EVENING LEDGER-PHILADELPHIA, SATURDAY, NOVEMBER 18, 1916

# NEXT WEEK'S BILLS : THE BALLET RUSSE, THE STAGE SOCIETY, AND "GIRLS WILL BE GIRLS"

America's First Contribution To the Great Ballet Russe

## Robert E. Jones, America's Leading Scenic Designer, and His Rise From Country Boy to the First Non-Russian Rival of Bakst

LUFTEEN years ago Robert Edmond whe played the violin at village entertainof the university. Today he is the foremost native scenic artist of America ; the my American to be called upon for work he Granville Barker in his New York scaand the only American ald to Joseph Urban m the scenic side of the great Shakemasque of "Caliban" last spring, and the designer of 600 costumes for IL, and now the only non-Russian artist to be suppoyed by the Ballet Runne, through said Bakst won his world-fame. Next is employed by the Ballet Manage Manage Manage Management which Rakest won his world-fame. Next work in Nijinski's new ballet, 'Till Eulen-strand the Ballet Ballet Ballet work-ao far-in a remarkable career. Jones was a picturesque figure at college, wats he corrected the drawings of stu-iests in the art department, he spent most of he actors in the Harvard Dramatic of the actors in the Harvard Dramatic some Boston theater. He had no earthly desire to be a successful pedagog. He out put any too much energy into at-iests the make posters and cover designs for make posters and cover designs for magazines. He wanted something with a barse sweep and more life to it. Hunt-matic tried sewing continues onto women maticans of vaudeville, and window dress-te. When the department stores wouldn't pre him a real chance to make their win-ters over into a flash of beauty, or pay im a decent wage for draping "combina-iests over rocking chairs-well, there was athing for it but the theater and New Yet.

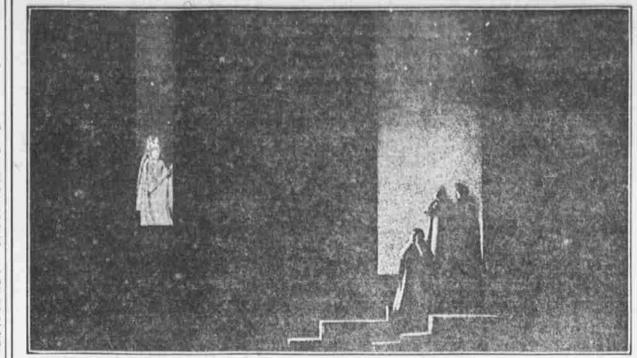
But New York held little for Jones, even with the patronage of a theatrical prowith the patronage of A theatrical pro-buor with more artistic impulse than com-made of resources. The "new stagecraft" was too new for America. Jones took isamer for Europe. For a year he lived is and about Max Reinhardt's theaters in Brila, watching, watching, with that rare and desparate devotion of the artist. The desparate devotion of the artist. The desi War drove him back to America, a mak committed to the new art of making the stage and its scenery a beautiful, ex-pressive, living part of the drama. By the gratest of good luck, Granville Barker, starting his season at Wallack's in New Tark, took over Anatole France's "Man Whe Married a Dumb Wife" from the New Terk Stage Society and took over with it instant a wonderful set of scenery and estumes which he had designed for it and which we saw last winter at the Adeland which we saw last winter at the Adel-

fortune. Commissions came very slowly. In fact the one man, that singularly intelligent and esterprising young manager. Arthur Hopkina wanted Jones to paint scenery for him But that man gave Jones courage a well as commissions; and while the young artist worked on the problem of making realism expressive and beautiful in The Devil's Garden" he found and ac-compliabed the herculean labors of making the order "Callban." Then this complished the herculean labors of making the castumes for "Caliban." Then this means came "The Happy Ending," which ended unhappily for every one but Jones, "Goed Gracious Annabelle." a farce pro-Sector and then Disghiles's Ballet Russe. New England contributes a fine restraint and dimity to balance Jones's longing for its dynamic. But the best thing about the dramatic. But the best thing about the man and his work is that he is no indexpist, portrait painter or poster and tackling the problem of painting a sing tackling the painting tackling tack These stories will make red-model include seem trivial compared with the reality. They are colorful tales, and when one hears they are colorful tales, and when one hears them from the crails they feel the call of the sea the same as those old mariners did before them. But I was a girl and could not go before the mast, otherwise I would

"I don't believe there are going to be Treas was a New England farmer boy any great American painters," says Jones. "American instincts are against it. There Ten years ago he had worked his is too much ragtime and Hula-hula in us. 

