

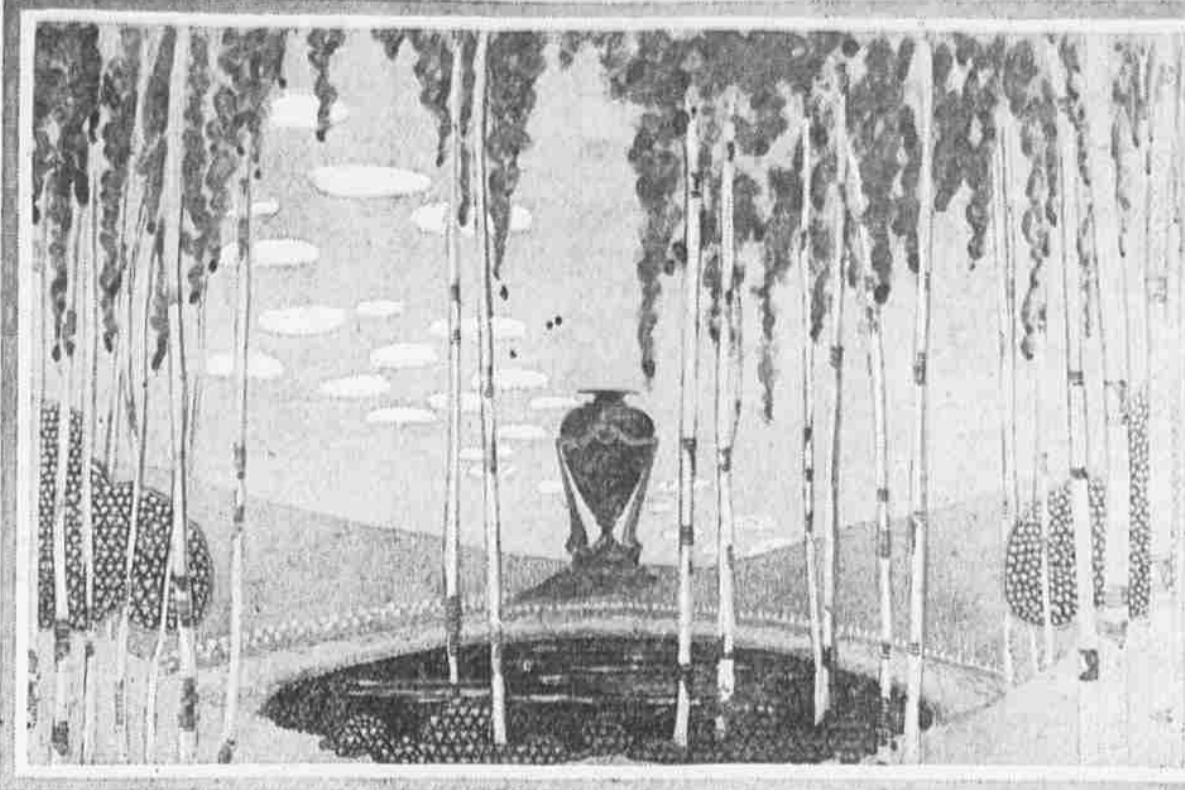
The Man Who Paints His Scenery on the Floor

Joseph Urban, Our Most Distinguished Stage Artist, Tells How He Makes His Mimic Worlds

FOR those whose despair is the stage of today, and with whom dramatic uplift ranks ahead of prohibition and presidentialism, some measure of relief is afforded by the fact that, in one respect—scene painting—progress has been unmistakable. The phenomenal developments in this field are due almost entirely to one man—Joseph Urban.

Mr. Urban is an Austrian from Vienna, and was educated as an architect. He followed his profession for 12 years before he started scene painting. Then he came to this country with the Boston Opera Company. He painted its sets for three seasons, and when the company went bankrupt he was left to shift for himself. Then he turned to the regular stage, and today he is virtually in constant demand. Then he turned to musical comedy and his first production was "Ziegfeld's Follies," now playing at the Forrest.

