

# AMUSEMENT SECTION Ledger Evening &

### PHILADELPHIA, SATURDAY EVENING, MARCH 11, 1916

## The Man Who Paints His Scenery on the Floor Joseph Urban, Our Most Distinguished Stage Artist. Tells How He Makes His

Mimic Worlds

**p** of today, and with whom dramatic up-lift ranks ahead of prohibition and pre-paredness, some measure of relief is af-forded by the fact that, in one respect-scens painting-progress has been unnis-takable. 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

Mr. Urban is an Austrian from Vienna, and was educated as an architect. He followed his profession for 12 years be-fore he started meene painting. Then he came to this country with the Boston Opera Company. He painted its sets for three seasons, and when the company went benkrupt 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 "Zlegfield's

ieday he is virtually in constant domand. Then he turned to munical comedy and his first production was "Ziegfield's Folles," now playing at the Forrest. "I paint on the floor," says Mr. Urban. At times he will speak of his work. "I do not paint on a frame. I put my canvas down, and I walk around. The result is that I can see the whole of my painting as I work, and not just the small part in front of me. "I paint for light effects. That is, if I want a green I do not paint flat yellow are informed to the blue separate, in a sort of lattice effect. From the distance it looks green, but the quality of the color is dependent eutirely upon the light. A warm light, and it brings the yellow uit; a cold light and the blue comes out. This color quality would be impossible if I painted the blue on top of the yellow, lifts a house painter. I haver mix colors. If want purple, I put the red beside the blue, but never on top. I like best to work with deep blue, orange and emerald "We second point is my plastice. I green.

"My second point is my plastics. I am an architect and I build solids. That is the important thing for the builder of

For today, and with whom dramatic up for today, and with whom dramatic up ift ranks ahead of prohibition and pre-paredness, some measure of relief is at-raded by the fact that, in one respect-emes painting-progress has been unnis-takable. The phenomenal developments to the field are due almost entirely to

tics. "So much for actual construction. For-merly the stage manager called in the scene painter and told him to paint so and so, with a door here and a window there, according to his fariey. Not now, I must have the book. I read it through, and then I begin not the stage manager. We work in conjunction. The stage man-ager sees only from a business stand-point, but I see from the standpoint of mass and line and color. "Another thing: Me drops and plastics

"Another thing: My drops and plastics are for one play only. They are never used again.

"The actor nfust get used to this kind "The actor must get used to this kind of scenery. There must be a rehearsal under my supervision. The star must be taught how we play our play. When I was with the Boston Opera, sometimes the star would arrive only a few hours before the performance, and just look around on the stage. But now that cannot be. The star must come 24 hours beforehand, and

star must come 24 hours beforehand, and there must be a rehearsal. She must be fitted to the play, and not the play to

her. "You will notice that my columns and You will notice that my columns and designs are always given only in de-tail. This is so that the actor will not appear out of proportion. Simple as are my decorations, and clear as are my colors, so should be the acting of the performers. I have observed that a strong individuality fits well in my scene, where-as a weak one will gaze around and not know what to do.

OLD TIMES AT LUBIN'S

"All of the designs are painted free

Continued on Page Four

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 waited six years for a professional production on the American stars, waited 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

setting down, for it is not every day that so splendid and powerful a drama sees the

It may well be an open question, in-deed, 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 surface. 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 such drama is unquestionable, but it is bound to be a minority audience, and one, too, that is hard to assemble by the com-mon methods, since it is to no small ex-tent composed of people who have lost the theatre habit, and can only be coaxed back by some special appeal. Such peo-ple, 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 and it is look for most of the support for "Justlee." Fortunately, they are not the ordinary type of managers—that is, the type rampant for the has 20 years—and they will realize fully what is ahead of them

And whether "Justice" fails or not to rally a paying public, Mesors. Corey, Wil-liams and Riter will have the satisfaction liams and kiter will have the satisfaction of knowing that they have done a fine play finely. In every detail of the pro-duction there is ample evidence of intel-ligent management, excellent taste and ligent management, excellent taste and right feeling. The cast has been selected with rare skill, for instance. The play is so British in its setting, though univer-sal ig its appeal) and is written in so naturalistic a manner, that to have a cast part American and part British would have been fatal to illusion. John Barry-more, who has the mimetic skill to asThe Child and the Movie: A Problem in Sociology

