

# THE BAKER THEATRE PLAY HOUSE



**G**EORGE M. COHAN has stamped his vogue on the land with remarkable skill and ingenuity. There are millions of mimic George M. Cohan's walking the streets of America today.

The ready-to-wear clothing manufacturers have aided the spread of this Cohan vogue by disseminating trainloads of youths' and men's apparel constructed on the general plan exploited by George M. Cohan in "Little Johnny Jones" and other characters created and made famous by this inimitable and peculiar product of the early part of the 21st century.

Cohan is typically New Yorkesque. He dresses his role as only the nimble, little cleverist would be expected to dress it—sack coat, rolling collar, bag trousers, natty waistcoat, the suit slightly corset-like, fitting the form, soft, light-colored hat, trimmed down flat to the head and brim turned down in front and partially at the side to shade a very observing pair of eyes and add a touch of jauntness.

Cohan talks his songs until he comes to the chorus. Everybody else is doing the same thing, since he has done it. There is a speak of true philosophy in all his lines, all his thoughts. There is abundance of life and wit and not-to-deep allusions. One feels, as the trade of Cohan stuff flows along, that one must keep eyes and ears open and alert, so as not to miss anything tickling or good. It is all essentially Cohan. The music, whether he wrote it or someone else wrote it for him, is mildly inspiring, never dull; reminiscent perhaps, but always enticing. That is the predominant cause of Cohan's vogue. His personality, as reflected in all his work and effusions, is above all entertaining.

Say what we wish, we like New York. It is the Central figure of our world. It represents our own land. It is the potential idea of young America, and all our ambition.

Few people are there who can honestly say, this side of 40, that they do not harbor a lingering desire to try their fate in the great City of Manhattan. A swift rub and a stinging one, in that relentless vortex of competition, is the only experience that will serve to render the ordinary mortal content with whatever God wills among the smaller duties that may surround him, or her, in a suburban district.

And when we cannot live and have our being in that one city of Palaces and Mirrors, we may as well read and hear about the life going on there. Nothing interests the public so surely as a stage picture of Knickerbocker existence. Passing on to the backbones of New York, we always wake up at the mere mention of Broadway.

Broadway may not mean the Tenderloin to everyone, and it may not mean the Haymarket to everyone. But when we say Broadway, we mean the wondrous street from Twenty-third to Fifty-ninth—and here are the theaters, and varied through all night and all day, which take the supreme fancy of the American universe.

There is more real life within those precincts in an hour than in any other similar expanse of territory in the United States.

If we could delve into the habits, the doings, the thoughts, the hopes, the sorrows, the dangers, the pitfalls, the ailments, the joys, the disappointments, the good and bad deeds, the dressing, the walking, the riding, the goings-out and the comings-in, the labors, the plans, the schemes, the pastimes, the tragedies—if, in short, we could take off the roofs of the buildings and at the same time remove the curtains that shut out our knowledge of the innermost thoughts of the populace on Broadway at the points I have named, we should have a story that would make the whole world sit up agape.

Many a New Yorker who claims to know his New York well, has attempted to explain Broadway and to paint its portrait, but with only partial success. You must breathe its atmosphere and know its pulse, to completely understand and to wholly appreciate. Once knowing, you will never forget, and you will never cease to love.

Its hurts may smart. Its hardships may embitter. Its snubs may rankle and its illusions may vanish. But, as you view in your mind's eye that wonderful kaleidoscope of up-to-the-minute human life you will never fail to feel a lingering desire to have another try at the enticing stampink-ground where so many have succeeded and where there is as good a chance for you as for any one else.

They may no favorites there. It is the survival of the fittest, and the person with the best pull gets the first chance, and one ever wins permanently without



GEORGE M. COHAN



NAT REISS



C. J. BURCH AND E. F. REISS

delivering the goods, no matter how great the pull that made the first opening.

It is the great trying-out ground of this Nation's artistic circle.

