#### SIR HERBERT TREE. IN SHAKESPEARE, AS SEEN BY W. P. EATON

"Henry VIII," So Old That It Is a New York Novelty, Played By English Actor

By WALTER PRICHARD EATON THE tercentenary celebration of Shakespeare's death is on in earnest. The great English dramatist and poet is being honored every night in two New York theatres, and a week ago the Delta Upsilon society of Harvard came down and gave two performances of "Henry IV," Part II, which has not been seen before in Part II, which has not been seen before in New York for nearly a century, though the Benson players acted it not long ago on the Pacific coast. Leading in interest, of course, is the production of "Henry VIII," by Beerbohm Tree, at the Now Amsterdam Theatre, mounted with the scenery and costumes used by Sir Herbert at his London playhouse, but with a cast largely recruited here, though it contains many English players. The other regular production is that made by Mr. Hackett many English players. The other regular production is that made by Mr. Hackett of "The Merry Wives of Windsor," in which he, unfortunately, was prevented by illness from assuming his father's famous role of Falstaff and had to turn it over instead to Tom Wise. Before long, of course, the schools will begin to get busy with their celebrations, and already the New York city masque and pageant is being prepared by Percy Mackaye. But is being prepared by Percy Mackaye. But there is one inevitable cloud on our en-joyment. Hardly a theatre-goer can at-tend any of these celebratory productions without thinking what a pity it is that Miss Marlowe could not have kept her health and strength, and joined with Mr. Sothern in at least one farewell performance in New York, if not in a series of performances, thus both contributing to the value of the celebration, and making a fitting exit from the scene. Not sin Booth has any American interpreter Not since Shakespeare so endeared himself to the public by virtue of personal charm and ability alike as Miss Mariowe. There is not one of us who would not give a great deal to see once more her Viola, and hear her read, as only she in our genera-tion could read, "She never told her love.

However, we have Mr. Tree (or Sir Her-However, we have Mr. Tree (or Sir Herbert, if you profer). The American public has long heard of the marvelous Tree productions of Shakespeare, with their magnificent scenery, their troops of people, their gorgeous costumes, their spectacular pageantry. Now we have the chance to see all this for ourselves, a chance New York is not letting slip, by the way. Concerning Mr. Tree himself, as an actor, we have never heard such glowing accounts, nor did we, on his previous visit many years ago, form a particularly high idea of his powers for ourselves.

"Henry VIII" (a play that is only in part the work of Shakespeare, and we are not even sure what part that was) was no doubt chosen for the first drama of the celebration program because of its comparative novelty to this generation, because of its pageantry, and secause the role of Wolsey gives the visiting star an appealing part in which he is not subjected on his very first appareance to all sorts of odious comparisons. He has cut the text liberally, and, in good truth, the text liberally, and, in good truth, the play would be intolerable if it were not out. Not even everything that Shake-speare wrote is divine inspiration, and when we have a play much of which he did not write, much of which is rambling, discussive, and classically and low word. discursive, anti-climatic, no ink need be shed because Sir Herbert, or anybody else, cuts, rearranges and otherwise condenses and compiles it into an evening's bill on the modern stage. What the actor does with the portions left is what

In the first place it should be said at once that Sir Herbert realizes the value of right acting in all the parts, that he knows how to secure such acting, that he does not resort to spectacle to smother does not resort to spectacle to smother defects, but to enhance interest. Indeed, the outstanding performance in "Henry VIII" is the King of Lyn Harding, not Mr. Tree's Wolsey. Here is a player last seen in New York this winter in "The Devil's Garden," a modern play, taking a realistic role, and a grim, heavy, tragle role. Now we see him in royal robes, playing Elizabethan blank verse drama in one of the largest theatres in the city, one of the largest theatres in the city, with broad strokes of characterization, with delicious humor, with the true romantic flavor. Here is a real actor, with a sense for impersonation, a sense for the proper styles and the technical ability to project his design in sure strokes. For Queen Katherine Sir Herbert selected Miss Edith Matthison, and it is hard to see how he could have done better at present. Reading the records of the palmy days, we get the impression that some of the giants of old swept out of the hall in Black-friars, so superb in their regal wrath and wounded queenliness that you, in the audience, wanted to shrink away in terror, and so there is a certain feeling that Miss Matthison does not lift that splendid trial scene quite to the heights of dramatic power of which it is capable. On the other hand, how did these superbly wrathful tragedy queens reconcile their great outeaks with the womanly weakness of Katherine in the following scenes? Those

