



W. P. CARLETON AS "JOHNNY" IN "WHEN JOHNNY COMES MARCHING HOME" AT THE MARQUAM GRAND THEATRE - NEW YEAR'S MATINEE AND NIGHTS



LUCIA NOLA PRIMA DONNA SOPRANO THE ROSCIAN OPERA CO. "EL CAPITAN" "THE BOHEMIAN GIRL" "THE MIKADO" AT THE MARQUAM GRAND THEATRE THURS. FRID. & SAT. NIGHTS JAN. 5-6. MAT. SAT. JAN. 6

HARRY SHORT AS "ABJAH BOOZE" "THE YANKEE CONSUL" MISS VERA MICHELENA PRIMA DONNA AT THE MARQUAM GRAND THEATRE, TUES. AND WED. NIGHTS JAN. 23 MAT. 3

THIS WEEK AT THE THEATRES. Marquam Grand—"When Johnny Comes Marching Home," Monday, matinee and night; Tuesday, matinee and night; Wednesday, matinee; Roscian opera company in repertoire Thursday, Friday, Saturday, with Saturday matinee. Marquam—"El Capitan," "The Bohemian Girl," "The Mikado." Belasco—"The Late Mr. Tompkins," Tuesday, Wednesday, Thursday, Friday, Saturday, Sunday.

By Rance Whitney. THE announcement by the management that the Belasco theatre, after a heroic struggle of 32 weeks, will close on January 7, was a thunderbolt to disturb a dull week in theatrical life. Portland is blessed with energy and prosperity. She has a keen appetite for amusement. Her real estate values are advancing almost daily. Upper Washington street is growing phenomenally. There are about 150,000 people in town—floating population included—and under these conditions it is not strange and pitiful that the town should not have supported a playhouse of so many achievements.

pouring of profits acquired at San Francisco and Los Angeles into the Portland house, which had become virtually the proverbial rat-hole. So they saved "getaway" coin, and in addition to that will receive two weeks' pay from Belasco & Mayer. This makes matters rather easy for the players, even though the management losses. Already there is talk of reopening the place with a less costly company, presenting melodrama, at lower prices. But before that, remember, the Belasco company expires with a laugh—"The Late Mr. Tompkins." If the book and score of "Buster Brown" were to be considered apart from the impersonators of Buster and Tige, we would probably be bereft of "cartoon comedies." There was never perhaps a more insipid effort in dramatic literature, nor as great a theft of music. Somewhere, possibly, we have met up with so-called operatic performers of lesser vocal attainments—but not on this earth. And the comedians—well, this theatrical business was bound to hurt something. It has robbed several industries of good mechanics. The manager, Mr. Hodgman, who is an affable and optimistic soul, was not exactly disappointed—because it was no novelty to him, nor to the show—but he was a bit blue when the money failed to come into the Marquam after the first performance. He attributed this fact to the other distressing fact that after the organization crossed the Missouri river coming this way it played before lighter audiences than in the east. This, Mr. Hodgman believes, is because western people are unfamiliar with the name and fame of Buster and his unique pup. The manager's judgment is to be questioned. If the show pleases, it doesn't take long for the fact to be circulated. Of what did the average play-goer know less than "The Shotgun"? yet, being a high-class entertainment, its business for the entire week was capacity. "Buster Brown" was worth seeing, if only for the boy, the dog and a couple of features provided by the chorus. But it was, otherwise, a remarkable illustration of what a "cartoon comedy" should not be.

Just what the trouble is may not be known. Most of the company's admirers believe the theatre is located too far up town, arguing that people from the east side have considerable difficulty concerning transportation facilities between their homes and the theatre. However, that may be, the fact remains that the Belasco is closing, and in doing so is establishing an unhappy precedent—not for the house, which has frequently closed under like circumstances—but for the firm of Belasco & Mayer. The breaking up of the company will be under comparatively gratifying conditions. Instead of a "strand," it will be merely the separation of a lot of good fellows, each of them with money in his pocket. The members of the company have not lived imprudently. Professional instinct—and occasional glances toward the foyer—probably told them that something might happen if time did not improve finances. They knew the firm was "on the square." They knew that it was making a hard and valiant struggle to stop the eternal

SMALL TALK OF STAGE PEOPLE. W. H. Thompson has given up his role in "The Prodigal Son." He couldn't stand the idea of playing in a fore-doomed failure. The New York Dramatic Mirror has circled it as a Christmas number. It is probably the handsomest thing of the kind ever published, and though we are far from Broadway there probably isn't a single copy left on a local newsstand. "The Vanderbilt Cup," a musical play, soon is to be produced in New York. William Collier will, about the middle of next month, try out a comedy by a French author, to be called "The Heart of a Sparrow." The employees of the Lyric theatre had a Christmas tree last Monday night