"After the Barker production I was "After the Barker production I was ruined. I nover could paint again. I saw only three sides of a room, with lights playing and people moving. To think that for years I was satisfied to dabble with paints and try to picture life in two di-mensions! When I compare the sensation of actually draping cloth, real cloth, over real arms and legs, with that of indicating a fold on canvas, the idea of painting is almost repulsive."

SHAKESPEARE AS A YOUNG AMERICAN SEES IT



Synopsis Versus Scenario As An Expert Sees Them

Triangle's Mr. Ellis Tells the Movie-Struck Writers What's What in Making Sure of a Check From Photoplay Concerns

### By CARLISLE ELLIS

Scenario Editor for Triangle

Scenario Editor for Triansie Here, at the moment when the Evening Ledger Price Scenario, "Phil and Delphine," to being filmed, comes an authoritative ar-ticle on why certain big producers prefer the "appropris" to the scenario. It should prove involuable to readers who followed Harry O. Hoyt's lessons in photoplay-writing published during the summer. Scenario Editor for Triansie the culmination of the episodes involves, and all expressed visually. The perfect synophis would contain all these elements, though all of them might not be specifically stated. To write an adequate synophis it is evi-dent that the drama must first be thought out in detail; the scenes mentally visualized

Barry O. Hoyt's lessons in photoplay-writing published during the summer.

TTRIANGLE and its studios ask only for the synopeis form, believing that this form is fully adequate to give all the vital elements of a photoplay, if properly em-ployed. The question is not really one be-tween synopsis and continuity, but one of synopsis construction.

synopsis construction. It is simple to define a synopsis as a short, running narrative of a photodrama, but the drama contains a well-defined theme, the characterization of several per-sons, the development of a dramatic story by episodes the character development that

out in detail; the scenes mentally visualises and arranged in sound and effective con-tinuity, the theme clearly held in mind; characters so well developed that they are actually living in the author's imagination, and all seen. Then, whether the synopsis is in 1000 words or 5000, it will automatically register the visualized drame and in its reading

words or 5000, it will automatically register the visualized drama and in its reading will awaken to the eye of the reader a plo-ture story rather than a spoken one. The writing of continuity from such a synopsis, with the staff man's knowledge of his studio's methods, limitations and per-sonalities, will become a comparatively simple task and may closely reflect the plan and intent of the author. It is still true, however, that highly in-dividualized creative product to be really

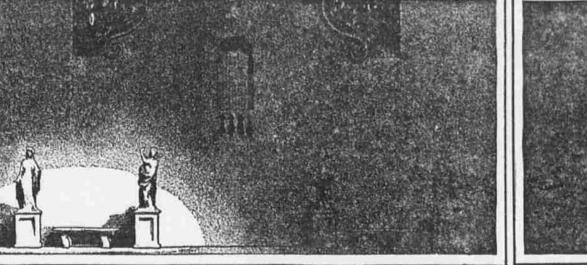
dividualized creative product to be really great must complete itself in the mind of its author. An operatic composer may not conduct his own performance, but he would not dream of turning over the orchestration of his score to another man. The coming geniuses of the film will think out their pictures to the minutest detail, and even though they do not actually direct the mak-ing of the picture their thought and vision will be reverently studied and interpreted. The army of scenario writers, following the lead of the current product, with but little practical training in building either in pictures or in dialogue, rather dated by the momentum of the new art, yet limited by the necessary standardization of a product made to sell widely and uniformly the army of scenario writers is feeling its

the army of scenario writers is feeling its way rather blindly. But the big and fatal error of the ama-teurs is the belief that any story in any form, so long as it contains certain stock externals, will make a picture; and that since they are asked only for synopess, they do not have to put constructive thought and labor into their product. They have been told "it is ideas that count," and they imagine an idea to consist merely of the framework of an episode-something that may come to one while wiping the breakfast dishes and be jotted down while the potatoes are boiling. Not one scenario synopsis in one hundred, except those written by men who have

except those written by men who have worked on studio staffs, shows thinking out of the drama in terms of consecutive pletures, and it is for this one hundredth that the editors are looking. Given that attribute the matter of a continuity is

