## HOW DIAGHILEFF FOUND LEON BAKST, OF THE BALLET RUSSE

It Is the Genius of These Two Men That Makes These Dancers Unique

Although the bold and stirring scenery Although the bold and stirring scenery and cestumes and decorations of Leon Bakst are already known in America through exhibition, the full force of their revolutionary color was not appreciated until the Diaghtieff Ballet Russe gave its first performances in this country. The famous dancers come to the Metropolitan the end of this month.

first performances in this country. The famous dancers come to the Metropolitan the end of this month.

Leon Bakst was born in 1868, in Petrograd. The combination of Oriental and Semilio factors has made his colors, like his characters, as one enthusiastic critic declars. "shout and dance with joyous abandon." In Russia, his birthplace, he was treated rather harshiy, and these reactionary influences, due principally to the fact that he is a Jew, made it difficult for him to show his genius. His better condition came when he took up residence in Paris, and it is in Paris that he maintains his principal studio today.

Bakst was 27 years old when he came to Paris in 1895. He began work in the studio of Albert Edelfeldt, a versatile Finnish artist, who himself was working for greater impressionism in painting. After working tirelessly here for some time, Hakst felt that he had long enough technical apprenticeship, and returned to Petrograd, hoping that he would find a better reception than before. So he started a magazine called The World of Art, to which he contributed a long series of grotesque but beautiful designs and some novel carlcatures. He was not above attaching political significance to some of these, either. But connoisseurs of Petrograd were indifferent to his work and he hied himself back to his atelier in Paris. About this time Serge de Diaghileff, a wealthy Russian with a liking for the arts, came into the life of Bakat. Diaghileff had dabbled somewhat in the art of the theatre, and had a coterie of pseudo-Bohemians about him. All were persons engaged in doing things in new ways, and into this circle Bakst promptly fitted. There was Fokine, the dancer, an insurgent in the ballet school maintained by the Russian Government, a rebel against the authority of Petipa, who had autocratically ruled the institution for more than half a century. There was Stravinsky, the bold harmonic innovator, who soon was to break the tonal system in standard use throughout Europe. And now there was Bakat.

After trying o

standard use throughout Europe. And now there was Bakat.

After trying out his proteges, Diaghileff became convinced that he might combine all their services toward a common end—the idealization of the Ballet Russe. So he prepared for a briliant debut. In the menntime, in 1906, Balast was "discovered" by Paris at an exhibition of his work arranged by Diaghileff. But it was not until 1909 that he created for himself his present name through the settings and costumes for "Cleopatra," which opened then at the Theatre du Chatelet.

In Paris, in London and in the other cities where the ballet appeared the triumphs succeeded one another. His designs are for the theatre. They do not come into vital being and full suggestion until they are wrought upon the stage.

## URBAN PAINTS HIS SCENERY ON THE FLOOR

Continued from Page One

hand. I never use stencils, because they look too rigid and stiff. Some of my effects are got by dipping a cloth in liquid, wringing it out and throwing it on the canvas. The impression it makes is then canvas. The impression it makes is then filled in and this process is repeated over

and ever.
"I had to bring my own scene painters with me from Vienna. The American painters could not follow my models.
"My art you call the nouveau art, or modern art, when in reality, my art, like

that of Bakst and Stern and others who paint scenery for the stage, is a combina-tion of the Orient and the Middle Ages. We take the beautiful things from all times. The artists of the Middle Ages, Japanese and Chinese painters, every one who has been sincere in art and has brought into it a little of bimself and his feeling for color and beauty of line, help us who call ourselves 'modernists'. We neck to return to simple lines; we are through with complex combinations of color, and we return to the primary colors. The effects: they are new and strange and delightfut, not because there is anything essentially new in their component parts, but because our method of combination is new."

Mr. Urban, who just completed the set-

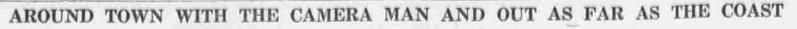
Mr. Urban, who just completed the settings for James K. Hackett's "Macheth," is now working on "Othello" and "The Merry Wives of Windsor." He is also ensaged in huilding the scene for the Shakespearean tercentenary e-iebration, which will be held in the stadium of the College of the City of New York.

