

FORBES-ROBERTSON DISCUSSES STAGE AND THE MOVIES

The Saturday issue of the Sacramento Bee contains an interview with Forbes-Robertson, who plays in Medford, Wednesday evening, December 23, by C. K. McFatchy, the talented editor of that paper, in part as follows:

"Hearty was the handclasp of Sir John Forbes Robertson as we met in the Hotel Stockton yesterday afternoon, and charmingly interesting his talk for considerably over an hour in his room after lunch.

The actor is the lean greynosed of the stage. His face has the leanness of the absorbent student, of the thoughtful deliver, of the conscientious worker in the higher fields of intellectuality. There is no spare flesh upon it.

It is a charming face—a soulful face—a face that grows upon you—that magnetizes you.

Alike Student and Gentleman. No man can be with Forbes Robertson even for a brief period and not recognize that the man is one of dominant intellect, of keen vision, of spiritual force; a man who is every inch alike the student and the gentleman—an actor without strut, seemingly without vanity; soft-spoken and modest in his speech, although keenly incisive; and at all times thoroughly frank and delightful.

As he rambled along from subject to subject in well-chosen English, I could not but think how different he was in his simple naturalness and unaffectedness from the portrait painted by Oliver Goldsmith of the great Garrick.

On the stage he was simple, natural, affecting;

'Twas only that when he was off he was acting.

An Illuminative Accompaniment

"From grave to gay, from lively to severe," the Forbes Robertson comments marched and countermarched along the pathway of his ideas.

The questions addressed to him were put through analytic and illuminative processes in his answers, and came out in limpid, clear-cut and delightfully welcome English.

And the face was as expressive as the voice; an illuminative accompaniment that more than once caught me so strongly that really I confess, as I am writing, that here and there I do not remember his particular words half as vividly as the interpretative expressions that played over his mobile countenance.

The Baconian Theory

Was Shakespeare Bacon? evidently is a periodical spasm of cryptogrammatic exploitation with which the tragedian has no patience.

To him it is inconceivable that Bacon could have written Shakespeare. While the lawyer never could have been so slovenly as the Bard of Avon more than once, neither could he have approached his poetic heights. The examples of Bacon's poetry we have prove that.

The Keynote to Hamlet

Forbes Robertson does not believe Shakespeare intended Hamlet to be either insane or half-insane. The keynote to Hamlet's character is contained in these words of Hamlet to Guildenstern in the second scene of the second act:

"I am not mad north-northwest; when the wind is southerly I know a hawk from a handsaw."

The terrible disclosure by his father's ghost was enough to have unsettled any man's reason, but Hamlet's was a philosophic mind, which was slow to get, and it did not go the way that madness lies.

At this point the actor diverged to state that undoubtedly what Shakespeare intended to write, and probably did write in the above quotation as coming from the mouth of Hamlet, was that he knew a hawk from a handsaw—a small heron, well known to all the country lads in Shakespeare's county and in adjoining counties.

Shakespeare Meant for the Stage

Shakespeare was meant eminently and primarily for the stage, and for no other purpose. The plays were written by an actor and a master of stagecraft, to be acted.

Shakespeare is not ambiguous or dark.

Outside of here and there vague and disputed phrases or sentences or words, the immortal bard is clear and lucid. And where he is not entirely plain it is simply because the printers have got in the wrong word, or because some word or phrase of common speech in the days of Shakespeare has lost its significance in the language of today.

For it must be remembered that Shakespeare wrote and talked in a language almost foreign to the English of this year. The wonder is not

MARGARET ILLINGTON IN "THE LIE," AT THE PAGE TONIGHT



The role of Elinor Shale in the big Henry Arthur Jones play, "The Lie," which Margaret Illington presents at the Page tonight, is generally conceded to be the best part that Miss Illington has ever played. Miss Illington finished last June at the Harris theater, New York City, a run of an entire year, and is at present with her New York cast and production making a comprehensive tour of the country. Any contribution made by Mr. Jones to the literature of the stage is always interesting, for he is one of England's three most distinguished playwrights, and "The Lie" is said to be intense from beginning

so much that he is not in every page or every page as plain as can be, but that he is so remarkably plain nearly everywhere.