secondary. As to subject, the present demand is for contemporary dramas of American life. The real meaning of this demand is that picture patrons seem to want to see stories that are convincingly actual excerpts from a life they know; that touch their own lives in externals as well as in thema. Characters in costume plays, for example, cannot quite be believed in as real people. Therefore costume plays, according to ex-hibitors, are anathema. Symbolic plays with an element of fantasy or pure imagination "couldn't be true." Therefore they de not may anything to a great mass of plo-ture patrons. Therefore they have failed almost invariably, since there is so far no specialization of motion picture audiences. When that comes, there will be a demand for a new sort of picture, that sets inner truth above realism, and a new picture vision will be born. Triangle finds, however, that, given a solid and literal realism, its patrons are

solid and literal realism, its patrons are more and more responsive to the newer elements in the shadow drama. These ele-ments and this tendency are plain enough. The drama of merely extornal happenings to mere lay figures, the play of fights and chases and daring deeds and nothing eles, is giving place to the drama of the human consciousness. Not only must the charac-ters of today's photonicy he living people ters of today's photoplay be living people with souls and moods and minds of various sorts, but these characters, going through the fires of dramatic conflict, must change the fires of dramatic conflict, must change and grow. Character development—things going on inside of folks—is the big and vital element of the big, vital picture-drama that is ahead of us, as it is of all real drama, of all real art. This almost predicates that plays must have a theme. The story must be not only about people and things; it must be about something bigger than individuals, and vital to all or many of them. These are the elements that Triangle is looking for in the scenarios that come in looking for in the scenarios that come in to it. And if they are not at least indicated in the synopsis the search is seldom carried farther. One would not look in the architect's specifications to the contractor to find out whether he was building an Italian Renaissance postoffice or a Spanish bungalow we believe that it is the synopsis which So we believe that it is the synopsis which will become the recognized medium of trans-ferring photoplay ideas and plans, but a rebuilt and illuminated synopsis, as much a literary product as a good short story, but quite different from a short story, a skillful and well-packed compendium of colorful fact, carefully constructed to carry continuity of interest and indicate the entire structure and plan of the drams. structure and plan of the drama.





Here are three striking examples of the scenic design of Robert E. Jones, the young American engaged by the Ballet Russe to paint the scenery for their new ballet, "Till Eulenspiegel." The sketch at the top is for the scene of the ghost upon the parapet in "Hamlet." The moonlit sky is seen through two finely proportioned openings in the wall. At the right is a striking silhouette for a battle scene and at the left an Italian garden in warm moonlight.

Thursday Evening Nov. 28

Friday Evening Nov. 24

## JUST A BIT ABOUT A COMING PLAYER

Reine Davies, who will be seen in the newest musical comedy, "Girls Will Be Girls," at the Lyrio Theater Monday evening, has had her share of adventure. For several generations the Davieses have been a scafaring people, and she herself was born down by the sea where its rugged shores gave her the spirit of the ventureome sailor.

"If you want to hear red-blooded advenure," says Miss Davies, "find an old salt

The following letter from Adrian Gll-Spear, winner of the EVENING LEDGER Scenario Contest, speaks very enthusiastic-ally for itself. It arrives just as bis script, "Phil and Delphine," is rapidly assuming celluloid form:

WHAT "PHIL AND

DELPHINE" DID

FOR GIL-SPEAR

1 "Friit and Deiphing," is rapidly assuming celluidid form: Sir-The imminence of our eld friends, "Phili and Delphine's," debut is naturally good news: especially so, since I now hear that Randali Stark is going to be among those present beliand the meraphone. From my acquaintances with Mr. Stark, I feel that Fhil and Delphine are genuinely lucky to secure his services at their baptism and that their venture is assured an artistic success-and a popular che. It would be more than kind of you if you could find time to keep me posted regarding any fittle 'Inside infa' of the production. I should greatly desire to be on the job myself. But and begin the 'One armed paperhanger-having just finished title' more than kind of you if you could find time to keep me posted regarding any fittle 'Inside infa' of the production. I should greatly desire to be on the job myself. But an at the moment just a triffe buster than the W. K. one-armed paperhanger-having just finished title' making the honor to be Rest in with Ralph I case.'' which will be Warvick's first arring vehicle under the Seisnick banker. I decurs to me, in mentioning the work I am mow doing, that I owe the Eversnot Labona my most alneare thanks for having been instrumental in lawnohing me into the grame. For since winning the contest I have had the pleasure of finding my original stories in demand-mesveral have been beught by Vitagraph. World: Brady and Famous Players. These are all