AND THIS IS WHAT URBAN PAINTS



One of the many charming and novel backdrops which Joseph Urban has painted for the current edition of "The Follies," now at the Forrest.

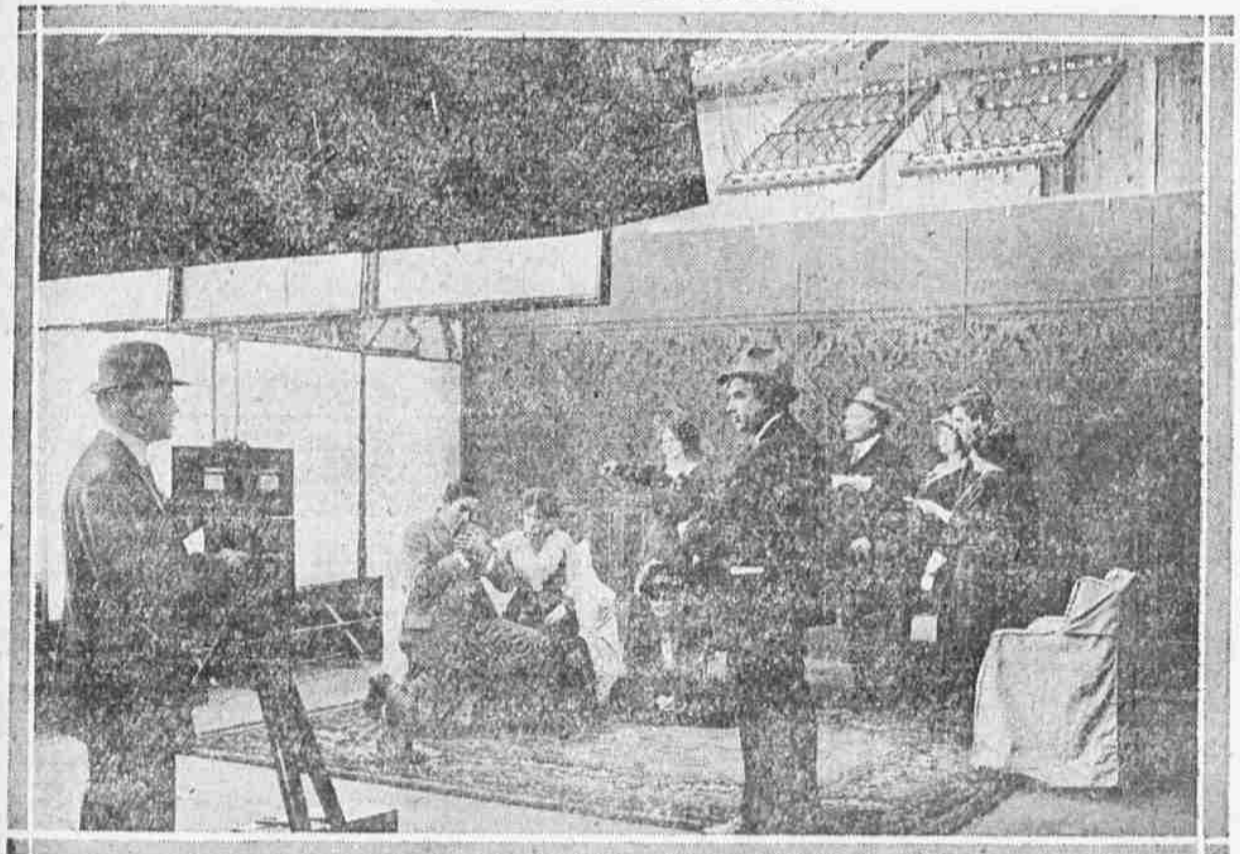
W. P. Eaton Sees Galsworthy's Masterpiece, "Justice"

By WALTER PRICHARD EATON GALSWORTHY'S play, "Justice," has awaited six years for a professional production on the American stage—waited, in fact, until the new managerial firm of Corey, Williams and Riter was formed. Starting their career with a production of "Erstwhile Susan," with Mrs. Fiske as the star, this new and hopeful firm have

now, as their second venture, mounted "Justice" and mounted it in a manner worthy of the work. It was first shown in New Haven, on March 2, a date worth setting down, for it is not every day that so splendid and powerful a drama sees the light on our stage, nor every day that one of our managers is willing, as they would put it, "to take a chance on gloom."

