brilliant as to dialogue and possessed of a wealth of highly humorous and novel situations. Oliver Morosco is sponsoring the show and Leo Carrillo, the original creator of the role of Tito Lombardi, a fashionable Italian dress-maker, is still star of the organization, with an excellent supporting cast. Walter Anthony, on the Seattle Post-Intelligencer, says that Leo Carrillo's Italian modiste is one of the stage's finest and most vital characterizations, ranking with Wardfield's Von Barwig, Otis Skinner's Philippe Brideau and Frank Baron's gentle inventor in 'The Fortune Hunter'. 'It is a rebuke,' says Mr. Anthony, 'to the current "wop" idea of the Italian comic opera, musical comedy and farcical traditions. 'Lombardi Ltd.' opens an engagement of one week, beginning tonight at the Heilig, with matinees on Wednesday and Saturday.

Tonight the Alcazar is finishing its week's performance of 'The Fortune Hunter' and on tomorrow night the musical players open in 'The Red Rose,' the delightful musical comedy in which Leo Carrillo came to Portland. The music is exceptionally bright and tuneful and the story is interesting. Mabel Wilber will sing Miss Barnett's role. Geraldine Dare, who achieved an instantaneous success when she appeared in 'The Only Girl,' is to have an important role in 'The Red Rose.' The entire company will appear in roles which are nicely balanced to their many talents as individuals and collectively. There will be a matinee Wednesday and Saturday.

**TREAT IN STORE AT HEILIG**  
Guy Bates Post Appears in 'The Masquerader' Sunday, Aug. 3.

An opportunity to see Guy Bates in 'The Masquerader' is now found in store for local theater-goers when Richard Walton Tully presents his star at the Heilig theater for four nights beginning Sunday, August 2, special matinee Wednesday. In New York last season this Tully production scored a great hit and Mr. Post spent the summer in Australia where the papers were unanimous in acclaiming his performance the finest ever given there by an American player. He scored a record run in Chicago this season.

**'THE RED ROSE' WILL BLOOM**  
Bright Musical Comedy at Alcazar This Week Elaborately Staged.

'The Red Rose' will bloom all week at the Alcazar theater, beginning Monday, July 28, with matinees on Wednesday and Saturday. This musical comedy is from the gifted and prolific pens of Henry B. Smith and Robert Smith, for whose libretto music has been furnished by Robert Hood Bowers. There are a number of songs that have caught the popular fancy, wherever this bright musical comedy has played, and they are sure to be sung and whistled here, quite generally. 'The Red Rose' is 'The Queen of Vanity Fair.' 'Men, Men, Men,' 'Come Along, Ma, Charlie,' 'Bohemian' are announced as the leaders of the song popularity, while of the dances 'The Students' Glide' created a great furor when the piece had its initial performance in New York at the Globe theater. The atmosphere of the Parisian studio and the students' Bohemian parade 'The Red Rose' and then the beans by falling in love with the maid. There is plenty of pep in the show, and the company has been drilled as carefully for today's offering as for any show it has played a week. Rain or shine, 'The Woman Question' will be seen today and then disappear forever.

**'FASCINATING FLORA' IS BILL**  
Armstrong Company to Offer Amusing Show for Week.

Miss Perqueta Courtney, leading lady of the Armstrong Polly company, playing at the Oaks, comes into her own this week in the leading role of 'Fascinating Flora,' a travesty of rare humor and musical merit. 'Fascinating Flora' opens at the Oaks auditorium this afternoon and will continue with two shows daily throughout the week. Although 'Fascinating Flora' has enjoyed long runs elsewhere as a vehicle for some of the best musical comedy companies in the country, it has never been produced in Portland before, according to the statement of Director Ed Armstrong, who takes that as a reason for veiling in secrecy the details of what he declares is a highly interesting plot.

**'THE WOMAN QUESTION' OFFERS LOTS**  
of Fun Before 'Curtain.'

When Tommie rings down the curtain at the Lyric theater tonight after the second show, the 1918-19 season of that playhouse passes into history. The new season will open August 31. 'The Woman Question' is the bill that will be presented this afternoon and twice tonight. It is a love affair and twice of songs sprinkled in to keep the tears away. Mike is a fake artist, Ike is a fake music teacher. The only pupils they can get are deaf and dumb people. They have a hard row to hoe. At last a beautiful model is found by Mike, and then Ike comes along and splits the beans by falling in love with the maid. There is plenty of pep in the show, and the company has been drilled as carefully for today's offering as for any show it has played a week. Rain or shine, 'The Woman Question' will be seen today and then disappear forever.

# The Stage



Oscar Figman, in 'The Red Rose' at the Alcazar



Nabel Wilber, in 'The Red Rose' at the Alcazar



Henry Cooke, in 'The Red Rose' at the Alcazar

vaudeville, which will be featured at matinees for the week commencing with the matinee tomorrow.