INTELLIGENCE IN Repertory of Ballet AN INTELLIGENCE Russe METROPOLITAN-NEXT WEEK Papillon." "Til Eu-enspiegel" (new), "La Spectra de la Rose" and "Prince Igor"

Sylphidea' and "Scheherarado" Haturday Afternoor Nov. 25 "Sadko" (new). "Til Eulenspiesel." "Car-naval" and "La Princesse Enchantee"

WHEN "WALLY" WAS A COWBOY BOLD

"Can you imagine a young fellow just out of college, with the true college rig of several years ago-peg-top trousers, short oat, wide extension-soled shoes, comedy hat and noisy socks, getting off a train at Cody, Wyo.7 That creation was me,"

BUREAU These are happy days for the followers of the varieties. More and more those who preside over this form of entertainment are reaching out and bringing the best talent in other fields within their lists. This sean a long line of artists from the legitimate, grand opera and musical comedy stage has been recruited to the ranks of vaudeville. Beatrice Herford, an enter-tainer who once confined her distinctive talents to drawing rooms and individual recitats given in theaters, has found genuins favor in the ranks of the two-a-day artists with her series of characterizations of comedy types.

"Where do you get your inspirations for these fragments of characterizations?" an interviewer asked her, knowing as every one does, that she writes her own stories before she recites them.

"Oh, I get a hint here, see a funny ex-perience there and make the rest up," she replied. "You have to. Life is rarely sustainingly funny, or sad, or tragid. The hit I do on the employment bureau was written before I ever stepped inside of one.

GRUMPY'S CREATORS, ACTORS AND AU-THORS, TOO

Although "The Little Lady in Blue," which brings Frances Starr to the Broad a week from Monday, is the first play by Horacs Hodges and T. Wigney Percyval to receive a production at the hands of David Belasco, two of their other plays, namely, "Grumpy," in which Cyril Maude appeared last season and "Sunday," which Ethel Barrymore used several years ago, are familiar to American theatergoers. Messurs. Hodges and Percyval are two actors who have been identified with the English stage for many years. They ap-peared with the late Wilson Barrett in peared with the late Wilson Barrett In many of his plays, and came to this country with the noted actor on the occasion of his last visit, when he played in "The Sign of the Cross." They remained with Barrett for a period of fourteen years, appearing in London and the provinces in virtually every play that he produced. It was dur-ing this time they conceived the idea of collaborating on plays and turned out "Sun-

collaborating on plays and turned out "Sun-day" as their first. Hodges played the role of Lively in the production both in the provinces and in London, where it was produced back in 1904.

r of the wall paper in a third-class hote

The make a play live Jones uses by means. He is not tied to the big marrace of the Russians, as is Bakat; uses "flats," "plastics," "drapes," most died to beautiful color or striking integetive, as Bakst; he knows that it plays the biggest part in the theater's at and some day he is going to make a ft and some day he is going to make a great drammit at usually offers to join the legitimate drama, but it is too serious for a young girl. To become a great drammit at the sum you make your char-nations of "The Man Who Married a mab Wifs." Jones was talking about a ft and with the the ringide of a prise realing of "The Cencil" in an filterium built like the ringide of a prise and with the the ingide of a prise the settles down to serious dramatic work. At that time of life she has probably ex-perienced its sumahine as well as its sor-rows and joys, and in her work she can express the emotions gained from life exthen surfa Tanner" or "props" as he needs them. He is not tied to beautiful color or striking percective, as Bakst; he knows that by the second sector of the second sector of the second sector of the second designed light will do all the work. Joner's fecund imagination is usually second second second of his last production. When all New York was talking about the second sec

Dumb Wife." able and exhibiting clay figures which neresented the evolutions of chorus-figures which should surround the principals and

and sut a circular embodiment of the action at sut a circular embodiment of the action is it proceeded in their midst. Jones's genius for color and line is un-minimized by great, but he has a feeling for the theater as a creative instrument. "I like musical comedy because it is full of life and color and it keeps youth youth-full. It comes to us but once and we should keep it as long as we can. My greatest ambition is to later play in the romantic drama, and when I leave musical comedy i hope to find continued success in that field."