Good Actors Best Educators. According to Forbes Robertson Actors thoroughly appreciating Shakespeare and capable of interpreting him luminously to an intelligent audience, are the best Shakespearean educators.

They will give a better idea in one performance of the character of Hamlet, for instance, than the student could obtain from poring over page after page of disputing commentators.

Shakespeare intended to be plain and simple and direct. He wrote plays with the pen of a marvelous student of human nature, a wonderful interpreter of all the passions and all the emotions of the human heart.

No Problem Dramatist. The earl of Avon never intended his plays to be deep wells of philosophic teaching, or of philosophy or any other problems.

He simply wrote not only for the mere pleasure of writing, but as a matter of business.

He wrote because he could not help writing; and it is all nonsense to claim, as so many commentators do, that he had in each play some deep-laid plan of teaching some great moral lesson or tapping some deep vein of philosophic inquiry.

As to the scholarship of Shakespeare, he had more than an average learning for those days.

The Movies and the Drama. The knighted actor of England does not believe the movies will prove a detriment to the drama, but rather, in the long run, an aid.

They will probably never be used with success in interpreting the Shakespearean plays. For who, for instance, could interpret, without words the "To be or not to be" soliloquy of Hamlet.

Shakespeare will ever remain an author who must be spoken to be appreciated. He will never be adequately, or in any proper way, represented in the movies.

The Condition of the Stage. Upon the ever-recurring question as to whether the stage has improved or retrograded, the view was held that on the whole it has vastly improved. The slovenly work of other days would not be permitted by any competent manager anywhere today.

Forbes Robertson considers some of the problems plays a great advantage to the stage, especially those which teach some moral lesson, or those dealing with subjects upon which there should be thought and discussion. He has no use, however, for the greater part of the so-called sex drama. It is in his view a de-

to end. Margaret Illington has long been recognized as the foremost actress in America in the delineation of emotional parts, and she is said to handle this role with a sweep and understanding that entitles the part to a niche in her repertorial hall of fame. "The Lie" concerns two sisters, one a sweet, modest girl, extremely honest, while the other is a grasping, cheating, lying thing. By telling a most horrible lie she wins her sister's lover to herself. For a short time it would appear that she has gained everything, but lies are difficult to keep down, and when the truth comes out, as it finally does, the elder sister's anger and resentment are superb.

always unscrupulous managers who will take advantage of the appetite among some for that type of dramatic literature, and will feed them their fill."

COURT HOUSE NEWS

Reported by Jackson County Abstract Co., Sixth and Fir Sts.

Circuit

California-Oregon Power Co. vs. Minnie A. McKee, action for money. R. A. Bradshaw vs. J. W. Kinney, action for money.

Butler-Thompson Co. vs. E. A. Fisher et al., to foreclose mortgage. A. L. Carter vs. Irene W. Garvin, suit in equity.

George R. Lindley vs. W. H. Jackson et al., to foreclose tax lien.

Probate

Estate of Louisa Powell, inventory and appraisal. Estate of Lottie Owens et al., minors, petition, order.

Estate of John Pierson, inventory and appraisal. Estate of David H. Harderey, proof of publication.

Estate of Edward N. Smith, order allowing final account, final account.

Real Estate Transfers

Cactus Plantation Co. to Alfred L. Potter, lot 2 in block D, R. R. V. Orchard Tracts, 10 acres \$ 10

Margaret McCarvel to Frank J. McCarvel, 1 acre in sec. 14-36-4W. 1

Antwine Dupray et ux to Clara Dupray, lots in Butte Falls. Geo. F. Lounsbury et ux to E. S. Tully, 20 acres in sec. 15-37-2W. 1

Lillian M. Lounsbury et vir to E. S. Tully, same 1

Earl S. Tump to Waldo W. Willard et al., same 10

N. H. Latimer et ux to R. J. Fischer & Co., mining properties and lands in twps. 37, 3 and 4 west 10

N. H. Latimer et ux to R. J. Fischer & Co., same 10

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