Cohan, I believe—with his fetchingness, his subtlety in catching the winged qualities that characterize the passing type of New York, with his clever tricks at coining and aptitude in pleasing the vagaries of the moment with his antics and drolleries; his recognition that the stock brokers, for instance, like brisk and tuncful songs; his nimble mind that snips up the slang of the street and hits off the follies of the day; his skill in bringing on the stage portraits of recognizable types which one encounters in the daily routine of New York living—all these, combined with a sufficient advertising equipment, appropriate exploitation, a host of boomers who promulgate publicity by word of mouth, and the fact that he brings out his new offerings at theaters of prominence—all this has landed him on the temporary top notch of American popularity.

Cohan is a vogue, a strenuous, flitting, maybe, extremely interesting and entertaining vogue. He is not a craze, not a madness, not even a harmful epidemic. He represents the spirit of the Wall-street stock brokers who want amusement after the 3 o'clock gong has stopped the day's commercial tragedies. They need amusement after that, and Cohan gives them just what they require. That it is pleasant to their taste argues that the vogue may last longer.

Melodramatic stock at the Baker Theatre had a walkover this week.

Henry Pettitt's old-time thriller, "Hands Across the Sea," was propounded nightly to a surging multitude of emotion-seekers, and the third week of the Baker stock season was successful in point of attendance at all events. The company includes some players whose class of talent and achievement was not taxed by this Pettitt style of strained trash, but the masses seemed to be more than filled to repletion with a broad class of satisfaction. The change of play to Hall Caine's "Eternal City" is a far cry, if this frankly theatrical and spectacular tragedy is put on at all approaching the premises of the management. The possibilities for emotional acting afforded by the principal characters of the play will furnish an chance to examine the temperamental en-

downments of those members of the company to whom these strenuous roles are entrusted.

**N**EW in the local theatrical situation came in lumps this week.

The great Orpheum Circuit is to take over the Baker Theatre this Autumn, and George L. Baker is to build a new theater down town for the permanent home of the Baker stock company. An elaborate list of attractions for the Hellig Theater is booked, showing that Portland will not be off the map as regards the big "K. & E." bookings, on account of the San Francisco disaster.

Conside and Sullivan declare that they have entire confidence in the public's continued patronage of their string of theaters, and that the advent of the Orpheum Circuit at Portland at higher-priced admissions will not disturb the prosperity of the lower-priced entertainments.

While this may be so, and probably is so, there is satisfaction to the artistically inclined in the hope that the Orpheum Circuit may bring to Portland some of the startling headliners in vaudeville—say, Amelia Bingham, who has increased Proctor's crowds stupendously, or Catharine Commins, who is booked in a telling sketch to come as far as Denver during the Summer. If the Orpheum Circuit, which is now hooked up with the Keith and the Proctor people, would serve to bring such people as these last two named persons to Portland (if it be only for a week each), it would be inspiring and a welcome variation of the steady humdrum.

It is declared now that Mr. Pangie, the manager of the Hellig Theater, is on his way with the Kendall Musical Company from Los Angeles to Portland, and that this company will open a season of musical stock at the Hellig, beginning Sunday night, June 10.

I am glad to hear this. They tell me that they have made especial efforts to organize a company that will give satisfactory results, that they will change the bill weekly and present a series of musical

comedies and light operas that will not only please but fascinate the people of this city. The Hellig is a pretty theater and centrally located for the residence districts. There is a comprehensive and varied list of musical farces and opera bouffe from which to choose. Miss Kendall is very fetching, and if the company is filled out with competent voices and acting people of competence, as the management promises, we shall have a season to take delight in.

They needn't hope to fascinate Portland with anything. Portland refuses to be fascinated. She only approves, and, on occasion, patronizes. But patronage is what the managers are looking for, and what they will be perfectly satisfied with.

A. H. BALLARD.



Captain H. Berger, Founder and Director Royal Hawaiian Band, Hellig Theater, June 7, 8 and 9.

**"THE ROUNDERS"**  
LOTTIE KENDALL,  
SOPRANO, AT THE  
HELLIG THEATER  
SUNDAY NIGHT  
JUNE 10

The Hawaiian race are natural musicians, and when the islands were first discovered by Captain Cook, his logbook shows that he was greeted by the islanders with nothing more soothing than to hear the dreamy music of Hawaii rendered by the natives. It is so unlike any other vocal music that it lingers forever in the memory.