"TILL," GERMANY'S PUCK

hert E. Jones's costume design which Nijinaky will animate in "Till Enlanguaged" at the Megropolitan next week.

the supress the passion of a scene enacted bars just as well as the words of the stors. To make a play live Jones uses why means. He is not tied to the big "Nevertheless, the spirit of travel was my heritage, and when a small theatrical

perienced its aunahine as well as its sor-rows and joys, and in her work she can express the emotions gained from life experience and clothe her characters with realism such as no young woman of lesser years can express.

ute of finding my original stories in demind-several have been bought by Vitz Frank. Are all Frady and Famous Plays. Trank was all "features." too. Robert Wilson the first first one of mine for Mich Story having completed another one, titled "The Countess." some time are another one, titled "The Countess." some time are both one, titled "The Countess." some time are another one, titled Ther seems in order. My essects for besides adapting the "Barrier." I heat, for with Rex Reach has been of the hap-iner and the set of the Sunset." and is a completed dramatizations of "The liver Horde." The Heart of the Sunset." and is the production by the Rex Beach harving opportion.

e put in production by the first indicate range Supportation. I hope you will forgive this effort to become iny own press agent, but I honeatly feel that if we the Evzening Linbows a sincers debit of hanks and incidentally have a hunch that the orwarding—all of which is authentie—may come inder the head of "News." You will, I hope, convey my best wishes to desars. Stark and Hedwig and the members of he cast of "Phil and DelDhine." Any service that I may render them in this renture I should be happy to voluniteer, and, effer ends. J., Nov. 16, 1916.

#### THE SPEECHLESS PLAYER

Mr. Gale Satterlee, who will play the part of the stock broker in "Broadway After Dark" at the Walnut Street Theater Mon-day, is a distinguished-looking stranger, of dignified manner and bearing. One striking peculiarity of Mr. Sattorlee is his objection to being known as a member of the company with which he travels, ow-

of the company with which is the players ing to many petty annoyances the players are subjected to, and he invariably gets avery from the station directly upon the arrival of the train. A few seasons ago he was with a com-A low seasons ago in way in the stand in Illinois, and, true to his usual custom, grasped his value and started out of the station, as he intended to walk to the hotel. In an in-stant he found himself surrounded by a stant he found himself surrounded by a mob of hackmen who andeavored to force him into a vehicle. "Cak, sir?" "Carriags" "Take you to the Commercial"" "Globe Hotel"" "This way, sir," "Want a cheap room, sir?" "Jump right in here, sir." But still Mr. Satteriee walked right on, looking neither to the right nor left. At last, one permistent Jehu, after receiving no answer to his cries, said, "Deaf and dumb asylum, take you right up for a guarter." And right there was where Mr. Satteriee rods.

#### **OUT-POTASHING** POTASH

George Ashby, who has won a reputation for courtesy and wit at the Garrick box-office, nearly lost his nerve the other day. There was a line of customers at the window when a woman, rather stout and middlo-aged, reached the head of the line, "Have you two good seats not back further than the eighth row for Thursday night?" asked.

"Yes, madame." replied the courteous Ashby, taking down the Thursday seats and

"One of them must be an end seat. You "One of them must be an end seat. You know I am inclined to be a little stout." "I wouldn't have noticed it," galiantly replied the ticket seller. "However, one of these is an end seat." "How much ""

these is an end seat." "How much?" "Two dollars each." "Well, you take my name and leave them for me. If it don't rain Til probably come, but I feel that I am catching cold. So if the weather is inclonent Til come around the first flear day and you can change them for me." "This show will cure your cold, madame so don't hesitate on that account. We had a much here the other blact when and ap-produced and he leaded timesif well."

sughed Wallace Reid, the Lasky star, who How did I know? Only from what I read will be seen at the Stanley Theater the last half of next week in "The Yellow Pawn."