PHOTOPLAY

THEATRES

DANCING MUSIC

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

THE demand for motion pictures espe-I shally calculated to interest and appeal to children has increased remarkably in the last year. The inquiries received at the exchanges of the film-distributing organizations indicate the growth of a more

the exchanges of the him-distributing of-ganizations indicate the growth of a more intelligent treatment of the children pa-trons of the motion picture theatres and more actual considerations of their real but unviced demands. "This demand will undoubtedly be re-flected by important changes in the pro-duction and exhibition of films in the pre-sent year," observed John R. Freuler, pres-ident of the Mutual Film Corporation, which has been conducting an investiga-tion of this phase of the industry. Reports have been carefully compiled by the Mutual: 68 branch offices covering all English-speaking America, and these ton the indicate that the motion picture is growing in favor with the schools, churches and other institutions which concern them-selves 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 pre-sented. It is a development that should

Those few have seldom been properly pre-sented. It is a development that should command the attention of every motionpicture 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 mathees and in procuring children's and educational films

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. P. Woodard and is an out-growth of the Motion Picture Committee of the Horace Mann High School's Parents and Teachers' Association. Mrs. Woodard and her associates were instrumental last

The Children's Movie

The Children's prove One side to the conserving question the stronger dise for it is that it forces children from the influence of tures harmful to them, but which their ers might exhibit inpurity. Should dren's the shift is inder an out appendix dren's the tures inder an out appendix dren's the tures in the number of one of the tures have an binast of one of the tures. Here is the program they offered in recent weeks: JANUARY 29. "The Wigard of 0.2."

The Wizard of Oz." FEBBUARY 5. Janani Dr. Dorwey's Expedition." The Midnight Ride of Faul Revere." Harleonic's Stary." Romaway Horse."

FEBRUARY 12.

"Calonel Herza Llari His Waterlos." "Eural Love Afrair." "French Guiana." FEBRUARY 19. "Japan No. 2: Dr. Dorsey's Expedi-

FEBRUARY 26. Mary Pickford, in "Cinderella." Strange Birds and Seals, Cartoon.

MARCH 4. "Janan No., 3: Dr. Dorser Expedition," "The Lazy Line." "Cartoons in the Kitchen." "The Fied Piper of Hamelin." "Sugar Last Mountain."

Race Through the Clouds." in Birth of the Star-Spangled Ban

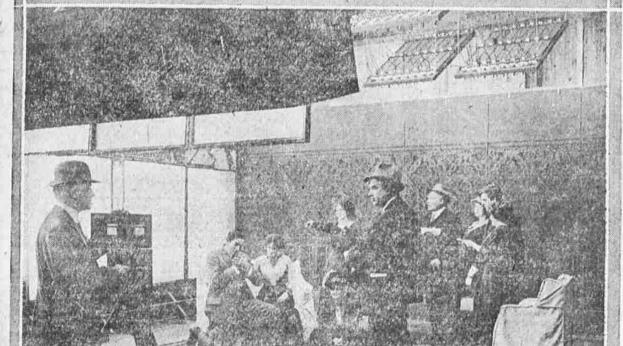
The Wizard of Oz.

on." "Dream Fairs," "Joan of Are"—Part I. "Joan of Are"—Part II. Bray Cartoon.

year in establishing a large number of children's matinees at outlying and down-town theatres. This year they decided to jend a helping hand to the women Continued on Page Fou



on the part of mothers' clubs, women's BEHIND THE SCENES AT THE MOVIES



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."

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Furthermore, the new managers went to bendquarters for a stage manager and weared B. Iden Payne, who staged the play for Miss Hornimann, in Manchester, anac, the author's own direction. It is perfectly evident that Mr. Payne has not

ance, is astonishingly subdued to the som ance, is astonishingly subdued to the som-bre, drab, pathetic color of his role; and he will as bitterly disappoint the matinee girls as his sister Ethel disappointed the men when she played "Mid-Channel."



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 di-rector facing the camera man is Joseph Smiley. In the group of actors are the late Arthur Johnson, Flor-ence Hackett, Harry Myers, Rosemary Theby, Dorothy Green and Lily Leslie.