It may well be an open question, indeed, whether "Justice" is not rather a play for a repertoire theatre. It is hard to fancy it being able to draw profitable audiences night after night, at any rate in this country, where stark realism is as strange a speech to us as Greek, and where the mass of theatre-goers are unable, as well as unwilling, to employ their reasoning powers in order to enjoy a play. That a potential audience does exist for such drama is unquestionable, but it is bound to be a minority audience, and one, too, that is hard to assemble by the common methods, since it is to no small extent composed of people who have lost the theatre habit, and can only be coaxed back by some special appeal. Such people, of course, would be among the best supporters of a good repertoire theatre, and it is to them that the new managers must look for most of the support for "Justice." Fortunately, they are not the ordinary type of manager—that is, the type rampant for the last 20 years—and they will realize fully what is ahead of them.

OLD TIMES AT LUBIN'S



The interest of the above picture is not confined to the peep it gives us behind the scenes at a busy movie studio. It is also a record of some of the many noted screen players who have acted at Lubin's. The director facing the camera man is Joseph Smiley. In the group of actors are the late Arthur Johnson, Florence Hackett, Harry Myers, Rosemary Theby, Dorothy Green and Lily Leslie.

A MOTHER, A MAYOR AND A MAID

IT WAS in 1888 that Cynthia Leonard ran for Mayor of New York, the first and only woman who has actually gone before the voters of the metropolis and asked their outrage for the highest office in the gift of the municipality. In 1917, 29 years after this interesting event, Cynthia Leonard's daughter may be a candidate for Mayor of Pittsburgh. Now, do you know who Cynthia Leonard's daughter is?

She is Helen Louise Leonard, yetest Lillian Russell, yetest Mrs. Alexander P. Moore, who has returned to the stage and appears at B. P. Keith's Theatre next week. Miss Russell has the mayoralty germ in her blood. When her mother stood for election in New York, Betsy Lockwood was running for the Presidency. It was the cradle days of the equal franchise movement, but out of that cradle came the fair Lillian—the fair Helen and the other fair ones of whatever names, in whatever cities, who now carry the white and yellow banner of "votes for women."



Lillian Russell says she would like to run for Mayor of Pittsburgh; her mother tried to win New York back in '88. Here is the Ziegfeld impression of the Keith star as she appears in "Vaudeville" (Mitchell Kennerly).

ARBUCKLE—ACTOR AND ARTIST, TOO

MACLYN ARBUCKLE, though he is a Scotchman by descent, has cast to the winds Bobbie Burns' axiom: "Oh wad some power the giffle gie us To see ourselves as others see us." Mr. Arbuckle has an immense sense of humor and great ability as a cartoonist, and he misses no opportunity to lampoon himself, as well as other members of the five-star cast, his companions being William H. Crane, Thomas W. Ross, Amelia Bingham and Edith Taliaferro, by making caricatures of the quintet. He delights in nothing more than in caricaturing his own round figure and jolly features, and the choicest gift which he bestows upon his friends are these cartoons. Mr. Arbuckle has certainly been able to see himself as others see him, and a little more, for he puts a humor into his own view of his physique that is very highly prized by the possessors of the drawings. In "The New Henrietta" Mr. Arbuckle is playing the worldlywise cleric, the Rev. Murray Hilton, a line of character entirely apart from anything in which he has heretofore been seen.

