

STAGION

PLAYWRIGHTS SHOULD LEARN ARCHITECTURE

So Says Clay Clement, Actor and Writer of Plays—Poetic Outbursts of Pretty Actress at the Baker.

By J. F. S.

CLAY CLEMENT is an amusing man to interview, because you feel the minute you see him and he nods grandly in the general direction of where you may be standing that you are but one of ten thousand. You are a unit, but an extremely unimportant one. He has dealt with us in job lots for the past thirty years.

He hasn't played "Sam Houston" and Baron Hohenstaufen in "The New Dominion" and all the others of their school for nothing. He has imbibed, or rather has become saturated with their mannerisms, their view of life, probably even to a certain extent with their ideals. He lives in the atmosphere as much when he is in the lobby of the Portland hotel as when he is sniffing the air of the green room.

Instinctively when you are talking to him you have the frightfully uncomfortable sensation that you are standing in the reflection of the footlights; that what he is saying is meant for the large and attentive audience behind you; that his gestures are carefully brought out for the proper stage effect. At no time do you come in actual contact with warm flesh and blood.

He is used to us, so irritatingly used to us that his first remark is majestically to point the way to the nearest cafe where the waiters seem a part of the settings and where the illusion is so perfectly carried out that your throat instinctively prepares for a dry "stage" drink. It really is wet, however, and is paid for, somewhat to your astonishment, with real money.

But when you finally settle yourself down into your orchestra chair to see and listen you are given a good performance. Not at all a personal performance, mind you, there is nothing in it that will tend to make you at all egotistical, but nevertheless an entertaining one.

For instance, Mr. Clement has his own ideas on writing plays. As he has had considerable success in that direction these ideas may prove interesting. He advises all prospective playwrights to study architecture thoroughly. Take a course in a technical school if you can. Anyway study it and learn thoroughly the principles of the art. Then, if you still must write plays, go to work at them, but keep in mind all the time what you learned on architecture.

For instance, you have been taught that you must not build your structure around a fine piece of ornamentation. You must build your house first and add the ornament afterward. Too many playwrights, he says, conceive some brilliant situation and build their play around it. It is sure to be a botch.

Also, pick out your characters, think about them, live with them, but whatever you do, don't write about them. Let them grow and attain mature years in your imagination. Wait until they say what they want, not what you want them to. Let them be entirely distinct individuals, with wills and personalities of their own. Then when they have reached the point where you have no control over them at all sit down and let them speak and act and live and die through your pen.

Mr. Clement didn't add that most playwrights have evidently taken their preparatory course in a carpenter's shop, not an architect's studio. He has grown charitable with the years.

Versatility is rare on the stage, even as it is rare in all walks of life. Mansfield was heavy in comedy. Henry Irving seldom attempted a light role. Nat Goodwin as Shylock converted sympathy into unforgiving rage. We weep copious tears at the thought of Eddy Foy attempting to undo poor old melancholy Hamlet.

This very quality of rarity then makes versatility doubly dear when it is occasionally unearthed. And to our contemporary in things dramatic, Baker's players, we owe a debt of gratitude for disclosing the fact that one of the Baker company is not only versatile, but something more. She is marvelous. The nine muses are at her feet.

That she is mistress of the art of Thalia her industrious work long since convinced the most unbelieving. A certain infectious, irresistible, imitable, joyous enthusiasm carries her audience off its feet and to her own. That is well, of course, but a dozen actresses have done the same thing—a score have called forth smiles by the laugh in their own eyes.

Terpsichore is the twin sister of Thalia, they are the most intimately related of all the nine, so when it is said that Terpsichore, too, has lent her art to Maribel Seymour those who have had the pleasure of seeing her dance and hearing her sing will comprehend that as yet there is no cause for the stretching of credulity.

But Euterpe also! Can it be possible that she who presides over lyric poetry joins her lovely sisters in smiling upon this most fortunate of maidens! Does she number among her costumes a riding habit with which she dares mount Pegasus and drink from the fountain of Hyppocrene!

Yes, it would seem so. Unfortunately we have heard far too little of the sweet music of her oaten pipe. 'Tis but the sweetest grass of Helicon that tempts her winged steed. But now and then, in the course of the week's work, comes some lift in the lute of happiness that finds its expression in song. Such as, for instance, fathered, or should we say mothered, the following favorite stanza:

"I tell you when the captain goes
It's a sorry day for us;
It means a lot of woes,
It means a chance to cuss,
It means the whole blame day starts wrong,
The dickens is to pay,
And right is wrong and good is bad—
When Geo. L. B.'s away."

This sentiment well begun, the youthful Sappho goes on to explain in further detail that:

"The theatre don't seem the same
(The audience don't care)
They don't know we gaze over them
To see if HE is there;
And when that tall form don't loom up,
The acting in the play
Just lack's a certain something—
When Geo. L. B.'s away."