#### A MOTHER, A MAYOR AND A MAID

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T WAS in 1888 that Cynthia Leonard She is Helen Louise Leonard, yclept Lill-ran for Mayor of New York, the first lian Russell, yclept Mrs. Alexander P. Moore, who has returned to the stage and and only woman who has actually gone before the voters of the metropolia and

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Sectors the voters of the metropolis and salied their suffrage for the highest office in the gift of the municipality. In 1917, 29 years after this interest-ing event, Cynthia Leonard's daughter may be a candidate for Mayor of Pitts-burgh. Now, do you know who Cynthia Leonard's daughter is? ord's daughter is?

E. Leonard, was editor and owner of the Weekly Herald, of Clinton, Iowa-so the daughter today has back of her her husappears at B. F. Keith's Theatre next Miss Russell has the mayoralty germ in her blood. When her mather stood for election in New York, Belva Lockwood was running for the Presidency. It was the cradle days of the equal franchise movement, but out of that cradle came

conard's daughter is? Of course you don't. So let us tell you. the fair Lillian-the fair Helen and the other fair ones of whatever names, in

band's newspaper, the Pittsburgh Leader. Besides, Miss Russell has well-defined ideas on what a Mayor should be and what a Mayor should do. "I had never hoped for political of-

fice and I wouldn' think of setting myself up as a candidate for Mayor; but I feel as my mother felt back in the latter  $80^{\circ}s$ . when a newspaper reporter asked her if she would run for Mayor of New York.

and yellow banner of "votes for

laughed. "'I will nominate you,' cried the reporter.

"And he did, and she really ran

"She was among the first workers for woman's rishts and had a wonderful platform," Miss Russell was going on rem-liniscently, whon the writer interrupted with the question:

"What platform would you run on just supposing, for the sake of conversation, that you were a candidate for Mayor of 'Pittaburgh?'

Miss Russell outlined the following odints in no uncertain fashion

First. Child labor reform. Second. Free achool lunches for poor

Fourth. Work for the unemployed.

Fifth. Clean streets. "And," said Miss Russell, "I think it would be a fine plan to have more women in the courts and jails. Wherever women are, in prison or in trouble, other women should be there to help. "Women are only waiting for the chance

women are only waiting for the chance nowadays. Look what the women's clubs have done for unfortunate girls and think of the fine work women are doing in the night courts. My mother spoke repeatedly Her these berry in favor of prison reforms. Her ideas have In favor of prison reforms. Her ideas have been carried cut to a comiderable degree during the last 30 years, but I believe that more may be done and I am in favor of doing it. If I were Mayor I would do my best to give the city a husiness-like ad-ministration, conducted on lines of strict ec. my. As a business woman myself. I know exactly what that means. The chief resource why I would to Yote is hereaven. know exactly what that means. The chief reason why I want to vote is because I pay three kinds of taxes—on my property, my income and my business—and I think I ought to have something to say about what is done with that money. I think the Mayor and every other citizen of Pittsburgh ought to boom the city on every occasion. As a Mayor I'd work for the thinks I am now working for as a the thinks I am now working for as a woman and I'd try to keep my temper and smile at my critics and not abuse the newspapers. But, really, I don't khick woman nught to ke Mayora and President Men off holders will do what we want if we ask them."

more, who has the mineter in the leading sume a Cockney role, plays the leading part, that of poor Falder. But other-wise the cast is almost entirely made up of English actors, or of American actors of English birth, like Henry Stephenson, English birth, like Henry Stephenson. a splendid artist, whose polse and author-ity are beginning at last to be appre-ciated by the public. O. P. Heggio, who ciated by the public. O. P. Heggio, who came to us last year as Androcles in the Barker production of Shaw's fantasy, plays the part of Cokeson, the old clerk. He, by the way, was in the cast of the original London production at the Duke of York's Theatre, London, February 21, 1910. No better selection for Cokeson could possibly have been made. Heggie is an intelligent and clever character

whatever cities, who now carry the white an intelligent and clever character actor, and, furthermore, he has a winning gift of humor, and there is a certain charm Miss Russell, you know, is a Pitts-burgher, and as her mother had back of her a newspaper-for her father, Charles and gentleness about him which wins an audience at once. Cokeson, actually, la audience at once. Cokeson, actually, in the most human person in the play; and Haggie has just the qualities of person-ality to make him live. Then, for such a lenser part as that of the attorney for the defense in the trial scane, the char-acter who, in reality, speaks for Mr. Galsworthy, an actor named Walter Lon-cerson was subjected an actor who can

ergan was selected, an actor who can speak the English language as if he loved and respected it, and who can successfully suggest moral indignation and eloquence.