BEHIND THE SCENES AT THE MOVIES

There IS such a place and this is how it looks when Bill Desmond, of the Paramount, has finished a scene and walks out of the palatial hallways past the canvas "wings." The gentleman seems rather unhappy about leaving the scene of his best efforts where he has scored many successes.



"RARE BEN" But "Johnson," not "Jonson," is the man of whom those famous words are still true. Ben Johnson, who will be seen at the Garrick next week in "It Pays to Advertise," made his mark in "Paid in Full," and with the New Theatre Company.

THE CHILD AND THE MOVIE; A Problem in Sociology

The Need and Development of Films Suitable for Special Children's Performances

THE demand for motion pictures especially calculated to interest and appeal to children has increased remarkably in the last year. The inquiries received at the exchange of the film-distributing organizations indicate the growth of a more intelligent treatment of the children patrons of the motion picture theatres and more actual considerations of their real but unvoiced demands.

This demand will undoubtedly be reflected by important changes in the production and exhibition of films in the present year," observed John H. Freuler, president of the Mutual Film Corporation, which has been conducting an investigation of this phase of the industry. Reports have been carefully compiled by the Mutual's 63 branch offices covering all English-speaking America, and these tend to indicate that the motion picture is growing in favor with the schools, churches and other institutions which concern themselves particularly with children.

"It is to be expected," observes Mr. Freuler, "that as the motion picture achieves a more substantial standing as a form of art expression there will be more sharply defined lines of demarcation between the classes of productions. There have been up to this time very few films made with the child audience in mind. Those few have seldom been properly presented. It is a development that should command the attention of every motion-picture theatre man if he would give his community the degree of service that means the highest success for him."

In New York city alone several years of spasmodic and inco-ordinated attempts at establishing children's matinees and in procuring children's and educational films on the part of mothers' clubs, women's clubs and educators have resulted this winter in the amalgamation of the various forces into the Juvenile Motion-Picture Federation.

There are three departments of this federation. One, known as the National Juvenile Motion Picture Board, is headed by Mrs. S. D. Woodward and is an outgrowth of the Motion Picture Committee of the Horace Mann High School's Parents and Teachers' Association. Mrs. Woodward and her associates were instrumental last year in establishing a large number of children's matinees at outlying and downtown theatres. This year they decided to lend a helping hand to the women

The Child and the Movie; A Problem in Sociology

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The Children's Movie One side to the censorship question and the strongest plea for it is that it protects children from the influence of pictures harmful to them, but which their elders might see with impunity. Should censors and exhibitors put out special children's pictures and should special children's theatres be built for the event, the censorship would be removed, Philadelphia, or, rather, Marion, can boast of one such theatre. Here is the program they have offered in recent weeks:

- "The Wizard of Oz." JANUARY 29. FEBRUARY 3. "Japan, Dr. Dorse's Expedition." "The Widest Edge of Paul Revere." "Hurler's Story." "Runaway Horse." FEBRUARY 12. "A Race Through the Clouds." "The Birth of the Star-Spangled Banner." "Colonel Heeza Liar, His Waterloo." "Rural Love Affairs." "French Goblins." FEBRUARY 16. "Japan No. 2: Dr. Dorse's Expedition." "Ocean Fairy." "John of Arc"---Part I. "Joan of Arc"---Part II. "Bras Carlon." FEBRUARY 26. "Mary Pickford in "Cinderella." "Strange Birds and Seals." "Cartoon." MARCH 4. "Japan No. 3: Dr. Dorse's Expedition." "The Lark Line." "Cartoons in the Kitchen." "The Pied Piper of Hamelin." "Sugar Loaf Mountain." "Cartoon."

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To Leo Carrillo, of "Twin Beds," and W. C. Fields, of the "Ziegfeld Follies," the EVENING LEDGER adds Maclyn Arbuckle, of "The New Henrietta." Here is what he thinks he looks like as the Parson.