

NEW THEATRE'S DEDICATION DAY

Playhouse Built for New York Society Folk, Finest in the Country.

New York, Nov. 8.—The New theatre, the so-called model playhouse, recently completed at a cost of \$1,000,000 on the block bounded by Sixty-second and Sixty-third streets and Central Park West, will be regularly opened tonight with a revival of Shakespeare's tragedy of "Antony and Cleopatra" with E. E. Soltau and Julia Marlowe in the title parts. The remainder of the cast will include such well known actors as Ferdinand Gottschalk, Rowland Buckstone, Ben Johnson, Rosa Coghlan, Beatrice Forbes-Robertson and Mrs. Bol Smith.

In selecting "Antony and Cleopatra" for its initial offering, the purpose of the directors has been to revive one of the great Shakespearean dramas that is seldom acted nowadays and also one which will demonstrate the general ability of the new stock company.

The first new play to be presented will be "The Cottage in the Air," a fantastic comedy by Edward Knobloch. Another offering will be "The Nigger," a drama distinctly American in theme. The New theatre, which is backed by half a hundred of the nation's leading millionaires, is the first theatre ever established in America for other than commercial purposes. Although not exactly an endowed theatre, its object is distinctly to take the money for its founders. All profits over and above the low rental of the property will be applied to the advancement of the enterprise itself.

Purely American.

The aim is to make of the New theatre as nearly as possible a national theatre. One of its prime objects is the encouragement of American playwrights and American actors and actresses. This does not mean that inferior plays will be accepted, or inferior talent admitted to the company of players, but simply that American plays and American players will be given the preference over foreign plays and players, other things being equal. Intrinsic merit, however, will be the first essential.

A Model of Luxury.

The theatre edifice is a very handsome structure of the French Renaissance style of architecture and built of gray sandstone. Critics agree in saying that it is one of the most complete and comfortable theatres in the country. It contains many novel ideas designed to promote the comfort of the audience and the performance. The entire space is not encompassed by the auditorium and the stage. There is ample room for imposing foyers, grand staircase, smoking rooms, entrances, vestibules, elevators, restaurant, roof garden, stalls for confectioners, florists, etc. The theatre will seat 2118 persons, 600 of whom will be placed in the orchestra.

Initial Reception.

At an informal reception Saturday afternoon the public, or such of it as was fortunate enough to secure cards of admission, was given its first opportunity to inspect the wondrous interior. Hundreds of visitors thronged the edifice. Carriages in an almost endless line left fashionable and wealthy people at the door, for the incorporators and backers of the institution include such citizens as J. Pierpont Morgan, John Jacob Astor, August Belmont, James Stillman, W. K. Vanderbilt, Cornelius Vanderbilt, Henry C. Frick, George J. Gould, Clarence H. Mackay, H. McK. Twombly and Cortland Field Bishop.

OPERA SEASON OPENS IN NEW YORK TONIGHT

New York, Nov. 8.—With every promise of eclipsing all records for variety and brilliance, New York's annual season of grand opera will open at the Manhattan opera house tonight, which anticipates by a week the inauguration of the season at the Metropolitan, scheduled to begin next Monday night.

The opera which Mr. Hammerstein has selected to open his season at the Manhattan is Massenet's "Herodade," which has never before been given in New York. The cast will include Maurice Renaud, Lina Cavalieri, Charles Dalmores, Armand Crabbe, Mme. Ducreux, M. Nicolay, M. Leroux and Mlle. Gerville-Reache. The performance will mark the American debut of the new music director, Henriques de la Puente, late of the Royal Opera in Antwerp.

NEW BOSTON OPERA HOUSE OPEN TONIGHT

Boston, Mass., Nov. 8.—With a performance of "La Gioconda," the new Boston Opera house, heralded as one of the finest temples of music in America, begins its first season tonight. The season will run 15 weeks. The repertoire will consist chiefly of standard works. "Anton," by Gileotti, a modern Italian composer, will be the absolute novelty, while Pergolesi's "Serena Padrona" and Puccini's "Maestro di Cappello" will be the two notable revivals of old operas.

By a special arrangement there is to be an interchange of prominent artists between the Boston and Metropolitan opera companies. These artists will include Lillian Nordica, Alice Nielsen, Jane Nola, Antonio Pini-Cori, Fernando Galiani-Galletti and Enno Leliva, the celebrated Polish tenor.

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MUSIC AND MIRTH AT PLAYHOUSES

"Honeymoon Trail" True to Cohan Musical Comedy
Glowing Promises of Pleases Big Audience at the Bungalow.
Press Agent.

