The Opening of the Dramatic Season

By JULES ECKERT GOODMAN.

(From The Journal's Own Correspondent.)

NEW YORK, Aug. 25.—A man rushed into the office of a play broker one hot day last week and, wanting to be facetious, said: "I have just come up the Rialto and I have counted 452 Juliets and 361 Hamlets."

"Yes," answered the broker, dryly, "and the Juliets were all making for the offices of the producers of musical comedies and the Hamlets for a free lunch counter."

And the broker knew whereof he spoke.

The opening of one dramatic season is in general aspect like the opening of every other season for the 10 years that has gone before. First there is the fanfare of announcements of wonders in plays and casts. The appetite is to be whetted. The names of well known dramatists are bandied about like testimonials for a patent medicine. Success abroad is dragged in, as much as a dare to your judgment as to color its soberer teachings. Novelties are promised. Lavish productions are to be seen.

"Hope springs eternal in the human breast." Yes, indeed; especially in the breast of the theatrical manager. And each autumn we all take heart only to murmur at the end of the season the other line of the couplet: "Man never is but always to be blest."

Meanwhile, what of the actor and actress who tramp the Rialto? The Juliets and the Hamlets? Musical comedy and the ranks of the chorus seem most remunerative.

The Season in Prospect.

The announcements this year do not bear such tremendous promise and for that very reason are like to prove a surprise. In the first place the foreign stage the past year both in London and Paris does not seem to have offered anything very unusual or startling. There have been of course some successes but they have not been of the character of those in the past. From present outlook there will be fewer plays of foreign workmanship the coming season than in several years preceding.

This may or may not mean that the native dramatist is to have his chance. Undoubtedly several new men will be heard of before the season is over. So much is to be expected. It may be, too, that the plays will be more virile and gripping, with a great coloring of melodrama in them. The cry at present is for that sort of thing, the light society comedy apparently being in disfavor. Probably the most hopeful sign is the rivalry between the so-called theatrical trust and the new combination, the independent managers. The latter are making a fight already, one which promises to be full of interest. Among them are the Shuberts, Belasco, Fiske, Perley and Fisher. Some of the actors controlled by them are Sarah Bernhardt, Ada Rehan, Mrs. Fiske, Mrs. Carter, David Warfield, Blanche Bates, Henry Miller, Margaret Anglin, Bertha Kalich and De Wolf Hopper.

The War of the Managers.

The first "broadside" has already been fired in the shape of a statement by Mr. Shubert. As there will undoubtedly be a great deal heard of this competition during the winter, it might be worth while to quote from Mr. Shubert's words. They will give some idea of who the independent managers are and of what their contention consists:

"I have tried to let it be definitely understood," declares Mr. Shubert, "that there is no alliance of independent managers, except such an alliance as exists between any manager who controls a theatre and any other man who plays his attractions there. We have not formed an opposition trust or syndicate. We simply are trying to protect ourselves from the existing combination, which has barred our productions from its own houses and from the ones it represents.

"This action on the part of the syndicate made it necessary for my firm to secure theatres of its own in which to present its attractions. Having secured these theatres, or a large number of them, it became essential that we should contract for a sufficient number of productions to fill the season of each house. We had not more than 14 such attractions ourselves, and we were glad, therefore, to offer bookings to David Belasco, Harrison Grey Fiske, Frank Perley, John C. Fisher, or any one else whose presentations are of the sort usually seen in the better class of theatre.

"In America the word 'trust' has come to be associated with the word 'monopoly.' We have not in any sense a monopoly, nor do we aim to have one. We are quite willing to book any meritorious production in any of the houses we control, this willingness including the attractions of the syndicate.

"I firmly believe that our independent stand against the syndicate is going to prove again that 'Competition is the life of trade.' Our attitude will make fresh openings for new producers, new authors and composers, new actors, and for any one else who has acceptable wares to offer.

So much for one side of the question at least. Every move along this line will doubtless be watched with breathless interest by a few personally concerned, while the great general public will go to that which pleases or moves or thrills it. The rivalry will resolve itself into one of productions and merit. "The play's the thing," first, last and always.

Present Offerings.