"I was hunting for my first job-fresh from college-knowing everything in the world. I had a letter of introduction to a "I was hunting for my first job-fresh ranchman near there, and he gave me a job as a cowboy-and what the other cow-boys did to me was aplenty. I was bucked off horses, sent on wild-goose chases-found snakes in my bed, got into fights-got licked, but there was one thing that I could do, and that was swim. Just at that time the Yellowstone River was running at flood, and I dared everybody to swim it with me. Nobody took it up and everybody said it couldn't be done. Finally, I swam it, and after that the cowboys knew that I could

do something which they could not. "I soon quit the ranch, however, and got a job as night clerk in the hotel at Cody,

but I nearly queered the hotel for life the first night I was on the job by appearing in a dinner jacket. However, the hotel recovered from this taint on its character, and I didn't dress up any more."

and heard my friends say. But when I finally went to one, it was pretty much as 1 had imagined.

when I appear. They are loath to have their conversation utilized for material and regard me very much askance. It was there that I once had a reverse experience from that on which is based my tale of the triedand found-wanting applicant for a cervant. I occupied the position of would-be em-ployer. I, like the lady of my sketch, had seen found lacking by a series of prospec ve employes. "As I interviewed the next one,

vanted exorbitant wages and was obvious wanted exorbitant wages and was obvious-ly impossible, a thought flashed through my tired head. She stood there haughtly, having answered all of my questions un-satisfactorily, though she did not know it. "'And now,' I said gently, 'let me ask you one more question. Do you play the plano?" Her, eyes opened widely. No, she did not. 'Oh, I'm sorry,' I replied. 'I'm afraid you won't do—I'm afraid you won't do, You see, I take singing lessons and my maid must be able to accompany me during maid must be able to accompany me during the day. No-I couldn't think of having a maid who couldn't accompany my music, I'm sorry.' When I went out," she con-cluded, "there was a group of girls all waiting to see the lady who must have a girl who could play the plano, so she could accompany her singing. I fear I derived considerable satisfaction from that exploit and felt quite ropaid for my trying morn-

HERE, SAYS DRAMA LEAGUE, IS THE MOTHER'S PLAY

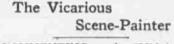
This is the play for the mother, says This is the play for the motions, says the builtetin in which the playgoing com-mittee of the Drama League indorses "The Harp of Life" at the Broad. She is thirty-uix years old without any one ever noticing it, when suddenly her boy has become a man! A moment or two ago she was remp-ing with him in some skylarking, boytsh game; and a moment or two before that she was desperate over the loss of his baby curis. And now she is thirty-six long years eld, and she is sitting up all night waiting for her boy to come home; and when he does come home at daylight he is no longer her son. She had spent ninoteen years mak-ing him into a man, she said, and with one nod from a notorious fille de jole she has lost him. That all those years shall not be a hideous waste the mother fights, and in

a hideous waste the mother fights, and in the end she wins. Miss Laurette Taylor, the mother who will not grow old, is unquestionably a player of power. She touches her hearsrs with such subtle, unobtrusive art that they move with her moods; they wait with her during the anxious hours; they are tor-turned by her doubta; they move with her turned by her doubts; they suffer with her fears, and their eyes brim with her tears. One becomes for the moment the starnal, watchtul, loving, forgiving mother; and it is pleasant and healthful transmutation

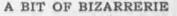
is pleasant and healthful transmutation even for a man. J. Hartisy Manners, the author, has told a story dealing frankly with the mystery of birth, but he has done it with simple dig-nity. The company of players, which in-cludes Philip Merivals, Miss Ffolliot Paget. Dion Titheradge, and Frank Kemble Cooper, assist notably in keeping the illusion of periousness. It is not by any means a one-sart play. gart piny.

"Grumpy" was the'r second play, and so popular did it prove in the hands of Cyrll Maude that when this English actor came to this country in the piece, Hodges organized a company to tour the provinces it with himself in the role of the eccentric

in it with himself in the role of the eccentric old character which Mr. Maude made so lov-able to American theatergoers. "Little Lady in Blue," their latest effort, was suggested to them when playing an engagement in Portsmouth, Eng. The im-pression they gained of that seaport town during their stay there influenced their writing of the piece and was responsible for the nautical atmosphere which characterizes the nautical atmosphere which characterizes the play.



COMMENTING on the "Midnight Frolic," the New York Morning Telegraph says, "As for the new stage setting, designed, as heretofore, by Joseph Urban, who seems bent on providing scenery for the entire world, Mr. Ziegfeld has out-done himself." Business of Mr. Urban biting his thumb at the press!





Robest E. Jones's grotenque conception of a medical petart in "Till " Eulenspiegel," the Ballet Rueso's novelty this second

ROBERT E. JONES Whose scenic work is pictured and described on this page,