"Honeymoon Trail" was given its initial performance before two packed houses at the Baker theatre yesterday, and true to the promises of the press agent, it is one of the snappiest and most entertaining musical productions seen here this year.

The story deals with the inmates of "The Sleepy Hollow Rest Cure" in California, and the guests of "Liberty Hall Hotel," who are all divorced women or those who are going to be. The former wives and ex-husbands chum together on one side of the lawn, while on the other side the inmates of the sanitarium take their exercise and do "stunts" at the doctor's bidding.

All is peace and harmony until Dennis Mason, "Mason's Canned Beans," arrives with his pretty daughter, Edna, who is beloved by Tommy Perkins, "Barlow's Boston Beans." Young Perkins follows a close second, and the fun is on. Bert Baker, as Dennis Mason, is one of the most delightful and refreshing comedians seen in a long time. He has a brand of humor which is all his own and which he serves "straight" without the usual garnishings that comedians seem to feel necessary. He is simply irresistible, and his song, "You Can't Be a Friend to Everybody," was a tremendous hit and made one sorry that he had only the one song. Louis Kelso as Tommy Perkins, the young man with ideas, and Mason's rival in business, was second only to Baker, and they were a great team. Kelso is a clever little actor and earned all the plaudits he received.

Louis George was an unusual stage German in that he looked and acted the part with truthfulness. His comedy was also good. Of the women, Mabel Melving, with her exceeding good looks and good soprano voice, was easily the best. Maude Potter as Edna and Artine Boling as Mrs. Mason, one of her stepmothers, were both good, and Miss Boling wore some particularly stunning gowns.

The lines of the piece are unusually witty, the music is catchy, the chorus is good and the situations funny. "Honeymoon Trail" will be at the Baker all week, with matinees Wednesday and Saturday.

SAN FRANCISCO ELECTION FIGURES

McCarthy's Plurality Is 9,835, While Fickert's Over Heney Is 10,175.

San Francisco, Nov. 8.—Total vote received by each candidate in the recent municipal election in San Francisco and the pluralities of the winning candidates are shown in the following:

	Vote Received
P. H. McCarthy, U. L.	29,427
Dr. T. B. W. Leland, D.	19,602
William Crocker, R.	13,717
McCarthy's plurality	9,835
DISTRICT ATTORNEY	
Charles M. Fickert, R. U. L.	36,147
Francis J. Heney, D. I. L. G. G.	25,992
Fickert's plurality	10,175
AUDITOR	
Thomas F. Boyle, D. I. L. U. L.	34,155
H. G. Mathewson, R. G. G.	23,826
Boyle's plurality	10,329
TREASURER	
John F. McDougald, R. D. G. G.	40,814
H. M. Alexander, I. L. U. L.	18,955
McDougald's plurality	21,859
TAX COLLECTOR	
David Bush, R. G. G.	27,347
Thomas F. O'Neill, U. L. L.	24,055
Richard R. Dennigan, D.	6,745
Bush's plurality	3,292
RECORDER	
Edmond Godchaux, D. G. G.	27,023
Harry D. Pohlmann, I. L. G. G.	22,009
A. G. Boggs, R.	9,869
Godchaux's plurality	5,014
CITY ATTORNEY	
Percy V. Long, R. G. G.	32,194
William G. Burke, U. L. I. L.	21,897
Robert L. Mann, D.	4,839
Long's plurality	10,387
PUBLIC ADMINISTRATOR	
M. J. Hynes, D. I. L. G. G.	28,206
P. J. Kelleher, U. L.	19,456
Joseph G. Mansfield, R.	11,551
Hynes' plurality	8,750
COUNTY CLERK	
H. L. Mulcravy, I. L. U. L.	30,698
John J. Grifft, R. G. G.	26,005
Thomas J. Glynn, D.	5,523
Mulcravy's plurality	4,693
SHERIFF	
Thomas F. Finn, U. L.	21,643
Lawrence J. Dolan, D. G. G.	20,105
Frederick Eggers, R. I. L.	19,949
Finn's plurality	1,438
CORONER	
William J. Walsh, U. L.	23,923
C. C. O'Donnell, R.	18,827
Frank T. Fitzgibbon, R. I. L.	17,132
G. G.	5,099
Walsh's plurality	5,099
POLICE JUDGES	
Edward P. Shortall, R. G.	24,327
Charles T. Conlan, D. I. L.	20,220
John J. Sullivan, U. L.	20,213
John T. Dare, R. G. G.	18,904
Thomas J. Quigley, U. L.	16,825
Robert Ferral, D. G. G.	16,603
Shortall's plurality	4,107
Conlan's plurality	17

CURRY'S ASSESSABLE PROPERTY DECREASE

(Special Dispatch to The Journal.)