It may be said that the theatrical season of 1905-06 has begun. Not that all the theatres are open or that all the offerings are new. But there have been several new plays produced and a number of last year's successes revived, while one or two have run through the summer and are still on the boards. Of these last, the most notable are "The Rollicking Girl," a musical comedy with Sam Bernard in the principal role; and "Fantana," in which Jefferson de Angelis is fast approaching the three-hundredth performance. The roofgardens, too, are still open and will remain so for about two weeks longer.

Frank Daniels returned to the Knickerbocker last Monday night in his musical comedy of last season, "Sergeant Brue." "Woodland," that delightful fantastic musical comedy, now two seasons old, served as the opening attraction for the Grand Opera house. George M. Cohan played another return engagement in "Little Johnny Jones," appearing this time at the New York theatre. "Way Down East," which comes to town at least once a year, opened the Academy of Music. Blanche Walsh in Clyde Fitch's "The Woman in the Case," took up her successful run of last season, but this year at the Madison Square. "Mrs. Leffingwell's Boots," one of the best comedies Augustus Thomas ever wrote, served for the initial attraction at the Lyceum, where it had a successful run last season until the heat caused its withdrawal. A little one-act play, called "A Maker of Men," a trifle, yet not without artistic value, served the double purpose of curtain-raiser and to introduce to the American stage the work of Mr. Alfred Sutro, its author.

Mr. Sutro is the one new author of the past season who has created a deep impression, with the possible exception of Mr. McClellan. His work has made something of a sensation in London, where one of his plays, "The Walls of Jericho," met with an unusually favorable reception. This play is to be presented here this season by Mr. Hackett and Miss Mannering. Several other plays by Mr. Sutro are promised. Yet this author worked for something like 12 years before he could get a play accepted. He is now considered one of the most promising of the present dramatists, a man who thinks and has the power to portray that intimate psychology of character, set to a vital theme those elements which go to the making of a real play.

New Plays.

Of the new plays, several have been melodramas which have come to the cheaper-priced houses. Of those which have opened in the theatres appealing to the more "select" audiences—selection being merely arbitrary in some cases—there may be mentioned first "York State Folks," which came to the Majestic last Saturday night for a three weeks' engagement.

This play has been seen on the road for one or more seasons and has met with great success. It is not likely, however, to have a tremendous appeal for metropolitan audiences, such as in the past have assembled at the Majestic, where there have been heard such plays as "Babes in Toyland" and "The Wizard of Oz." "York State Folks" is a rural melodrama of the rather conventional sort. It is not very exciting nor absorbing. Its story tells the course of true love between two young people made unhappy because their parents have quarreled—a sort of "Romeo and Juliet" theme, set to rural New York, were it not for the fact that the old folks are the principle characters and the young ones the minor ones. There is of course a great deal of "local color," and a male quartet and a brace of children. For people who like this sort of thing the play will doubtless prove satisfactory and enjoyable. The acting was throughout adequate and in one or two respects really noteworthy, James Lackaye being excellent.

Hitchcock in "Easy Dawson."

Strangely enough the play written by Edward E. Kidder for Mr. Hichcock's entrance into "straight comedy," "Easy Dawson," is on lines vaguely similar to "York State Folks." It, too, is a rural play, though perhaps not quite so rural. It, too, has a pair of "star-crossed lovers." Here, too, the parents are at odds, the one being wealthy and "hard"; the other easy-going and poor. Here, too, the father of the boy, being rich in this case as in the other, objects to the marriage with the daughter of the poor man with whom he is at enmity. In both plays the boy forsakes his father for the father of the girl. In both cases the poor man has an invention. In "York State Folks" it was an organ which tender-hearted old Myron Cooper had built. In "Easy Dawson" there are any number of inventions, but the one upon which the play hinges is a cream separator. In both plays again there is singing. Perhaps other similarities might be noted.

And yet seeing the two plays within a week, one scarcely notices these resemblances. As a matter of fact while they have these points of likeness they are miles and miles apart. "Easy Dawson" is really a character study and the way in which the play is made to center about one person is skilfully and interestingly done.

Colonel Ripley Royal Dawson, inventor, good fellow, and chief of the local fire department, known as the salamanders, has one weakness, drink, which means that this one weakness is a powerful one. Therefore while he at one time owned practically the whole town, he does not now own the house in which he lives. Meanwhile another man has come up in the village, one Benjamin Grierson.

