

FORBES-ROBERTSON

Some Interesting Reminiscences of His Early Career.

Johnston Forbes-Robertson, who will open the new Shubert Theatre early in October, has given a correspondent of The Tribune some interesting reminiscences of his stage career.

"My first visit to America was made twenty-five years ago," he said, "when I came over to be leading man for Mary Anderson. What a wonderful woman she was! I do not think that the world has ever been filled. Miss Anderson had a great classic intuition and the dramatic sense—so rare in these days among actresses. She was one of the most intelligent and cultured women I have ever met. She was always studying.

MARY ANDERSON. "She was very beautiful and had a most charming personality. Combining so many remarkable qualities, her success was not surprising. During my first season with her I played Orlando, Romeo, Claude Melnotte, Pygmalion, and I hesitate to say it, Ingotmar. I shall never forget how bad I was as the barbaric chieftain. Mr. Griffiths, Miss Anderson's stepfather, came to me after the performance of 'Ingotmar' and said: 'You play the part very well, young man, but you ought to be dipped.' I did not understand later that he thought I ought to be put through the process of making a tallow candle and fattened out to look the picture of the savage chieftain.

Although it is not generally known, Forbes-Robertson and Madame Modjeska inaugurated the custom of presenting Shakespeare out of doors, now so much in vogue in England and America. "It happened this way," said the great actor. "There was a rector down at a little place in Wales, near where we were playing. He was very anxious to secure a new organ for his church, and he induced Madame Modjeska to give an open air performance of 'As You Like It' in the garden of the rectory for the benefit of the church. The performance was so successful in every respect that we had to repeat it at different places. It was the beginning of the modern open air theatre.

MME. MODJESKA. "I joined Modjeska at the Court Theatre in London when she made her first visit to England many years ago. She repeated the triumphs she had already achieved in America. Modjeska was a most charming and beautiful woman, with that greatest beauty which consists of expression, spirituality, and charm. She was a very great artist. Personally, I consider her one of the greatest actresses of our generation. She ranked in her art with Duse and Alméida. I was particularly engaged by her for 'Frou-Frou,' in which I played her husband, and for Leicester in 'Marie Stuart,' which I thought was one of her most beautiful and pathetic parts.

"After her first success in London she was petitioned by some undergraduates at Oxford, with F. R. Benson at their head, to play Juliet—a suggestion which appealed to her and at the same time touched her very much. She told me she considered it a great compliment that they did not think her too old for the part, as she was not then young and had a broken accent. However, she achieved a great triumph.

"Modjeska was my first Juliet, and the greatest I have ever known. With what beauty, pathos and tragic power she invested that difficult role, of which it has been truly said that it needs the appearance of a girl and the experience of a woman! Modjeska was the most unselfish of actresses, and had a very keen sense of humor. Once, when I was playing Romeo and was about to make my exit from her room, I was staggered to find that the ladder had been taken away and pointed out the fact to her in a stage whisper. 'You must jump!' she said, with scarcely disguised grief, and, indeed, there was no other way, so I had to do it.

AN IRVING ANECDOTE. Of his old days at the Lyceum Theatre in London with the late Sir Henry Irving, Forbes-Robertson tells many interesting anecdotes. Among others is one of William Terriss, physically the handsomest actor of his day.

"Irving was very fond of Bill Terriss, and was mightily amused by the unconscious impertinence with which Terriss treated him. Irving had a grillroom (called the Beefsteak Club) just off the stage, near his own dressing room. One night Terriss smelled the savory odor of appetizing smoking. 'Fine smell, that, Guv'nor!' he said to Irving, who, in the wings, 'Yes, very good,' agreed Irving, and added: 'You must come along some time and have supper with me, my boy.' 'Nothing would please me better,' Guv'nor,' said Terriss, to which Irving replied: 'Well, when would you like to come?' 'Tonight,' responded Terriss promptly. Irving was delighted with the businesslike acceptance of his invitation."

SHAKESPEARE AND STRATFORD. "Some writers on Shakespeare and his time," says E. H. Sothern, who, with Julia Marlowe, begins a five weeks' engagement at the Manhattan Opera House in the Shakespearean repertory on Monday, September 22, "having no authority for their assertions, have presumed that the bard, having left Stratford in 1585, did not return to his native village until about 1612. This seems an absurdity on the face of it. There was at that time a good road between London and Stratford, a distance of about seventy miles. It was customary then to travel horseback. We know from the testimony of Sir William Davenant, whose father was an innkeeper at Oxford, that Shakespeare was often a guest at his house. An Oxford man, London and Stratford it was the natural stopping place for Shakespeare on his way to and from his native village. In the second part of 'King Henry IV' we find Falstaff, three miles distant from Stratford. The house of Shakespeare's mother, Mary Arden, by the way, was located in this village. While Falstaff was reveling with Justice Shallow word came that Henry IV had died and that Falstaff's boon companion, Prince Hal, had fallen heir to the crown. Falstaff, Bardolph, Shallow and Pistol immediately took horse for London. The play, of course, does not reveal the time required to make the journey. All that Falstaff said is that he did 'ride day and night.' It must have been a pretty good horse that would have taken old 'Jack' Falstaff from Stratford to London in a day and a night."

BRONX. Adele Ritchie, "The Dresden China Prima Donna," is the feature at the Bronx Theatre this week. Others are Valerie Berzere and company, in a dramatic playlet, 'Judgment'; Hal Reid's motion pictures of the Harry Thaw case

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48th St. Theatre. Sothern and Marlowe. First Week: 'All About Nothing'.

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48th St. Theatre. Sothern and Marlowe. Fourth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Fifth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Sixth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Seventh Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Eighth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Ninth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Tenth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Eleventh Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Twelfth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Thirteenth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Fourteenth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Fifteenth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Sixteenth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Seventeenth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Eighteenth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Nineteenth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Twentieth Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Twenty-first Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Twenty-second Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Twenty-third Week: 'If I Were King'.

48th St. Theatre. Sothern and Marlowe. Twenty-fourth Week: 'If I Were King'.

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