MONOLOGUES. "The Late Mr. Tompkins." For the closing week of its long season the Belasco stock company has prepared a big production of a farce which has made millions laugh—"The Late Mr. Tompkins." It is an old English play, with the scenes laid in London, and chiefly concerns a heavy tragedian—a type familiar to farce—and an author who has a play which the actor has undertaken to produce. To the public it is one continual laugh and to the players themselves it is a "scream." Eddie Ebovins was in the original cast and made a tremendous success of the piece in Europe as well as in this country. There is general regret that this is to be the last week of the Belasco company, and it should be the greatest week of all. "The Late Mr. Tompkins" is a bill to admire and will be produced with the same careful attention to detail that has made Belasco productions famous. It is a matter of congratulation, too, that the last play to be presented will afford all the members of the company favorable opportunities.

ROSCIAN OPERA COMPANY THIS WEEK. At the Marquam Grand theatre, starting Thursday, January 4, the Roscian Opera company, an organization presenting the better class of standard comic operas, will be the feature of an important engagement which will lure us back to the balcony days when Gilbert and Sullivan's star was in Hyperion, and "The Mikado" as welcome as the flowers that bloom in the spring. In the current big productions, extravagant, brilliant scenic and costume accessories are necessary to attract the



LILLIAN LAWRENCE LEADING WOMAN IN "THE LATE MR. TOMPKINS"



MARIE DODD, WITH "THE DREAMLAND BURLESQUERS" AT THE BAKER. attention and patronage of a fickle public, but none will gainsay the fact that intrinsic merit and an almost extinct style of musical composition were sufficient to place the clever sponsors of "Pinafore," "Pirates of Penzance," "Patience," "Iolanthe" and "The Mikado" on a pinnacle from which even the ear-splitting barrel organ have not succeeded in displacing them. The company announced to present "The Mikado" will also give John Philip Sousa's brilliant military comic opera, "El Capitan" and Balfe's pretty ballad opera, "The Bohemian Girl." They have attracted considerable attention and strong press commendation, by careful attention to detail and a reported galaxy of individual comic opera artists who will, it is said, make the average audience sit up and take notice. No particular star has the center of the stage, the company depending entirely for approval on all-around ensemble excellence, and a well-balanced performance is said to be the feature. Claude Amsden, principal comedian; Frank Walters, tenor; Hilliard Campbell, baritone; John Dewey and Jack Leslie, form the male casts. Lucia Nola, prima donna soprano, last season with Schumann-Heink in "Love's Lottery"; Hazel Davenport, comedienne; Rose Sharon, Maud Fretter and Sallie Winwood, constitute the female principals. An attractive, powerful chorus, proper costuming, scenic and light accessories, will no doubt serve to make this short engagement a happy departure from the high tension series which have of late come to us in rapid succession. The reserved seat sale opens Tuesday, January 2, at 10 o'clock a. m.

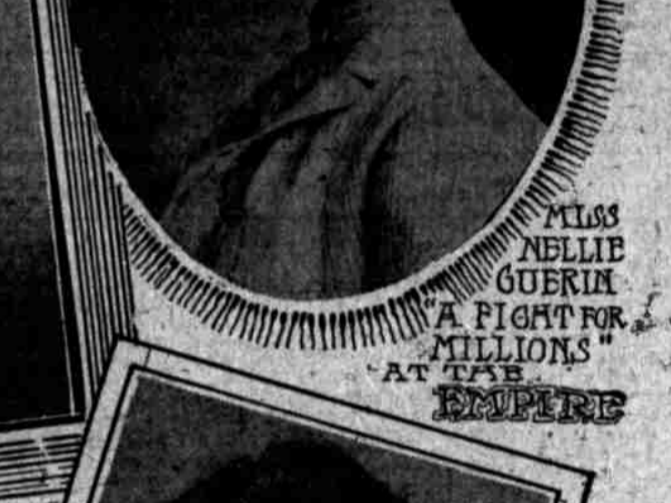
THE CARLETON OPERA COMPANY. The W. T. Carleton opera company is the real operative novelty of years. "When Johnny Comes Marching Home" will play an engagement of two performances at the Marquam Grand theatre New Year's matinee and night. This opera had runs of more than 200 nights in the big New York theatre, New York City, and of 10 weeks at the commodious McVicker's theatre in Chicago, where the gross receipts for this engagement were more than \$93,000. Boston, Philadelphia and other large cities endorsed and ratified the popularity of the work by proportionately large financial and artistic results. These facts alone offer the most convincing proofs of the merits of this melodious and glitteringly beautiful spectacle. Further proof is shown in these words from the elaborate criticism of the New York Herald: "Johnny is 'Rhenandosh' set to music, only better." Also in these from the New York World: "The hoopshirt opera is a huge success." Also these written by Alan Dals in the New York American and Journal: "The success of 'Johnny Comes Marching Home' was not a matter of opinion; it was a fact."