The Story of the Play.

Just what the quarrel is between Dawson and Grierson, the memory does not recall at the moment, nor is it of vast importance. Grierson has a son and Dawson a daughter. The young people are in love, but Grierson refuses his consent. In a way that would at least convict a man of indelicacy and make most girls turn him from the door, young Grierson tells Rose that he wants to marry her and give her the "home and devotion" which she deserves and which she is not getting with her father. He begs her to elope with him and thus cut off all his father's opposition to the match. After some persuasion Rose consents.

Dawson comes home tipsy with some of his friends, who are also tipsy. There is a humorous scene with singing and a flow of spirits, intoxicating and otherwise, a scene terminated by the entrance of Hannah, Dawson's sister-in-law and housekeeper, who disperses the crowd with a broom. Dawson now starts to leave too, when Rose begs him to stay, saying that she needs his help; but Dawson totters off. Young Grierson at this moment comes for Rose. She hesitates and while he is urging her Dawson returns and Grierson hides in the hall. He comes back, however, in a few minutes and tells Dawson that he intends to run away that night with his daughter. "You are going to be married tonight?" says Dawson. "Married, tonight, no!" answers Grierson, but protests his honesty. In a flash it comes to Dawson what a narrow escape his daughter has had, or at least might have had. You see the resolution come to him. Again and again young Grierson says that he loves Rose honestly and will prove it. "You shall have the chance," says Dawson, and with that the curtain falls.

Quits Drink, Turns Inventor.

The next act is supposed to take place some three months later. Dawson has stopped drinking. He is now inventing and there are a number of contrivances about showing his lax method of work. Young Grierson has gone into partnership with him and has taken over the job of trying to place some of Dawson's patents. Dawson meanwhile is basing great hopes on a cream separator which he has invented. He has sent his plans on to Washington to have it patented and is hourly awaiting the patent. Finally the letter from Washington comes. He is so tickled that before opening it he will drink to the success of his invention—drink in milk. Then he tears open the letter. The patent is refused on the ground that the identical invention has been patented and by a man from the same town. At this, the psychological moment, in comes old Grierson. He has had some trouble with one of his workmen, Henry Titus, a friend of Dawson's, over the putting together of a patent which he, Grierson, has taken out. Titus with model of Grierson's invention now appears on the scene. Dawson looks at it and realizes that it is his own and that Grierson has stolen it.

By act three, one month later, Dawson has sold some of his other patents, has built himself a new house and is generally prosperous. He is even thinking of investing matrimonially in a wealthy widow, a Mrs. Churchill-Churchill-Brenton, or, as he calls her, Mrs. Churchill hyphen Churchill hyphen Brenton. He sends for old Grierson and on the threat of putting him in jail forces him to give as a dower to the young folks $200,000 and a half interest in the patent he has stolen.

Mr. Hitchcock's Acting.

There are other incidents in the play which is in a way something of a mixture. Termed on the program, "a new American comedy," it yet contains in every act at least one song and in the last, three songs with a chorus and sextette. It is manifestly designed to bridge Mr. Hitchcock over from musical comedy to "straight comedy," and this it does admirably. As for Mr. Hitchcock himself, he comes out of the ordeal very well indeed. There is something both in the play and in the acting of the star that recalls Sol Smith Russell. Mr. Hitchcock is not a Sol Smith Russell—not yet at least. Still there was that in the quieter moments of his work that suggested hitherto unguessed power and ability. The one or two moments of pathos were surprisingly well and naturally done and the various moods of character were nicely portrayed. It was really splendid acting, full of promise in regard to what this actor may do in the future.

For the rest, the first new musical offering of the season made its debut last Monday night at the Broadway theatre in the shape of an extravaganza entitled, "The Pearl and the Pumpkin." The idea is fresh and clever and the music catchy at least. The stage settings are elaborate and artistic. Mr. Edwin Stevens has the principle role.

ELLERY'S BAND WILL CHARM FAIR VISITORS TODAY

Program of First Concert to Be Given by Noted Musical Organization.

Ellery's band, which is not unknown in Portland, and which is perhaps the foremost of the foreign bands that have toured this country in many seasons, begins an engagement at the exposition tomorrow afternoon, succeeding the Hawaiians.