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HELEN MARIE OSBORNE of the Pathe-Balbon, about to take her daily plunge.

## THE SELIG ZOO-ONE OF MOVIELAND'S WONDER-PLACES



"It Pays to Advertise"

and What They

Pay

Being some of the lines of Roi Cooper Megrue and Walter Hackett's comedy, "It Pays to Advertise," which go toward convincing, first Rodney Martin, and then his father, the soup king, of the virtues of publicity. Peale table cause at the all Marty a ste-

is the cause of it all; Mary, a ste-

nographer.

PEALE—Oh, you're one of those guys who don't believe in advertising, are you? Now don't got me talking advertising. That's where I live, where I have my town house and country estate, my which all howers. That's my home, Maybe you thick my read in the properties of the power of suggestion, the psychology of print. Say a thing often enough hard enough, and the other chap lifes and hell fight for the same of single and hell fight for it. Same to trip, a professor of psychology, showed 10 Vassar girls the other day two samples of cloth—one blue, one plak, same grade, same value, same artistic worth. One the described as a delicate warm old fore, the other he called a faded blue. He asked them to choose their favorite. Thirty-nine out of 40 girls picked the old rose. Why? Because they'd been told it was warm and delicate—no faded blue for theirs. What did it? The power of suggestion—of advertising.

RODNEY-But I never read advertise-

ments.

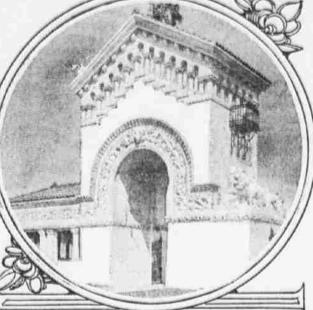
PEALE—Oh, you don't, ch? I guess you do. If I say, "His Master's Voice," you know that advertises a phonograph. Toure of the control of the control

RODNEY-Why, let me see; Boston.

RODNEY—You are gradually making me ome to the conclusion that you believe in

PEALE-Do you know anything against a

RODNEY-No.



THE ENTRANCE GATE



AT THE ELEPHANT GATE

The Selig's Idea of a

Noah's Ark for the

Movies

Cities, mountains and seas spring up

the industry. Fox has given us the Orient

in the new Annette Kellerman picture; Griffith built New York for "The Mother

from the industry. The permanent build-

ings, grounds and cities.

in this or other countries.

PERGOLA LEADING TO THE CAGES



ONE OF THE ANIMAL HOUSES

A VISTA FROM THE LION HOUSE

### WHICH ARE THE SIX GREATEST PHOTOPLAYS?

RTHUR BRISBANE, at the recent din-I ner of the Motion Picture Board of Trade, challenged the diners to decide on the six best photoplays. The Evening LEDGER readers are fast supplying the

RODNEY (amused)—Why, I know what they all mean. To the Photoplay Editor: To the Photoplay Editor:

Sir—The six greatest photoplays? Impossible for me to say, as "greatest" probably means exactly that. A thorough understanding of technique, the grt of acting and photograph, and many other things must be his who dare to assort what are the six "streatest" motiopletures. However, I will attach horoto thitles of the six most perfect motion picture productions I have ever seen, labeling the lis. "A." Then the six "best." which I shall labe. "B." And then the six which are my favorites labeled "C." How will that any four.

