

NEXT WEEK: SHAKESPEAREAN DRAMA AT THE GARRICK, WITH A DISTINGUISHED COMPANY

Sir Herbert Tree, Actor-Knight, Returns to Us in "Henry VIII," After Lapse of Twenty Years

"Why Have We No National Theatre?" Asks Famous Player-Manager—Random Remarks

By SIR HERBERT TREE
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It is not that they are the only ones who do not recognize the necessity of a national theatre. It is to be hoped that the State may turn its attention to this aspect of education, and I notice already a tendency in the universities of this country to devote their consideration to the drama.

It seems to me that the greatest tragedy of the modern stage in America was the heroic failure of the New Theatre. It was started in a splendid public spirit. I believe by those who gave New York its opera, and what would New York be today without it? The necessity of a people's theatre will probably not make itself felt to the full extent until the supply shall have created the demand, just as the necessity for a great man is not realized until he has made himself felt.



What the Star of His Majesty's Theatre Thinks of Mysterious Movie-land of California

By SIR HERBERT TREE
The following account of a distinguished British player's experience in the movies is taken from the London Times. It refers to his engagement with Triangle.

I AM tempted to give a description of the life of the studios of Los Angeles, in which many thousands are employed. The community of the studio is the most democratic I have ever faced; but from first to last, during my stay, I never met with any discourtesy from the many hundreds among whom my life was spent.

In the productions there is a systematic absence of system. Sometimes an artist will have to wait one, two or three weeks before he is called up to take his share of the work; then he will often work fifteen or sixteen hours a day. This letter was my experience in the preparations of "Macbeth."

When going on "Macbeth" (there obtain in California a curious love of Latin words) the entire party are driven to their destination in motor-cars. We would sometimes start for the mountains at midnight, and proceed to our country seat, to be dressed by 7 o'clock to catch the early sun, and ride forth on horseback, all equipped and belted.

The "mimic coronation of Macbeth at Seaside" took place about forty miles from Los Angeles at a place called Chatsworth. The actors and hundreds of supernumeraries, together with the "properties" of the occasion, were conveyed to the motor-cars and motor-ambulances. This scene was taken in brilliant sunlight, while the arrival at the King's camp of Macbeth and Banquo after the victorious battle was photographed at 2 in the morning, the scene being lit by huge electric lights.

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The interior of the "Witches' cavern" was enacted in a scene built in the studio. One scene was photographed no less than a dozen times; this order was a somewhat trying one in the watches of the night. Acting to the lens requires a peculiar temperament, and demands a much more "natural" method than that of the stage.

The great requisite in the actor is the cover of momentary self-excitation. A mere report to the technique of the theatre would not "register" satisfactorily on the film—a relentless detective is to be feared from a somewhat disconcerting to act a scene of unusual immediately after your death scene.

In the great studio one will often see as many as ten different plays proceeding in adjacent watches, a force being acted in close proximity to a scene of tragedy. A quick and versatile temperament in the actor is required for the film, and although I had little difficulty in acclimating myself to the new conditions, I confess I have not outlived my preference for the spoken drama.

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ANTIQUITIES WILL BE SHOWN BY DRAMA LEAGUE

Activities of the Drama League become more varied with the passing of each month. The latest announcement from its headquarters is to the effect that the organization will open an exhibition of rare volumes, manuscripts and folios illustrating the progress of American drama from its inception to the present date.

The following bulletin in commendation of "The Professor's Love Story" and forecasting "Henry VIII" has been issued: "On Monday evening, January 29, 1917, Sir Herbert Tree will appear at the Garrick Theatre in a notable revival of 'Henry VIII.' At the same time we draw attention to the revival of 'Macbeth' by the same artist, which will be produced at the Broadway Theatre on Friday evening, January 31, 1917."

AS TO THE HOMERIC CAREER AS A CONTRALTO

Mme. Louise Homer, contralto and one of the leading stars of the Metropolitan Opera Company, who will sing January 31 at the Academy of Music for the benefit of Hahnemann College and Hospital, was born in West Chester, Pa. As a girl she sang in her father's church. He was a clergyman. To quote Mme. Homer's words: "I was always crazy about singing hymns. A little incident served to call attention to the remarkable possibilities of her voice."

So it was that when she was fifteen Louise Beatty was sent to Philadelphia to study. At sixteen she held a good church position in this city, and speaking of that often used to wonder when I would be able to handle my voice; it was so big, so cumbersome, and it never seemed to do what I wanted it to.

Later the young contralto went to Boston and became a pupil of Sidney Homer, studying both voice and piano with him, and eventually becoming his wife. From Boston Mrs. Homer went to Paris, where the American singer continued to study operatic roles. Her debut in 1893 at Vichy, France, was a triumph; she sang Leonora in "La Favorita," being the first "debutante prima donna" to appear in the critical city of Vichy in fifteen years.