For a number of years Manager Ellery struggled to give his organization a reputation. He has succeeded far beyond his expectations. It is the same band that Creatore directed for some time and has gradually improved in improved in quality, although it was ever a sensation.

The opening program of Ellery's band will be as follows:

Afternoon—March, "Ellery Band" (Ferullo); overture, "Poet and Peasant" (Suppe), incidental saxophone solo by Signor Cipriani; waltz, "Pomona" (Waldteufel); intermezzo, "Ataby" (Johns); grand selection, "The Serenade" (Herbert), incidental solo by Signor De Mitris; march, "Dixie Girl" (Lampe); selection, "Bohemian Girl" (Balfe), solos by Signori Decimo, De Mitris, Lomonte and Riso; intermezzo, "The Troubadour" (Powell); grand selection from acts 2 and 3, "Faust" (Gounod), solos by Signori De Mitris and Lomonte. Evening—March, "Symphonic" (Orlando); overture, "Aroldo" (Verdi); clarinet solo, "Adagio and Tarantella" (Cavallini), Signor Decimo; intermezzo, "Moonlight" (Moret); "Second Hungarian Rhapsody" (Liszt); cadenzas by Signor Decimo; "Invitation to the Dance" (Von Weber); duet from act 1, "La Boheme" (Puccini), Signori Palm and Lomonte; intermezzo, "Love in Idleness" (Macbeth), cadenza by Signor Decimo; grand fantasia, "Carmen" (Bizet), prelude and death motif, "Habanera," "Toreador," introduction, march and death scene, act 4, grand finale, solos by Signori Palma, Lomonte, Riso and Rabo.

Ferullo, Conductor of Ellery's Band.

FAREWELL CONCERTS OF HAWAIIAN BAND

The Royal Hawaiian band will play the following programs at the exposition on Sunday, the night program closing the local engagement of this celebrated organization:

Afternoon — Overture, "Festival" (Lortzing); ballad, "The Holy City" (Adams); vocal, (a) "Pua Alani," (b) "Nua I Ka Pulai," Madame Nane Alapai; selection, "Patience" (Sullivan); vocal, (a) "Old Plantation," (b) "Maunalua," Royal Hawaiian Glee club; suite, "Looking Upward" (new), (Sousa); vocal, (a) "Hole Waimea," (b) "Oiwi Nani," Madame Nane Alapai; waltz, "Blue Danube" (Strauss); vocal, (a) "Lani Huli," (b) "Wi I Will Wai," Royal Hawaiian Glee club; march, "Uncle Sammy" (Holzman); "Hawaii Ponoi," "The Star Spangled Banner." Evening (farewell concert)—March, "The Lewis and Clark Exposition" (Young); overture, "Poet and Peasant" (Suppe); vocal, (a) "Hilo Kupa Loke," (b) "Mahine Malamalama," Madame Nane Alapai; introduction, "Carmen" (Bizet); vocal, (a) "Pupu Kani Oe," b) "Hoeuen," Royal Hawaiian Glee club; "The Grand International Musical Congress" (Sousa); vocal, (a) "Lau Vabine," (b) "Hone Ae Nei," Madame Nane Alapai; waltz, "The Wedding of the Winds" (Hall); vocal, (a) "Honoluiu," (b) "Hula-Hula," Royal Hawaiian Glee club; finale, "Stars and Stripes Forever" (Sousa); "Auld Lang Syne," "Aloha Oe," "Hawaii Ponoi," "The Star Spangled Banner," "Pau" (literally, "That's all").

New Birkenwald Factory.

The S. Birkenwald company, 304-306 Everett street, manufacturers of butchers' and packers' supplies, is one of the local houses that has experienced a growth of business so great that the management feels justified in planning the erection of a large factory in the city to manufacture certain lines of supplies carried by the concern, and now manufactured in the east. The establishment was recently started as a branch house of the Birkenwald company, organized in 1857, but so great has been the increase in business that the branch has become almost equal in importance with the eastern headquarters.

The company manufactures and wholesales a complete line of butchers' and packers supplies, market and wooden fixtures, expensive refrigerators and coolers and other packing-house supplies.