SIEVE TALBOT. PEALE—You bet you do. Say, what kind of garters do you wear? photoplaye? Im-RODNEY—Why, let me see; Boston.
PEALE—Exactly. What do you know about them? Are they any better than any other garter? You don't know. I don't know; but all my life every magazine l've ever looked into has had a picture of a man's leg with a certain kind of garter on it—Boston—so when I go into a store to buy a pair of marters, I just naturally say Boston; so do you. What do you know about "Monnen's Taleum Powder?" Nothing, except that it has the picture of the homeliest man in the world on the box, and it so impressed your imagination you just mechanically order Mennen's. If I say to you E & W., you don't think it's a corset, do you? I say C. E., you don't think it's a coller, and what about the well-known and justly famous B, D.? You don't read advertisements? NOT! STEVE TALBOT.

"Let Katy Do It." Fine Aris-Triangle.
"The Man They Scorned." Bronche (two
reds, November 6, 1912).
"Sammy Orpheus." Selig (one reel, December 19, 1912).
"The Left-handed Man," Biograph (one reel,
April 21, 1918).
"The Passerby." Edison (one reel, June 21,
1912). 1912).
"Women Left Alone," American (one reel, February 1, 1913).

publicity.

PEALE—Believe in it? It's my life. What kind of eggs do you eat?

RODNEY—Why, hens' eggs, of course.

PEALE—Why, of course; did you ever eat a duck's egg?

RODNEY—Why, no. "Success," Reliance (two reels, August 23, 1913). "Taking Care of Baby." Thanhouser (one-half real, October 27, 1912). "Stalen Glory." Keystone (one reel, October 14, 1912). "Little Dorrit." Thanhouser (two reels, July "Little Dorrit," Thanhouser (two reels, 29, 1913). "The Eagle's Mate," Famous Players. "The Lost House." Majestic-Mutual. HODNET—No.

PEALE—Exactly. When a duck lays an egg it's a fool and keeps quiet about it, but when a hen does my boy, cluck, cluck all over the place. She's advertising. So you eat hens' eggs.

"On the Night Stage," Kay-Bee-Mutual.

"Tillie's Punctured Romance," Keystone,
"The Failure," Reliance-Majestic,
"Indith of Bethulls," Blograph,
"Dinny Heights and During Hearts," Key-ne-Triangle. Josephine F. Kirkpatrick is an impartial lady as regards producing companies, but is one of taste as regards pictures.

"The Spoilers," with William Farnum,
"The Golden Supper" (a Griffith relaxue),
"Should a Mother Tell?", William Farnum Lydia Gilmore," with Pauline Frederick

D. H. not only gives us an excellent relection, but also his reasons.

To the Photoplay Editor: Sir-While reading the Saturday Supplement I waw in the Editorial Section that you wish

# There Were Movies in Those Days-1599

From Ben Jonnan's "Every Man Out a)
His Humar."

Sogliardo—They say, there's a new motion of the city of Nenevah, with Jonas and the whale, to be seen at Fleet-bridge. You can tell, cousin?

Fungoso—Here's such a world of question with him now!—Yes, I think there be such a thing, I saw the picture.

to learn what six photoplays were considered best. In answering, I have selected the pictures that have left a lasting impression on me. Perhaps if I had seen every good picture, rather an impossibility in these days of excellent photoplays, I would have selected different ones, but here are the pictures I consider best of all I have ever seen.

"The Christian." Because of the superh

"The Christian." Because of the superb haracterizations on the part of the leads— arie Williams and Edith Storey, the former specially. Interesting story, fine direction and cations. A picture that I hope will never go

splendid lesson, reality and wonderful acting by Norma Talmadge, Fine photography.

"Sins of the Mathers," Excellent acting and directing. Absorbingly interesting story and unexpected ending. Plot not hackneyed.

"The Juggernaut." Fine "The Juggernaut." Fine cast, thril

"The Golden Chance," Engrossingly interesting, exceptionally fine interpretations of leading parts and containing its big mements, the Island of Regeneration." Strong characterizations by great cast. Dandy locations and directing.