There's something about the swinging reiteration of the final line, the touch of a busy commercial life commingling with the arts lent by the abbreviated Geo., the element of mystery contained in the "B—" that makes one hurry on to the third and last:

"You long to know that he is there;
You don't care if he's mad;
You don't care if he calls you all,
And tells you things are bad;
You know he'll tell you when they're right,
And when he smiles—well, say—
We miss him like his mother does,
When Geo. L. B.'s away."

We do not wish to pass criticism upon nor to haggle over any piece of creative work, but we suggest that perhaps Miss Seymour has chosen too somber a subject for the bright little paper to which her effort was contributed. Why does she look back to old, unhappy, faroff things? Mr. B., hasn't been away since his trip south. Why refer to other, sadder seasons?

But at the same time we must not let that incident blind us to an appreciation of her success in embracing Euterpe, Erato, Polyhymnia, including just a hint of Melpomene, all in three eight-line stanzas. The first four lines are distinctly lyric. And surely Erato can claim as her own that line:

"We miss him like his mother does,"

while to none other than Polyhymnia herself, she who has the presence of sacred poetry, can be assigned that fervid bit:

"To see if HE is there."

The muse of tragedy, of course, is always hovering near; you can hear the rustle of her ominous draperies and catch a glimpse of the shadow cast by her closely clasped mask of terror. But think how Melpomene would have exulted had Miss Barney contributed the 36 lines to the Players! But let's take up the most cheerful aspect of the poem, the great thing perhaps that will cause it to stand with the works of the poets, not of the blood-boiling, trouble-stirring type represented by Byron and Swinburne and Heine, but rather of that safer, saner, domestic class of which Tennyson, Whittier and Longfellow as well as Miss Seymour are the representatives. This is that it reflects such an unusual, but highly desirable sympathy between employer and employee. Here is a band of toilers that cannot do without the master. When that tall form don't loom up they just can't act at all. But when HE smiles—well we'll be breaking into poetry ourselves here in a minute or two and that's no part of a critic's duties.



IZETTA JEWEL IN "GRAUSTARK" AT THE BAKER.



CLAY CLEMENT AT THE MARQUAM GRAND



KATHLEEN KERRIGAN THE NEW DOMINION THE BELLS AND LONDON ASSURANCE AT THE MARQUAM



CHARLES BURNISON IN "ADRIFT IN THE WORLD" AT THE STAR

DRAMATIC CALENDAR FOR THE WEEK

HEILIG—Monday night, Padewski recital; Wednesday night, Eichenlaub recital.
MARQUAM—Tonight, tomorrow and Tuesday nights, Clay Clement in "The New Dominion"; Wednesday and Thursday, "The Bells"; Friday and Saturday, "London Assurance."
BAKER—Izetta Jewel and resident stock company in "Graustark."
EMPIRE—"A Blast of Life."
LYRIC—Allen stock company in "Camille."
STAR—French stock company in "Adrift in the World."
GRAND—Vaudeville.
PANTAGES—Vaudeville.

NEXT WEEK'S OFFERINGS

HEILIG—Sunday, Monday, Tuesday and Wednesday, Kelcey and Shannon in "The Walls of Jericho"; Thursday, Friday and Saturday, "The Virginian."
MARQUAM—Paul Gilmore in "The Wheel of Love."
BAKER—Izetta Jewel and resident stock company in "Zaza."
LYRIC—Allen stock company in "By Night of Sword."
EMPIRE—"No Mother to Guide Her."



DOROTHY DAVIS IN "ADRIFT IN THE WORLD" AT THE STAR



ETHEL TUCKER AT THE EMPIRE IN "BATTLE OF LIFE"



EFFIE SHANNON WITH HERBERT KELCEY IN "THE WALLS OF JERICHO" AT THE HEILIG, MAR. 1, 2, 3, 4

PROMISES MADE BY THE PRESS AGENTS

Clay Clement, surrounded by a first-class company of actors, brought directly from New York to Portland, Oregon, will open Sunday matinee at the Marquam Grand opera house in a repertoire of delightful plays, including "The New Dominion," "The Bells," and "London Assurance."

Perhaps no other American actor is so well fitted by nature, genius and experience, to give a varied presentation of lofty and ideal characters of a pronounced type as is this actor. And it is surely fitting that he should make this new and ambitious adventure on the Pacific coast, where he first sprung into fame with the production of his own beautiful lyric drama, "The New Dominion," in which is that noble idea of a true gentleman represented in Baron Hohenstaufen, the central figure of the play. The late Colonel Ingersoll pronounced the baron to be the most perfect type of man he had ever seen represented on the stage, and as played by the author it is certainly a most charming and complete character, ambitious, lovable, gentle, poetic, just, with a tenderness for the weaker creatures of life that is inspiring, and without possessing with that saving grace of humor and delightful play of fancy which makes the soldier student kin to all the world. Had Mr. Clement been content to play this one character continuously, he might have been today a rich man.