The main house at Milwaukee, Wisconsin, is a pioneer in the business and an immense factory and plant is operated there. Under the management of P. E. Froelich the branch house was recently established in Portland and in a short time it has outdistanced many of the older competitors who have been coaxing the field for years. Manager Froelich is thoroughly familiar with the business, from the making of the supplies to their sale and use, and was for a number of years connected with the main house in responsible positions. Next year the firm will erect a large factory on the west side for the manufacturing of the Daisy coolers, which are now made in Milwaukee and shipped to the coast in car lots.

Low Rates East.

On September 16 and 17 the Canadian Pacific will sell round-trip tickets to eastern points at very low rates. Tickets will be good for stopovers, going and returning, with the final limit of 90 days from date of sale.

For full particulars call on or address F. R. Johnson, F. & P. A., Canadian Pacific Ry., 142 Third street, Portland, Or.

MARQUAM GRAND THEATRE
Morrison St. bet. 6th and 7th. Phone Main 868.
C. REILIG, President. Direction N. W. T. Association. W. T. PANGLE, Resident Mgr.
THE FIRST BIG MUSICAL COMEDY OF THE SEASON
ONE WEEK STARTING MONDAY SEPT. 18th
SPECIAL PRICE MATINEES WEDNESDAY AND SATURDAY
ISIDORE WITMARK'S COMEDY OPERA
—THE—
CHAPERONS
AS PRESENTED AT THE NEW YORK THEATRE, NEW YORK, FOR TWENTY WEEKS
60—METROPOLITAN COMPANY—60
GORGEOUS PRODUCTION | STUNNING GIRLS | STUNNINGLY GOWNED
24 MUSICAL NUMBERS—EVERY ONE A GEM SEE AND HEAR LATEST N. Y. SONG SUCCESS 24
THE WHOLE DAM FAMILY
Night Price—Lower Floor, except last 3 rows, $1.50; last 3 rows, $1. Balcony, first 6 rows, $1; third 3 rows, 75c; last 3 rows, 50c. Gallery, 25c and 35c. Boxes and Loges, $10.
Matinee Prices—Lower Floor, except last last 3 rows, $1; last 3 rows, 75c. Balcony, first 6 rows, 75c; last 6 rows, 50c. Gallery, 25c and 35c.
SEATS ARE NOW SELLING FOR ENTIRE WEEK

BELASCO
PHONE MAIN 311
(Formerly Columbia Theatre) Belasco & Mayer, Props.
MATINEE TODAY AND TONIGHT
LAST TWO PERFORMANCES OF "JUDAH"
Commencing Monday Night, Sept 18th
17th WEEK BELASCO STOCK CO.
CAPT. JINKS OF THE HORSE MARINES By Clyde Fitch
FIRST TIME IN STOCK
AS PLAYED BY ETHEL BARRYMORE
FINE PRODUCTION—BIG CAST—CORRECT COSTUMES
MATINEE SATURDAY AND SUNDAY
PRICES: NIGHT.....25c, 35c, 50c and 75c
MATINEES.....25c, 35c and 50c
NEXT WEEK—"ON THE QUIET" WILLIAM COLLIER'S SUCCESS

Exclusive Vaudeville STAR Week of Sept. 18th
Rice & Edwards "The Trick Billboard."
Deets & Dunn Comedy Sketch Artists.
Roy McBrain "Dos This Train Go to Heaven?"
AN EXTRA ATTRACTION The Medallion Trio MUSICAL PRESTIDIGS.
The Gladstone Children Juvenile Entertainers.
Happy Allen Monologist.
The Staroscope "The Moon Lover."
General Admission 10c Evenings, Sundays and Holidays, reserved seats, on lower floor, 20c. Daily matinees, entire lower floor, 10c. Box seats, 25c.

White Temple
Twelfth and Taylor Streets.
SATURDAY, SEPT. 23 at 8:15 p. m.
MADAME
NORELLI
PRIMA DONNA SOPRANO,
Metropolitan Opera, N. Y.
Royal Opera (Covent Garden) London,
FIRST AMERICAN APPEARANCE AFTER HER EUROPEAN TOUR IN
Grand Operatic Concert
TICKETS $1.50, $1.00, 75c
On sale at Woodard, Clarke & Co.'s and Rowe & Martin's and at door.