This correspondent misunderstood our suggestion for six and gives us ten photoplays. It adds interest, however. To the Photoplay Editor:

Sir-My selection of the 10 foremost photoplays is as follows: "The Birth of a Nation." The Spollers." "The Coward," "The Cheat." "Carmen," "Martyrs of the Alamo," "Acquitted," "Hell's Hinges." The Avenging Conscience. "The Sable Lorcha." In answer to the sentleman who doesn't know the difference between a firiffith and a Plasky-Fairmount, let me state that Mr. Griffith's new masterpiece, according to the critics who have seen it. Is the greatest film ever made. Tell that same correspondent that the greatest actors and playwrights of the theatre are siving their best in the despised "movies." Just

Continued on Page Three WHEN A COLLEGE BURLESOUES THE NEW STAGECRAFT

#### BARONET BARRIE MIMICS MACBETH IN A MAD MOVI

In "The Real Thing at Last" Author of "The Little Minister" Satirizes the Photoplay

IN "The Real Thing at Last," a skill benefit, Sir James M. Barrie has a manner of fun with the movies. Accord ing to the account in the London Times the contention is that picture theatre have been ignored by the committee which has, the Shakespeare tercentenary cels brations in hand, so there is nothing for them but to have a celebration of the own. What could be better than to p. duce a film version of "Macbeth" regard less of expense, and with the liberal employment of the special artifices of the "movies"? And so Mr. Edmund Gweni as an ultra American producer, preser his film, after Miss Irene Vanbrugh, 'the screen, has "released" it as from an iron cage. The film constitutes the greater part of the entertainment, and it is a loyaus piece of fooling. One recognizes part of the entertainment, and the joyous piece of fooling. One recognizes most of the accepted accessories of the "pictures." There is a weird piane accempaniment, strung together from accempaniment, strung together from acceptantiment, strung together from acceptantiment, strung together from acceptantiment, strung together from acceptantiment, strung together from acceptantial acceptance of popular songs, adapted to suite each incident as it arises. There are the inevitable letters thrown upon the screen in the usual large and monotonous hand-

"Dear Macbeth-The King has gotten old and silly. Slay him. Yours sincered Lady M" is the choicest example. But best of all, there are the liberal interrupt best of all, there are the ineral interruptions of the action of the film to explain in aggressive "captions" what is passing. Here Sir James Barrie is in his happiest vein: "The drawing room at the Magbeths"; the sollloquy of the King, "Those Macbeths; I don't trust them"; "The egant home of the Macbeths in N. B. is a passing the solllow of th longer a happy one"; "One murder beg another, and so is the whole world k Again, the possibilities of space in a fl are exploited. The fight between Mach and Macduff is not confined to one silt ranges all over the eastle, from courtyard to the roof, and Birnam For literally comes to Functions. harmony with the picture palace tradit there must be a happy ending, and Macduff obligingly forgives and forg and Macbeth and his Lady are reunited the strains of the necessary slow in from the piane. under the wand of the photoplay for use in and Law"; a city was built and destroyed

from the plane. "
Most of the acting had been done beforehand for the chematograph, and of hidmund Gwenn, as the American peducer, and Nelson Keys, as "the drama profession in a nutshell," who is tilly trying to take Lady Macbeth (also eacted by Mr. Keys) out to supper, and reopportunities of scoring, though varies other stage favorites made a fleet. by the Vitagraph for "The Battle Cry of Peace." These are but mere sets, used in only one production. But the movies have another class of novelties which grow up other stage favorites made a fleetl appearance.