The management has given Mr. Clement first-class support and the plays will all be staged in the most fitting manner.

During his present engagement Mr. Clement will produce "The New Dominion," "The Bells," and "London Assurance." It is asserted by critics that in some respects Mr. Clement's portrayal of Mathias in "The Bells," is more convincing than that of the late Henry Irving. In that character conceived by the present actor, is more human, more generous and kind in the beginning, and more deeply mysterious and poetic in the conclusion. It is a metaphysical study of the first order, as written, and few

actors have been bold enough to attempt the portrayal of such elusive human emotions.

Herbert Kelcey and Effie Shannon. Herbert Kelcey and Effie Shannon have been engaged to co-star in the London and New York success, "The Walls of Jericho," and will present it at the Heilig theatre for four nights, beginning next Sunday, March 1, with a special-price matinee Wednesday. Alfred Sutro, the author of "The Walls of Jericho," before its production, had for many years been struggling to gain recognition as a dramatic author. Play after play was ejected until he hit upon the idea of presenting to the British public a picture of the doings of the social world, which he called, "The Walls of Jericho." From the first this play met with great favor and enjoyed popularity for over two years at the British capital. Later it was brought to America and presented in New York, where its success was just as emphatic and secure.

Seat sale opens next Friday, February 28, at box office of the theatre.

Charles B. Hanford Coming. The eminent actor and tragedian, Mr. Charles Hanford and his company of players will present "The Taming of the Shrew," "Antony and Cleopatra," and "The Merchant of Venice" at the Heilig theatre in the very near future. This will be welcome news to the many admirers of this celebrated actor who will be glad to learn of his early appearance in this repertoire of legitimate plays.

"The Virginian" Coming. The famous and familiar western drama, "The Virginian," will be the attraction at the Heilig theatre, Fourteenth and Washington streets, for three nights, beginning Thursday, March 5, with a special-price matinee Saturday.

"Graustark" at the Baker. The dramatization of George Barr McCutcheon's famous novel "Graustark," will be the Baker company's attraction for the week commencing with today's matinee. This will be the first Portland appearance of the play which is of the romantic class of Anthony Hope's "The Prisoner of Zenda," and the thousands of readers of the popular book will want to see it. Many inquiries have already come in regarding "Graustark" since it was first announced for the season. The first European principal of Edelweiss which is ruled over by the beautiful Princess Yette, and Harry Anguish are two young and adventurous Americans who go over to Edelweiss searching for a certain woman whom they afterwards learn is none other than the princess Yette, and they also learn at the same time of a cowardly plot to kidnap her for political purposes. They enter into the game with characteristic nerve and promptness to prevent the rascals from carrying out their nefarious scheme. The drama is into the affairs of the country to a most serious extent. Lorry soon becomes wildly in love with the Princess and circumstances favoring his suit pursue it to the end. There is a mixture of dare devil comedy and thrilling events that decide life and death, and through them all our young intrepid Americans come out with flying colors.

Miss Izetta Jewel who gave such a delightful portrayal of Nancy Olden last week, will play the Princess Yette, and besides the other members of the Baker company, there are a large number of supernumeraries and extra people required to present this strong, romantic play. The costumes, scenery and stage settings are up to the high standard that is never permitted to fall at the Baker. The entire cast will be as follows: Grenville Lorry, an American, Robert H. Mans; Harry Anguish, his friend, Donald Bowles; Prince Gabriel of Graustark, William Gleason; Prince de Aphiand, Edward Lawrence; Prince Lorenz, his son, Denton Vane; Sitaky, bell boy at hotel, Howard Russell; Ostrom, guard to Gabriel, R. E. Bradbury; Allode, guard to Yette, Charles Lewis; Danno, guard to Yette, James Murphy; Lady Mirox, Miss Hilda Graham; Lady Linnox, Miss Elsie Garrett; Teel, Miss Fay Bainter; Aunt Vronne, Miss Croul; Gleason; Countess Dagmar, lady in waiting to Yette, Miss Louise Kent; Therese, Yette's maid, Miss Maribel Seymour; Yette, princess of Graustark, and "Miss Gugenstocker," Miss Izetta Jewel.

Miss Jewel to Appear as "Zaza." For Miss Izetta Jewel's closing week with the Baker company, it has been decided to present the great emotional play "Zaza," for this is a role in which the charming young leading actress has achieved noted triumphs, and in which it will afford greatest pleasure for Baker patrons to see her. Next week will be Miss Jewel's closing appearance of the limited special three weeks' engagement with the Baker company and her interpretation of the heavy role of "Zaza," will be found to be a most intensely interesting one.