THREE MODERN HOMERS



They are not related to the rhapsodist of ancient Hellas, except in so far as all singers are related. In the center is Mme. Louise Homer, the contralto, who will be heard in a benefit concert in the Academy January 31. On either side her two charming children.

From Sir Herbert Tree's many Shakespearean parts. Left to right, Falstaff in "The Merry Wives of Windsor"; Cardinal Wolsey in "Henry VIII"; Richard II in the like-named play; a possible revival in New York next season; the title part in "Macbeth"; and Malvolio in "Twelfth Night."

SIR HERBERT TREE, who is to make his first visit in twenty years as an actor at the Garrick Theatre beginning Monday night in Shakespeare's poignant play, "Henry VIII," was born in London on December 17, 1852. When seventeen years old his father took him into his office as a clerk. "To heaven life," as he puts it, he joined at this time several amateur theatrical clubs, institutions which flourish most vigorously in England and the English colonies from anywhere else in the world. He took the name "Tree" during his amateur days, deriving it from Beerbohm, his family name, which means "bare tree" in Dutch. It was not until he was twenty-five years old that he made his debut on the professional stage.

BABYLONIAN KING HAD THE DOPE ON WRIST WATCHES

Until the Griffith spectacle "Intolerance" was produced, people had almost forgotten that the hanging gardens of Babylon were included among the seven wonders of the ancient world. Through this spectacle Babylon has taken on a reality that never otherwise would have been possible even through the discovery of ruins of that ancient city. Excavations made by scientific men have brought to light many things regarding the civilization among the Babylonians. One fact especially has impressed itself upon investigators—that those ancient sculptors and marvelous engineers, splendid architects, the sculptors of today were antedated by the sculptors of Babylon, which were at least 300 feet in height. It was proved by excavations made by Dotta that the palace of Belshazzar was fully a mile in length.

"Pearl of the Army"

By GUY W. MCCONNELL
Scenario by GEORGE BRACKETT SEITZ
Author of "The Iron Claw," "The Shindler," "A Bunch of Violets," "Fraternal," "Fidelity," and "The Merry Wives of Windsor."

(Note to readers—The story of "Pearl of the Army" will be given in serial form in this column every Saturday. The story here is the first chapter of the serial. The illustrations are the work of a young artist, Merle Johnson. The story is a thrilling and dramatic one, and is being produced by the Famous Players-Lasker Corporation. The story is set in the time of the American Civil War, and tells of the adventures of a young woman, Pearl, who is captured by the Confederates and sold into slavery. She is later rescued and becomes a star in the army. The story is a tale of love, adventure, and heroism.)



As Merle Johnson sees our heroine.

Shaw's Lina Lashes Love

Perhaps the most remarkable speech in Bernard Shaw's "Misalliance," which the Stage Society players are giving at the Little Theatre, is that in which the Polish aristocrat lady, Lina Szezepanowska, played by Margit Papoyes, delivers her trade against the rich underwear manufacturer, who has become an object of affection to all the men in the house. Her retort is as follows:

"OLD PAL, this is a stuffy house. You seem to think of nothing but making love. All the conversation here is about lovemaking. All the pictures are about lovemaking. The eyes of all of you are sheep's eyes. You are steeped in it, soaked in it; the very texts on the walls of your bedrooms are the ones about love. It is disgusting. It is not healthy. Your women are kept idle and dressed up for no other purpose than to be made love to. I have not been here an hour, and already everybody makes love to me as if, because I am a woman, it were my profession to be made love to. First you, old Pal. I forgave you because you were nice about your wife. Then you, Lord Summerhaus, come to me; and all you have to say is to ask me not to mention that you made love to me in Vienna two years ago. I forgave you because I thought you were an Ambassador, and all Ambassadors make love and are very nice and useful to people who travel. Then this young gentleman. He is engaged to this young lady; but no matter for that; he makes love to me because I carry him off in my arms when he cries. All these I bore in silence. But now comes your Johnny and tells me I'm a ripping fine woman and asks me to marry him. I, Lina Szezepanowska, MARRY HIM!!!! I am an honest woman; I earn my living. I am a free woman; I live in my own house. I am a woman of the world; I have thousands of friends; every night crowds of people applaud me, delight in me, buy my picture, pay hard-earned money to see me. I am strong; I am skillful; I am brave; I am independent; I am unbought; I am all that a woman ought to be, and in my family there has not been a single drunkard for four generations. And this Englishman! this linen-draper! he dares to ask me to come and live with him in this rrrrdrabit hutch and take my bread from his hand and ask him for pocket money and wear soft clothes and be his woman! his wife! Sooner than that I would stoop to the lowest depths of my profession. I would stuff lions with food and pretend to tame them. I would deceive honest people's eyes with conjuring tricks instead of real feats of strength and skill. I would be a clown and set bad examples of conduct to little children. I would sink yet lower and be an actress or an opera singer, impelling my soul by the wicked lie of pretending to be somebody else."