Leading the large cast is Kathryn McConnell, the noted musical comedy beauty, who is not only a wonderful songstress but a charming dancer. Toots McConnell and Ford Hanford are other principals of note and the chorus is a large and attractive one. Greenwood and People, who have presented so many hits, are responsible for the production, which is one of the most attractive in vaudeville. The songs hit are all timely and the book is lined with clever satire.

So successful has been the revue in past seasons that the producers decided to make it an annual affair, introducing new material throughout, and the plan has been passed on to the new management. The revue will lead a programme of seven acts. Bert Melrose, the international clown, who has made thousands of dollars for himself, will appear to present his original 'Melrose' fall, which has been a sensation where he has appeared.

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Lyric season ends tonight.

'The Woman Question' offers lots of fun before 'Curtain.'

sketches that has appeared on any programme is the offering of Elizabeth Shirley and Everett Byington, entitled 'Remnants, a Home-run Comedy.' The part of the woman is that of a buyer for a department store who seeks to become a cold, shrewd business woman. The part of the man is that of a country boy who has become a traveling salesman. The clash comes between them when the woman's shrewdness and coolness is checked by the lad's homesy humor.

'The Sneak' at the Strand.

Colorful Affairs of Gypsy Princess Are Interesting.

HEILIG BROADWAY AT TAYLOR ALL THIS WEEK  
7 NIGHTS, TONIGHT 8:15 BARGAIN PRICE MAT. WED  
BEGINNING BRILLIANT COMEDY  
OLIVER MOROSCO PRESENTS  
THE PERFECT 36 OF COMEDIES  
LEO CARRILLO IN FREDERK and FANNY HATTON'S FAMOUS FUN and FASHION HIT LOMBARDI, LTD. with GRACE VALENTINE AND THE ORIGINAL NEW YORK CAST  
HAS BROKEN ALL LAUGHING RECORDS FOR THE LAST 2 YEARS  
1 YEAR IN NEW YORK 3 MONTHS IN CHICAGO  
BOSTON SAN FRANCISCO LOS ANGELES

of their number is a domino eccentric dance in domino clown costume. The Neapolitan four, a mixed quartet of three men and a woman, have an unusual combination of instruments. Three use piano-accordions, and one a guitar. Nearly all their selections include singing, and like most of the Italian race, they are possessed of superb voices.

## MODERN ACTOR IS LAUDED

### Dodson Mitchell Does Not Feel Shakespeare Experience Need.

NEW YORK—A word of praise for the modern actor and his methods from a distinguished player of long experience is as much a pleasure to hear as it is a novelty, for the older Thespian seldom approves in the younger generation, says the New York Sun. An interview with the average player whose early training in the theater has been in the classics will quickly reveal his belief that Shakespeare should furnish the basis of all dramatic training; that the ambitious youth should have years of stock acting; should be able to fence and dance; to play some musical instrument—that his education for the stage should, in fact, cover a wide range of subjects in which he should be proficient.

Departing decisively from this habit of thought is Dodson Mitchell, the distinguished actor who plays Charles Killop, the North of Ireland publican, in David Belasco's production of 'Dark Rosalind' which is in its second month at the Belasco theater. Despite the fact that Mr. Mitchell spent 10 years in association with Julia Marlowe in the portrayal of Shakespearean characters he is of the firm conviction that the classic drama holds more dangers for the young actor than it offers advantages. And he offers his own experience to prove it.

When I became associated with Miss Marlowe I had only my three years' experience with my aunt, Maggie Mitchell, on the stage," Mr. Mitchell began his explanation. "When I came out of this association I fiddled ten years I was fit for nothing but the reading of blank verse. At least that was the way it seemed to me in my first engagement, subsequent to my long Shakespearean experience. I was associated with John Drew under the management of the late Charles Frohman in 'Richard Carvel.' I had only one line in the play, which ran, 'It is an easy matter.' I insisted on injecting into it the rhythmic music of blank verse. Edward Rose, who was our stage director, would say to me, 'Come Dodson, get off the Acropolis. Take off your sandals, come on out on Broadway and talk conversationally.' As absurd as it may sound, it took me weeks to achieve a conversational tone in reading that one little phrase in 'Richard Carvel' which fell to my lot. The cause of my trouble lay in the fact that one can never read blank verse conversationally. Its delivery is not the natural deliverance required by modern drama and it is just for this reason that an actor who plays Shakespeare for a long period of time falls into pedantic reading and theatrical habits which he finds a great handicap to achieving the naturalness necessary to the success of a modern role."

TICKET OFFICE SALE OPENS NEXT THURS. PRICES: EVENINGS—Floor, 15 rows, \$2.00; Bal., 5 rows, \$1.50; Gallery, res. 25c. SPECIAL—WEDNESDAY MAT., 2:15. Floor, 15 rows, \$1.00; Bal., 5 rows, \$1.00; Gallery, res. 25c.