"Battle of Life" at the Empire. Starting with the matinee today the thrilling new melodrama "Battle of Life," will open for the week at the Empire. The scenes are taken from Bret Hart's famous writings of California, and vividly picture "the days of old, the days of gold, the days of '49." Richard Gordon, an eastern actor, comes in "Calderon" and succeeds in winning the heart of a beautiful young Mexican girl, and in spite of the fact that he has a wife already, has an illegal marriage ceremony performed. After several months, however, his crime is found out and he becomes not only a fugitive from justice, but also from the girl he has wronged. He seeks refuge in the heart of the Sierras, but without avail, for she follows relentlessly.

Finally he eludes her for a time, but his greed for gold overcomes his caution and in the end justice overtakes him. In her desire for personal revenge, his unlawful wife seeks to kill him with her own hand, but is prevented by the interference of a Mexican outcast, who himself gives the death blow, but not until after Gordon has inflicted a fatal wound upon him. The character of the Mexican girl, Dolores, is a powerful emotional role, and will be played by Miss Ethel Tucker, an actress of ability. There will be matinees Wednesday and Saturday.

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At the Star. "Adrift in the World." Did you ever hear of that play before? No, of course not, unless you read the eastern papers closely, for "Adrift in the World" has never been played on this side of the continent. It will be seen in Portland for the first time this afternoon, when the French stock company presents it at the Star theatre. It will run all week.

It is the policy of the French stock company to present as many new plays as possible. The management realizes that the theatre-going public is ever clamoring for something new. It wants to see plays that have not been presented before by other companies. To please the public, Manager French is obtaining every good new play that he hears of and that is why so many novelties are produced on the stage of the Star.

"Adrift in the World" is one of these new pieces and from what the reviewers said of it in New York it must be a cracker-jack. It is not a howling melodrama, but is a refined, sensation play, with excitement, humor, love and adventure. It tells of the struggles for existence in a large city, the temptations to be met and overcome and the philosophy of virtue and hard work, ever witnessed at the Grand this week, when the new bill begins tomorrow afternoon. There are musical acts and any number of comedians, dancers and novelty people. Gilroy, Haynes and Montgomery will be headliners. They present "The Good Ship Nancy Lee," a nautical "burletta" and one of the funniest acts imaginable. A couple of years ago this act played the Grand and

Herbert Kelcey Coming to the Heilig. Brown and Schomer are a brace of boys who are dandy dancers and they can sing, too. Cob and Garron will appear in "The Jockey and the Tout," under the wire ahead of all competitors and is an easy winner everywhere. Then there will be a new illustrated ballad sung by Joseph Thompson and imported moving pictures. This bill, as outlined, is one of the best ever put together by Sullivan and Considine for the week.

This afternoon and tonight will end the present program, headed by the five Hawaiians, and half a dozen other star acts. There will be the usual Sunday performances today. This ending bill is one worth witnessing, as it is strong on comedy.

"The Wheel of Love." George V. Hobart, in the new western play, "The Wheel of Love," has surrounded his hero, Jack Hartley, with an interesting set of characters as are not often seen behind the footlights. The story is a semi-western, semi-automobile love romance that carries its dramatic personae from Lake Hopalong, New Jersey to Roselind Ranch, Texas, stopping at busy New York on the way for a bit of local color. Mr. Hobart is delighted with his part and the country is delighted with both him and his new play—and there you are. Both will be seen at the Marquam Grand for one week, opening on March 1.

"No Mother to Guide Her." Holden Bros. & Edwards, who have presented many successes, stars and plays, have organized an unusually clever company for the presentation of the big metropolitan success, "No Mother to Guide Her," written by Lillian Mortimer and headed by that clever comedienne, Jeanette Carew. Every woman who is a lover of the drama should see this famous play. It will be at the Empire all week starting next Sunday matinee, March 1.

Rev. Mrs. Varney Successful as Pastor of Michigan Church. The Rev. Mrs. Mecca Varney is the pastor of Christ church, Paw Paw, Michigan, and is said to have increased the membership one third since taking charge last October. Last summer the Rev. Dr. Charles E. Varney, with his wife, the Rev. Mrs. Mecca Varney, was spending the summer at Eagle Lake when he was invited to fill the pulpit of Christ church. When the time came for Dr. Varney to resume his lecture work his wife was asked to become pastor of the church.

She began the work October 1. A rally day was held the first Sunday in the year and revealed the fact that the church is growing with amazing rapidity. The Sunday school has the largest attendance in its history and the Junior and Christian Endeavor societies are the best in the county.

One of the presents given to Mrs. Varney for the church was a bouquet made of white paper flowers with dollar bills for leaves. It represented the contribution of one Sunday school class and amounted to just \$27. Other classes presented similar though smaller bouquets.



Marie Thompson at the Lyric.