The last named is probably the most ambitious task that he has tackled, and he has planned a rather startling innovation. At the time of the Granville Barker production in the stadium Mr. Urban noticed that the acoustics were so poor that hardly a word could be heard. So he has switched things around, and will build his stage with the stadium as a background. The audience will sit on the athletic field opposite, while the stathe athletic field opposite, while the sta-dium will form a splendid sounding board



FANNIE NEEDS NO DEPENSE Faunic Ward, who will be seen at the Stuntey meat week, in "For the Defense."

HE 12





A WEE BIT O' SCOTCH FROM TORRENCE OF "THE ONLY GIRL"

The curtain at the Lyric Theatre was a few minutes late in rising last Thursday vening just because Ernest Torrence, the

company, and inci dentally the longest member of The Lamba' Club, New York, said Torrence eing 6 feet 4 Inches n his spats, was tell-ng some Scotch stories newly arrived

from Scotland. Torrence has ac-juired quite considrable reputation as a story-teller, as it is said that he never tells the same story twice (the same eve-

matter how high the tide of flowing. Like most men of his clan. Torrence is a very treasure chest of anecdotes, and to this chest has been added other steries acquired during his four or five years in Stuttgart, where he went to complete his musical education from Scotland. It is, however, the Edinburgh stories that his cronies like particularly well, for your Scotch story generally leaves little to the imagination. Here are the stories.

SYMPATHETIC, BUT DIDN'T FORGET THE CHILD AND

Sandy Gibbs one day fell off a building on which he was working and sustained very serious injuries. Next morning an intimate friend called so inquire about the sufferer, and Mrs. Gibbs blurted out: "Dearie me, I'm a widdy now, for puir Sandy passed away in the nicht." The friend was duly sympathetic and expressed himself in this wise, "Mercy me, that's verra dreadfoo! I'm that sorry for ye. My auld friend Sandy, puir laddle! By the way, did he say anything before he died aboot that wee pot o' paint I lent him?" on which he was working and sustained

TOO FULL FOR UTTERANCE

The trains on the Highland Railway in the north of Scotland used to be painfully slow and the officials of the company painfully indifferent to the fact. On were painfully indifferent to the fact. Once an Englishman was traveling from the far north on this line. It was important that he get to Perth by a certain time to catch the London express. The train crawled along until finally it slowed up and stopped at a little countryside station, where it remained some time. Finaltion, where it remained some time. Finally the Englishman in desperation put his
head out of the window, shouting: "Why
the devil don't we go on?" There beside
the track stood the conductor, who replied
to him in a choking voice: "I canna blaw
the whustle, ma mooth's foo o' biscuits!" THE SCOTCHMAN PAID BY CHECK.

A tight-fisted old man, being mortally ill, called to him his three best friends, who were an Englishman, an Irishman and a Scotchman. He reminded them that they each owed him files, and expressed the dying wish that before he was buried they would discharge their obliga-tion by depositing the money they owed heside him in his coffin.

heside him in his coffin.

They all agreed, and when their friend died the Englishman solemnly placed £100 in Bank of England notes in his late friend's coffin. The Irishman laid £100 in gold beside the notes and the Scotchman then took the £200, leaving in its place a check for £300.

A WEE DIFFERENCE.

An old "Wee Free" woman was walking to kirk in Scotland with her family. The church of Scotland minister rode past at a tremendous rate and the old body said o her children: "Siccan a way to idin', and this the Sabbath day. Ay a guid man is mercifu' to his benst."

Shortly afterward the "Wee Free" min-ister rode past just as furiously, but she changed her tone: "Ah, there he goes," she cried; "there he goes; the Lord bless him. Puir man, his heart's in his work, an he's eager to be at it."

Speaight in Pickwick

Today, in Witherspoon Hall at 2:20 o'clock, Mr. Frank Speaight, of London, will be heard in his favorite Dickens recital, "Pickwick," under the auspices of the University Extension Society

So Saya the Press Agent appr are the plantames which have



Here we have, from left to right, H. E.