Mr. W. T. Carleton has provided a cast of unusual excellence for this season's company. In the opera are 34 musical numbers, the most popular of which are: "My Own United States," "Just Marry the Man and Be Merry," "Good-Bye Yankee," "My Honeysuckle Girl," "Years Touch Not the Heart," "Katie, My Southern Rose," the exquisite duet, "When Our Lips in Kisses Met" and the potpourri of national airs as sung by the entire company. The southern belles in their hoopshirts are a specially interesting feature, particularly as the mandate has gone forth from the man milliners to be the fashion next year. Box office open at 10 o'clock tomorrow (Monday) morning.

"The Yankee Consul" at Marquam. An event of unusual importance will be the coming engagement of the de-



WILL R. WALLING LEADING MAN. BEGINNING SUNDAY MAT. DEC. 31. LAST WEEK OF BELASCO STOCK CO.



MISS NELLIE GUERIN "A FIGHT FOR MILLIONS" AT THE EMPIRE. TEDDY HOWARD LEADING WOMAN AT THE LYRIC.

Lightful musical satire, "The Yankee Consul," which will be the attraction at the Marquam Grand theatre Tuesday and Wednesday nights, January 2 and 3, with a matinee Wednesday. During the phenomenal run of this brightest of all musical comedies in New York press and public alike emphatically declared that it was the cleverest comedy that had been seen in a decade. For an entire season the play was presented in the metropolis, during which time it played to record-breaking audiences. Its popularity was still further demonstrated by the phenomenal receipts during the engagements in Boston, Chicago, Philadelphia and other large cities. Manager John P. Stockton, under whose able direction the play will be seen in the larger cities this season, has selected Miss Vera Michelena, a beautiful and talented young prima donna, and Harry Short, the noted comedian, as the stars, and has selected a supporting cast numbering 66 people, the largest company ever sent on tour. The beauty chorus has been especially selected, and nearly 50 pretty, graceful girls, gorgeously costumed, are included in the personnel. The stage settings are magnificent productions of the scenic artist's craft. "The Yankee Consul" is the joint work of Henry M. Blossom and Alfred G. Robyns. In two acts, both laid in Puerto Plata, Santo Domingo, the story of "The Yankee Consul" is told. It hinges around the adventures of a typical New Yorker, who is sent away on a consular mission through the efforts of relatives who have suffered long and silently by reason of his well-developed penchant for turning night into day. In the Santo Domingo city he falls in love with a widow, well supplied with the goods of this world, and the story is woven around his love affair, together with the love affairs of the governor of the province, an American naval officer, and the daughter and niece of the widow with whom the consul is enamored. A miniature revolution also figures in the story, and there is sufficient action throughout the life of the opera to more than supply laughter for the two and one half hours it endures. The many song hits which are introduced during the action of the play are: "Ain't It Funny? What a Difference Just a Few Hours Make"; "In the Olden Days"; "In Old New York"; "Hole"; "My San Domingo Maid"; "The Mosquito and the Midge"; "When the Hammer-Gon Rag, Rag, Rag"; "We Were Taught to Walk Demurely"; and "Cupid Has Won My Heart." Box office open tomorrow (Monday) morning at 10 o'clock.

moderism of her personality show more pronouncedly. It does not matter which play is chosen for presentation at the Marquam Grand theatre Thursday, Friday and Saturday nights, January 11, 12, and 13, with a matinee Saturday, for whatever the choice, the certainty remains that the favorite tribute will be seen at best advantage and in one of the roles with which her name is indelibly associated. Advance sale Tuesday, January 3, at 10 o'clock.

Dreamland Burlesquers. The Dreamland Burlesquers and Big American Beauty Exhibit will be the New Year's attraction at the Baker, starting with today's matinee. There will also be a special matinee tomorrow afternoon, (Monday) and the regular Wednesday bargain day. The organization, now on its inaugural tour of the principal cities, may be briefly described as a representative illustration of the progress and the evolution of that much abused but ever popular form of entertainment known as burlesque. Individually or collectively speaking it is beyond question a high-grade attraction of its class, numbering 46 people, all of whom have previously been connected with the best of New York's musical and comedy successes, and the register includes the names of such celebrities as Jolly Zeb,

Peppino 231 WASHINGTON ST. PORTLAND OREGON. MAKER OF MEN'S CLOTHES. The three greatest plays in Modjeska's entire splendid repertoire are being utilized by the great actress upon her farewell tour of America. Stronger and more sharply contrasted dramas than "Macbeth," "Much Ado About Nothing," and "Mary Stuart," cannot be found in the entire range of stage literature, and in none others does the power, the subtlety and intelligence of Modjeska's acting and the charm and