The Royal Hawaiian Band has only visited the United States twice in its existence, and then for brief periods. It was the big feature of the Knights Templar Conclave, held in San Francisco 20 years ago. It came to this country last year to play at the Portland Exposition, and was the most pronounced success, more than 15,000 people paying admission at each concert.

**"THE ETERNAL CITY"**  
Great Opening at the Baker This Afternoon.

"The Eternal City," Hall Caine's great and powerful drama, which will open the fourth week of the Baker Theatre stock season this afternoon, is the most colossal production ever attempted at this theater. It will compare favorably with any production ever given in Portland on any stage. Since Edward Morgan and Sara Trux made their famous impression in this masterpiece of Caine's there has been no other play written that reaches the tremendous intensity and beauty of "The Eternal City." The scene is laid in Rome, and it is supposed to be some time in Italy's future. The pope appears on the stage. The Prime Minister of Italy is one of the chief characters of the play. The King is a prominent figure, and the hero upon whom the action devolves is Rossi, a great popular idol, who stirs up the people to resist the state and church in their exertions. Rossi, the ward of the Prime Minister, Bonelli, is a beautiful sculptress, who is loved and coveted by her guardian, but who loves Rossi. She is duped by intrigue to entrap Rossi, but after murder, direct trials and conflict of church and state that shakes the foundation of things, Rossi and Rossi are finally united and he is made dictator of Rome.

**ROYAL HAWAIIAN BAND.**  
Famous Musicians Open Engagement at the Hellig Thursday.

The famous Royal Hawaiian Band, of Honolulu, is making its first tour of the United States and will appear in this city at the Hellig Theater for three nights and Saturday matinee, commencing with next Thursday evening. The band is popular in Portland, where it won success at the Exposition last year.

This superb organization is unlike any other band in the whole world, as it comprises not only a full military band, but also a stringed orchestra, a glee club, mandolin, guitar and banjo clubs, players of native instruments and solo singers. It numbers 30 musicians, each one being skilled in playing from five to ten instruments.

The band was established in 1871 by Captain H. Berger, who still remains as director, and who has taught the Hawaiians how to play the various instruments. Captain Berger was formerly in the German army as bandmaster, and was sent by the first Emperor of Germany to Hawaii to establish a military band at the request of that wise ruler, King Kamehameha. What was done by Captain Berger with the Hawaiians has been told by thousands of tourists in all parts of the world. The Royal Hawaiian Band was the pet of King Kamehameha, and he lavished money on it with a free hand. When Hawaii became a republic, the Royal Hawaiian Band was still maintained, and when the islands were annexed to the United States the Hawaiian Territorial Government saw that the band should not go out of existence.

The present tour is under the patronage of the Hawaiian government, and the

**SAINPOLIS NIGHT.**  
Monday, June 4, John Sainpolis Pictures Presented to the Audience.

Tomorrow (Monday) night will be the fourth souvenir night of the Baker stock season. It will be John Sainpolis night. Handsome autographed photographs of the splendid actor, John Sainpolis, will be given to every member of the audience. This pleasant custom, started this year by Mr. Baker, is making a special hit with the Baker patrons. The pictures given away are nice things to have for their own merits as photographs, and likenesses of famous actors and actresses, and they are also valued as the pictures of stage people whom we know well, and who are beloved for their sweet associations with the popular Baker Theater. The same plan will be followed this season until everyone can have a picture of all the members of the Baker Company. The full list of the company will be traversed, and if you save the pictures from week to week you will have a complete collection at length. If you lack any, or if you desire any extra ones, they can be purchased at the box office. It is a masterly dramatic epic, staged magnificently, and teaches a lesson, besides bringing before our eyes the palaces of the great, the ruined Coliseum and other examples of spectacular splendor. The members of the Baker company are likely to make the supreme efforts of their professional careers in this stupendous play, and no one can afford to miss the production. It is well to secure seats early, for there is bound to be a big demand. The cast is as follows:

The Baron Bonelli (afterwards Dictator of Italy) John Sainpolis  
The Hon. David Rossi, Member of the House of Deputies, Bruno  
Bruno Rocco, sculptor's assistant, Rossi's friend  
Commandatore Angeli, Chief of Police of Rome  
General Morra, President of the Military Tribunal (afterwards Governor of the Castle of St. Angelo)  
Charles Mingelli, member of the Secret Police  
His Holiness, Pope of Rome  
Frederick Emelton  
Father Piffert, a Capuchin Friar  
Don Camillo Murelli, Roman Noble, Public Prosecutor of the Military Tribunal  
Burt L. King  
General Potter, American Ambassador  
Sir Evelyn Wise, English Ambassador  
Tomasso Mariotti, a Garibaldian, a porter  
William Harris  
Mrs. H. D. Byers  
Elena, Bruno's wife, afterwards Sister Elena  
Joseph, her young son, Little Gladys Banks  
Katalina, Bruno's maid  
Evelyn Terry  
Donna Roma Volterra, a sculptor, ward of Baron Bonelli  
Lillian Lawrence  
Guards, Soldiers, Carabinieri, Ladies, etc.  
Scene—Rome.  
Time—The future.

Act I—The objects of the Baron Bonelli's palace overlooking the Piazza of St. Pietro.  
Act II—The same apartment.  
Act III—Donna Roma's studio.  
Act IV—Scene 1, Military Tribunal in the Castle of St. Angelo, scene 2, the Pope's garden at the Vatican.  
Act V—Donna Roma's studio.  
Act VI—Scene 1, ante-chamber to the Pope's bedroom, scene 2, the Loggia of the Castle of St. Angelo.

**BURCH AND REISS SHOW.**  
Circus Will Begin Its Portland Engagement Thursday Afternoon.

With the great Burch and Reiss show, which will begin a three-day engagement in this city next Thursday afternoon, under large, waterproof tents, which will be erected on the regular circus lot at the corner of Fifth and Raleigh streets, is an animal trainer by the name of Herr Kirchem, who is one of the most highly developed occultists in America. He received his training from a famous Hindoo seer, and has reached so high a karma that he has had a vision on the astral plane in which he distinctly remembered a former incarnation where he had been a gladiator of the arena, in which he subdued wild animals. Feeling old powers stirring within him, he gave up his career as a professor of astrology and higher mathematics and applied to Carl Hag-enback, the famous animal trainer of Hamburg, Germany, as trainer of wild animals. His success was instantaneous. He produced results in the training of wild animals never before accomplished. He was especially engaged by Messrs. Burch and Reiss as animal trainer and superintendent in general of all their animals.

Herr Kirchem has had an idea that hitherto seemingly senseless, brainless, unreasoning animals could be made to express a higher state of evolution than they had yet been known to possess. The professor uses his psychical powers entirely in the training of the beautiful animals with these shows, and has proved beyond the question of doubt that the whip is an unnecessary and brutal method in animal training. The animals under his care have become so sensitive and responsive that they obey his slightest wish, even when suggested through mental telepathy. He has found the camel which was supposed to be senseless and excessively dull, to be possessed of a brain, and furthermore of a reasoning power which, if properly developed, leads the animal to be as great a mental power as that of the horse or the dog.

This man is no ordinary trickster

**"THE ROUNDERS"**  
Musical Comedy Stock Season at the Hellig Begins Next Sunday.

At last it can be announced that the musical stock productions so long expected at the Hellig Theater will positively begin next Sunday night, June 10. The Kendall Musical Company will begin the season with "The Rounders," which is known and liked by a large portion of the public. Lottie Kendall is the premier comedienne of the company, and she is very well liked and appreciated in Portland. Myrtle Vane, who is famous for her fascinating light comedy work, is to be the sobriette of the company. Robert Pittin is the baritone, E. F. Seaman is one of the tenors and also the stage manager. The company, when it appears on the Hellig stage, will muster about 50 strong, having secured additions from San Francisco and having admitted to its chorus some society girls from this city. The greatest care is to be taken to put on the light operas and musical comedies with attention to detailed smoothness and artistic effect. The Kendall company hails from New Orleans, the land where the feminine element sings as naturally as a nightingale. The company has its own costumes, and special stage settings will be prepared here for a weekly change of bill.

**MADGE BURT AND EUGENE ELLSWORTH AT THE GRAND IN "FAMILY PETS."**