Here is the cast as Barrie arranged it:

Universal City, a municipality of real importance, is such a place. The Fox Corporation is now building a city on Long Island. But no place is more interesting than the Selig Zoo, located in Los Angeles. It covers fully 58 city blocks, and is so arranged that not only motion pictures are produced therein, but the public is combined to only the many advan-The Lady Who Lets Them Loose First Murderer lic is enabled to enjoy the many advan-tages of the Zoo. The institution is equipped with a fine dance pavilion, a restaurant, and there are tennis courts, picnic grounds and a great

conservatory which contains almost every What is said to be the largest privately wined collection of wild beasts and birds

in the world are housed here. There are many kinds of animals, all the way from a herd of a dozen elephants to a tribe of alligators. The collection of cat animals is most complete. There is also a pair of young giraffes, which are the envy of every circus and zoo proprietor in this country. These animals are used in the production And here is an advance notice which has a familiar flavor and may be moreadly recognized if you recall that Marie became his own press agent advance of "Rosy Rapture." This paragraph, gravely inserted by Mr. Walkle in the Times, is evidently in response. of Selig Wild Animal picture plays. The wildest of the animals are confined in con-crete cages, which are of the latest dein the Times, is evidently in resp

one which had appeared in the Dally Mais and which may just possibly have been written by the same person. The notice written by the same person. The notice runs:

"The Daily Mail is oddly astray in it forecast of the little piece, "The Re Thing at Last." It is betraying no see (except to the Daily Mail) to say the play had its inception in the romat attachment long felt by this author the dramatic critic of the Times; an tachment that must yet find loan among the Curiosities of Literature, that has grown, so to speak, by not he

The Selig Polyscope Company specializes in stories of the African jungle. To make these plays the more realistic, a portion of the Selig Zoo grounds is cultivated in jungle growth. There are lakes, streams and dense vegetation of jungle land, and these natural settings are utilthat has grown, so to speak, by not it fed upon; all Sir James' dogged effor discover who the man is having so proved abortive. The play will pro-be a diabolically insenious contrivance ized whenever plays of the jungle are filmed.

The entrance gateways to the Selig Zoo are most beautiful and impressive. The archway of eisphants, carved life size in stone, was the work of Romelli, an Ital-ian sculptor. The grounds are embel-In the Beginning William Farnum, the \$100,000 star has hundreds of thousands of admir was the boy cornetist of Buckport. Ma

Unquestionably cornet playing can-ranked as one of the vices; a quite or

mon one, in fact.

mon one, in fact.
Virginia Pearson, at the age of 18, we the chief of the Booklovere' Library Louisville, Ky., her native city.
Warner Oland, villain par excellent and who plays opposite Theda Bara, we professor of dramatic literature at Williams.

College; a contemporary of Prof. Bran Matthews and the late Prof. Harry Th ton Peck and as sober in his dram tastes as Winthrop Ames.

Claire Whitney, so often the "wrongiri of modern pictures, was a mod a 5th avenue, New York, hat shop. Stuart Holmes, now a debonain lain, was an equally debonair sodal in a Chicago drug store.

Robert B. Mantell was a Shakespe

Autobiographies of the Players ROSIE QUINN The World of Pleasure

lished with pergolas, and even a gigantic

otem pole will be found in the grounds

The motion picture studios found in the Selig Zoo are of modern design and every convenience is offered the artists. There

are private dressing rooms, baths, plunges,

a swimming pool, etc. The stages in the production studios are up-to-date in every respect, and almost every scenic effect or

property" essential to the art of motion

picture manufacturing will be found there

A school chum of mine went on the stage several years ago and she used to write me letters and tell me how much fun it

was and ask me why I didn't do the same. So finally I was lured by the glittering sto-ries my friend would tell me of the footlights and I persuad-ed my mother to let me try. My friend took me to a rehear-sal at the Winter Garden one day and I asked Mr. Shubert to give me a chance, and he did.

I was disappointed at first. It was not exactly as I thought it would be, not at all the way it looked

from an orchestra chair in front I hadn't thought of the hours and hours of rehearsals, sometimes even sacrificing my meals in order to complete the work we were doing at the time. But I love it now





ELLA CAMERON Who comes to the Walnut week in "Damaged Goods