Gold Beach, Or., Nov. 8.—Summary of assessment roll of Curry county for the year 1909.

Number acres of tillable land, 3394, value	\$ 183,011
Number of acres non-tillable land, 232,907, value	\$ 514,724
Value of improvements on land	124,600
Value of town lots	48,340
Value of improvements on town lots	24,035
Value of improvements on land not devoted	15,250
Miles of telephone, 101, value	\$ 9,900
Value of engines and machinery	\$ 4,265
Value of boats	\$ 3,495
Value notes and accounts	19,045
Value household furniture	18,760
Number horses, 124, value	\$ 2,875
Number cattle, 4334, value	\$ 75,325
Number sheep, 18,113, value	\$ 49,321
Swine, 937, value	\$ 2,785
Number dogs, 7, value	\$ 235
Total	\$ 1,144,325
Decrease from 1908	\$ 124,183

Decrease from the assessment of 1908, due mainly to the decrease in the valuation of town lots.

Despite the disadvantages of a temperature of 49 below zero, the gasoline engine of Lieutenant Shackleton's party sleigh, used in his Antarctic expedition, worked with scarcely a hitch.



Victor Moore earned his niche in the temple of fame last night at the Bungalow, when he called forth the most strenuous kind of applause from a big audience in what is probably the most tedious and least intelligent of all Mr. Cohan's musical monstrosities. This particular frenzy has an unmistakable plot with typical Cohanese doggerel, jingles and melodramas. There are the usual mad dashes up and down and across the stage of necessarily nimble-footed dames and others, to the accompaniment of much brass and cymbals and the waving of American flags.

The corner of Forty-second street and Broadway, with its garnishings of Rialto slang, its night-flowering population of men-about-town and bedizened and highly perfumed young women of the cafes, is Mr. Cohan's fetish. At any rate, he knows this preserve well enough to suffice for all his purposes, and they are many.

Kid Burns is a slinky, uneducated, big-hearted and good-natured racetrack devotee, who gets tangled up with a blackmailing female and the family of a wealthy follower of the turf. Father and daughter seek the friendship of the Kid, much to the disgust of mother and son, who consider him a very low person. A pretty romance is ripening between the Kid and the daughter, when the villainess, by devious means, causes disagreeable complications. The story is about to make this adventure his wife when the Kid shows her up in her true colors, and the son in his rage takes a shot at her.

To save the honor of the family, the Kid gives himself over to the police as the offending party. The last act reveals the fact that the shot was not fatal, the erring woman repents, and the daughter and Kid Burns are domiciled in a handsome home at New Rochelle.

The part of Kid Burns suits Victor Moore down to the ground. He is easy, immensely funny in a quiet way, magnetic and all in all, a captivating comedian and entertainer. His engrossing individuality is the one bright spot in a sea of rather common nonsense. The less said of his strange and painful support the better—for the support. The weather-beaten and colicky chorus baffles description. The stage settings are attractive, Booth Lawn, Claremont, Riverside Drive, New York, deserving special mention.

AT THE THEATRES

Musical Treat at Pantages.

A musical organization which lives up to its name, the La Bella Italia troupe, is the leading headline act on the bill which opens at Pantages this afternoon. It has been brought direct to the west after a long and triumphant season on the continent.

Russell & Drew at the Portland.

The greatest of the Charles A. Taylor dramas, "The Queen of the Highway," is offered at the Portland theatre by Russell & Drew all this week. It is replete with stirring situations and tells the tale of a woman who leaves a pleasant home for an outlaw's life.

At the Star.

The show was so good at the Star yesterday that notwithstanding the rain the record was broken by many hundreds of attendants. The feature of the program that seemed to be all compelling was a Vitaphone production entitled "From Cabin Boy to King," containing the remarkable adventures of a little New York newsboy.

Victor Moore at Bungalow Tonight.

Tonight, tomorrow and Wednesday nights, the attraction at the Bungalow theatre will be the favorite and famous comedian, Victor Moore, and a splendid supporting company in George M. Cohan's musical comedy, "The Talk of New York."

"Honeymoon Trail" at the Baker.

"Honeymoon Trail," which opened for the week at the Baker yesterday, is by far the wittiest and most vivacious of all their La Salle theatre successes. Mort H. Singer presents "Honeymoon Trail" as his latest novelty. Bargain matinee Wednesday.

A waterless lock for canoes between two lakes of different levels in a Boston park consists of concrete inclines, with a runway set with rollers in the centers and footways on either side on which persons walk in dragging the craft over the summit.

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