Aitken, president of the Triangle Corpora-tion; Mack Sennett, director of Keystone comedies, and William Collier, soon to be seen at the Arcadia, all very busy discussing the possibilities of the Keystone's new open-air stage.

THE MOVIE

Continued from Page One

in other cities and to pass on the results of their own experiments. Knoxville, Tenn., and Washington, D. C., have been the quickest to respond, although co-opera-tion with cities as far west as the Pacific is quietly going on. The members of the New York board see every picture design nated as suitable for children by the National Board of Censorship. From these they choose the ones they wish for a schedule of programs. These programs they send on to their sister organiza-tions in other cities.

At the first showing of each program chosen by the committee a censorship board, consisting of seven boys, ranging from 8 to 16 years of age, pass on them in their own way. Their opinions are treated with due respect, and a number of pictures chosen for particular educational or other morit have been tabooed by the Board of Juvenile Censors. The first children's matinee in New York con-ducted by the National Juvenile Motion Picture Board was held on January 8. The city was divided into districts, and the matinee presented at one of the most convenient houses in each district. Chaperones were provided for unescorted children by the mothers' clubs. The expenses of the matinees was met by the managers, who also paid



VANOLA MELBURN Coming to the Walnut in "Bring-ing Do Father," board a small sum to cover their ex-

In virtually 15 years the motion-picture industry has grown to the place of fifth in size in the world of commerce of fifth in size in the world of commerce today. Some \$37,000,000 were consumed in less than the entire year of 1914 in the production of films alone, and it has been estimated that an average of 10,000,000 people attend the motion-picture theatres daily.

Through statistics gathered together by Miss Helen Duey, editor of the motion-picture department of the Woman's Home Companion, it has been ascertained that over 15 per cent of every motion-picture audience is made up of children under 15 years of age. By a thorough investigation conducted among film pro-ducers today Miss Ducy has been able to find less than 150 photoplays suitable for children. One hundred and fifty films out of the hundreds of thousands of photoplays which exist and which thousands of children see daily! One film corporation alone releases 112 pictures a month.

During these 15 years educators, women's clubs, and dramatic societies have talked much about the child and the "movie." The fact that there has been so few children's films has been greatly deplored. It is only recently that a solution has been a present that a solution has begun to present

At last the organizations have come to the realization that motion-picture producers are business men and not philan-They have begun to realize that they

They have begun to realize that they must create a demand for children's pictures—a demand which pays the producer in cold dollars and cents for his trouble and money invested in the making of films. Motion picture producers manufacture their products to supply the entire world. The fact that there have been spasmodic demands for juvenile pictures has not warranted enough financial returns to cover the cost of produccial returns to cover the cost of produc-tion and distribution. The high-minded public which wants such films has now learned that if it can talk in terms of profits to the motion picture managers; who in their turn can make it look like good business to the producers, the de-mand will be supplied.

good husiness to the producers, the demand will be supplied.

Beston educators conceived the idea of establishing a children's theatre for educational films only. The University of Winconsin maintains a regular film service in the State's public schools, and lows is planning to do the same thing through its State Agricultural School. Chicago has children's matiness on Saturday mornings, and the New York Strand Theatre has employed Miss Dell McClaren, a professional story teller, to recount the stories of the films, or others which the children want to bear. Duluth, Minn, has had a successful children's matines intermittently for two years, under the partial supervision of Miss May Stanley and the Drams Leagus Minneapolis, St. Paul, Grand Rapids, Mich. and Louisville, Ky, are other cities which are responding to the demands of uniddren's film production and doing practical as well as propagands work in their behalf. Philadaiphis has the special Saturday micralny matiness of the Kierion, Day School.

SALVINI SHRANK FROM MERE MENTAL STRESS. BEN JOHNSON SAYS SO

Ben Johnson, in "It Pays to Advertise," coming to the Garrick Theatre Monday night, has had many stage experiences, pleasant and otherwise, and among the former spoke feelingly the other evening concerning his association with the Sal-vinis, father and son, both of whom he supported at various times during their

supported at various times during their American tours.