LYRIC THEATRE
Keating & Flood, Mgrs.
"THE HOUSE OF SUCCESSES."
Week Starting Monday, Sept. 18
"The Silent Witness"
"A Heart Story of the Rocky Mountains."
IN FOUR ACTS.
10c ADMISSION Reserved Seat, 20c 10c

The Infallible Weather Prophet of Portland Predicts
WARM WEATHER AND SUNSHINE TODAY AT
"THE OAKS"
In the 105 days "The Oaks" has been open this season over 705,000 people have visited our beautiful resort.
There are still 150,000 people who have never enjoyed such features as the Chutes, Ferris Wheel, Laughing Gallery, Miniature Railroad, Maze, Merry-Go-Round, the great Giant Whirl Flying Machine, Bumps, Dancing Pavilion, Japanese Tea Garden, Penny Arcade, Gaiety Theatre, Warm Swimming Baths for ladies and gentlemen, etc. Then there is "The Oaks Tavern," UNSURPASSED. Strangers are again urged to try a ride on the O. W. P. & Ry. Co.'s splendid cars and trailers.
Fare to entrance, 5 cents; admission to grounds, 10 cents; children, 5 cents.
D'Urbano's Royal Italian Band performs every afternoon from 2 to 5; evenings from 7 to 11.
A Great Coming Special Event
Next Wednesday, September 20th, from 9 a. m. to 6 p. m.
Free admission to "The Oaks" to all the girls and boys of Portland from 4 to 15 years.
Grand Children's Carnival Day and Pageant
Appearance of Cinderella in her royal carriage with attendants.
Awarding of Cinderella's Golden Slippers to the girl who can wear them.
Prizes for the handsomest boy and girl from 4 to 12 years.
Grand May Pole Dance on the lawns of "The Oaks."
Free dancing in the beautiful Pavilion to all children.
SPECIAL
Cinderella's Golden Slippers are now on exhibition at the Knight Shoe Co., Fifth and Washington streets.
NOTICE—Last car leaves "The Oaks" at 12 o'clock p. m.

The BAKER THEATRE
PHONE Main 1907
THIRD AND YAMHILL STREETS.
The Home of Burlesque
OREGON THEATRE COMPANY, Lessees. GEORGE L. BAKER, Manager.
Week Commencing Sunday Matinee, September 17, Today
THE MERRYMAKERS
EXTRAVAGANZA COMPANY
Funny Comedians—Beautiful Women—Handsome Costumes
LATEST SONGS! REFINED VAUDEVILLE!
SPECIAL—The EXPOSITION FOUR—FEATURE
Baker Matinees Sunday, Wednesday, Thursday and Saturday.
Every Evening (except Saturday) at 8:15
Evening Prices, 25c, 35c, 50c, 75c. Matinees, 15c, 25c, 35c, 50c
NEXT WEEK—WILLIAMS' "IDEALS"

Empire Theatre The Popular Theatre
TWELFTH AND MORRISON STREETS PHONE MAIN 117
ONE WHOLE WEEK
Starting Sunday Matinee, Today, September 17
EDWARD R. SALTER PRESENTS HIS EASTERN ORGANIZATION DIRECT FROM NEW YORK
IN
FABIO ROMANI
or THE VENDETTA
MARIE CORELLI'S MASTERPIECE. PORTRAYED BY AN ADMIRABLE COMPANY OF ARTISTS, INCLUDING WILLIAM MORRIS.
MATINEES SUNDAY AND SATURDAY
Evening Prices, 15c, 25c, 35c, 50c. Matinees, 10c, 15c, 25c.
Next Attraction—"The Convict's Daughter"

VAUDEVILLE HEADLINERS GRAND Week of Sept. 18th
Rome, Mayo and Juliet A Minstrel Burlesque.
Steve Jennings The Man with the Cane.
Fred Purinton "Darkeye, My Little Papoose."
SPECIAL ENGAGEMENT OF Dietriechs Brothers' Trio ACROBATS AND HERCULEAN MARVELS.
Thompson Sisters Singers and Dancers.
Palmer & Robinson The Sorcerer and the Soubrette.
The Grandiscope "The Venetian Looking-Glass.
Evenings, Sundays and Holidays, lower floor, 20c. Balcony, 10c. Daily matinees, entire lower floor, 10c. Box seats, 25c.