202

But there isn't a badly-played character in the cast. Even John Barrymore, sans moustache and sans all his jaunty assur-'Who would nominate me?' mother

been hampered. He has driven straight for the realistic effect, for the drab, tragic

It is doubtless unnecessary to describe the play. It has long been available in print, and Galsworthy's many admirers are familiar with it. On the stage, how-ever, two facts about it stand out more conspicuously than in the reading.

The first fact is that the dialogue, while it has the nervous directness and occa-sional eloquence and packed thoughtful-ness of its author's prose, when spoken by living players, seems from moment to moment utterly colloquial. Galsworthy himself has somewhere said that the task which confronts the writer of modern real-istic plays, the task of creating literature, istic plays, the task of creating literature, while, at the same time, preserving the effect of daily speech, is perhaps the hard-est technical task in authorship. But he has certainly solved the problem in this play, in part, of course, by the device of formal addresses to a jury by two learned advocates and the judge, but chiefly by much more subtle means—by dropping a phrase here and there into the mouth of n likely character which seems quite art-tess and natural, but which, in reality, keeps the message of his play, the Intel-lectual content, reasoned out and clear.

The second, fact which stands out in the acting is the fact that "Justice" has no villain and no hero-that is, no in-dividual villain. Hero it has none of any sort, but a villain it has-modely, you a: d me, our penal systems. The thoughtful spectator at the play cannot but feel atmost a choking of personal guilt. You do not blams the employer who prossecutes the clerk who raises his check. You do not blame the jury who convict him, nor the jailer who keeps him in soll-tary. You know if a similar case haptary. pened on Wall street, or Broad street, in your office or mine, the clerk would prob-ably be similarly prosecuted, similarly convicted, and the final effect would be similar, too. No, the play may have caused an abatement of solitary confine-ment in English prisons, which is a bless ing, but it goes far deepse than that. The solitary confinement scene, in which the poor boy goes Malf mad, is, in fact, the least part of the play, though it most rasps the neives. It is a quite terrible indictment of all society, of the whole need extern. penal system. To a thoughtful spectator, there has been no play in recent years to cut so deep and seem so deadly true and real and in the highest sense im portant.

Of course, what is most cutting and disturbing in "Justice" is just what works disturbing in "Justice" is just what works against its popularity most severely, and what causes the most perplexity in the average spectator. trained to chack his brains in the costroom. It is the frony, that sort of cosmic frony which Brown-ing flaw and Thomas Hardy built upon the mighty structure of his novels. Hare is poor, weak, decont Faider, 25, stars old, on a clerk's salary, in fore with a more, weak, pretty gilt, who is married weak, pretty girl, who is married arute. She comes to him, half choiced to a brute.

Continued on Page Tires

ARBUCKLE-ACTOR AND ARTIST, TOO

MACLYN ARBUCKLE, though he is a jing caricatures of the quintet. He de-Scotchman by descent, has cast to the winds Bobbie Burns' axiom:

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.

> "Oh wad some power the giftle gie us To see oursels as ithers see us." Mr. Arbuckle has an immense sense of

lights in nothing more than in caricatur-ing his own rotund figure and jolly fea-tures, and the choicest gifts which he he-stows upon his friends are these cartoons Mr. Arbuckie has certainly been able to see himself as others see him, and a little more for he must a humar into his own 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 free-star cast, his companions being Wil-liam H. Crane, Thomas W. Ross, Amella Bingham and Edith Taliaferro, by mak-



Leo Carrillo, of "Twin Beds," and W. C. Fields, of the depret lies, the Eventsia Leonar adds Maelyn Arbuckle, of "The New atlette," Hore is what he thinks he looks like as the Person Senrietz."

But "Johnson," not "Jonson," is



#### "RARE BEN"

the man of whom those famous words are still true. Ben John-son, who will be seen at the Gar-rick next week in "It Pays to Advertise," made his mark in Advertise," made his mark in "Paid in Full," and with the New Theatre Company,

Lillian Russell says she would like to run for Mayor of Pittsburgh; her mother tried to win New York back in '58. Here is de Zayaa' impression of the Keith star as it appears in "Vaudeville" (Mitchell Kennericy),

children Third. Free medical, dental and optical attention for all school children.