"The elder Salvini was the most impressive man I ever knew," said Johnson. "He had a great native dignity, which emphasized his great stature. He was heroic every way. Not only was he a great actor, but a great man. Instinctively you put him in the class with Bismarck and Gladstone. If he had taken to any other walk in life he would have been equally distinguished.

"Instinctively, too, you looked up to him. And yet, as I've said, it wasn't a matter of mere proportions. He had the massiveness of intellect that went with mere physical bigness. MONDAY EVE. CLASS WITH ORCHESTRA Reception Wed. and Sat. Evgs. RECEITION St. Patrick's Night SOUVENIRS St. Patrick's Night CHILDREN'S CLASS SAT. 3 P. M. THE SCHOOL THAT INVITES APPEALS, TEMPTS AND WINS, THE SCHOOL OF REFINEMENT AND DISCIPLINE.

physical bigness. "If I hadn't seen him do one thing

would always think of him as a physical giant from the strength and the dignity of the parts he used to play. But one day at a rehearsal he showed what a won-derful mind he had when he made it command his body to literally dwindle before As a rule, Salvini never rehearsed us,

the American players who were associated "On this occasion, though, he felt it necessary. I was playing the part of a little, timid parish priest—I was alight then," said Mr. Johnson, looking smil-ingly at his present plumpness, "As I say, this priest was little, timid,

DANCING

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Enrique Granados Contributes Excepts From "Goyescas" to Program

Two excerpts from "Goyescas," on never before played in public, and a visilinist who has not been heard here is fore, if memory is not at fault, were the novelties in a program of the Philadelpas Orchestra which needed no novelties is make it interesting. The symphony was the third Brahms, the concerto was Tschalkowsky's in D major, the eventure was Beethoven's after Collins' Corblanus. What could novelty offer.

Between the intermezzo from and the epilogue to "Goyescas," which was produced in New York some weeks ago, the former, with its more insistent Spanish rhythms and coloring more intrinsically of the orchestra, seemed the more muscally significant. The epilogue drew in variety of clashing and exotic histments with a fine foreign effect, and was interesting enough, but it lacked, except in the announcement of its theme, he swing and the emotional appeal of the innegnation, and, after the "Goyescas" should not be long in coming Mr. Wassily Besekirsky was hampered at the outset with an unresponsive and unruly violin, the tone of which was away grateful to the ear, despite his earner efforts with it. So shackled, it was not to be expected that his playing would be at the highest, and it must be said for him that in the canzonetta and finals he rathermade up for a very uninspired beginning. He is a violinist who lacks the extravigant emotional display which could ender him to the hearts of the multitude. Unfortunately, he lacks the emotional reserve which could recommend him to the spirit of the fastidious. He was fully and deeply in sympathy with his music; he failed to arouse a corresponding emotion. Yet he did not seriously interfere with the enjoyment of a concerto of the very first rank, one in which the manifold difficulties are well worth overcoming fee

Yet he did not seriously interfere with the enjoyment of a concerto of the very first rank, one in which the manifold difficulties are well worth overcoming for the beauty of the result. It is the Tschalkowsky of the songs and partially the Tschalkowsky of the sixth symphony who can be noted as the composer. The music has the fires of joy and of despair, and there is a reckless flood of sound is the brave involutions of the violin per

the brave involutions of the violin part which is quite overwhelming.

As such the concerto was more than a foil to the sad and thoughtful symphony, which never, in the restrained ecstasy of mental exhibate and such as which the restrained contains the contained and such as which the restrained contains a such as the contained to the contains a such as the contained to the con choly and sobriety in which it was first conceived. All its beauty and its tender-nees' float over dark depths into which it is not good too long to gaze. Mr. Sto-kowski conducted the symphony with a quiet firmness rather than intensity, that quality going to the "Cortolanus" and the concerto, in which it was to be expected that he would be impetuous and fres. The orchestra, with so little rest after the ardors of last week, played exceedingly well.

G. V. S.

DANCING



That was the most tremendous example of what sheer mentality can do that I

"Hoppercles and the Lion"

long scene for the star. From the dark-ness of the projection room boomed a big

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