

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

SEVENTEEN years ago Robert Edmond Jones was a New England farmer boy who played the violin at village entertainings...

"I don't believe there are going to be any great American painters," says Jones. "American instincts are against it. There is too much razzmatazz and Hoi-hoi-hoi in us..."

"After the Barker production I was ruined. I never 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 paint and try to picture life in two dimensions!

But New York held little for Jones, even with the patronage of a great producer who more than made up for the lack of resources. The "new stagecraft" was too new for America...

JUST A BIT ABOUT A COMING PLAYER

Reine Davies, who will be seen in the newest musical comedy, "Girls Will Be Girls," at the Lyric Theater Monday evening...

"If you want to hear red-blooded adventure," says Miss Davies, "find an old salt of forty years ago, and he will spin yarns of how he was thirty days rounding 'The Horn' or of the last typhoon when the sea ran over the ship from spirit to stern..."

"Nevertheless, the spirit of travel was my heritage, and when a small theatrical company came to our town one night I made up my mind that I would try the profession..."

"I like musical comedy because it is full of life and color and it keeps youth youthful. 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."

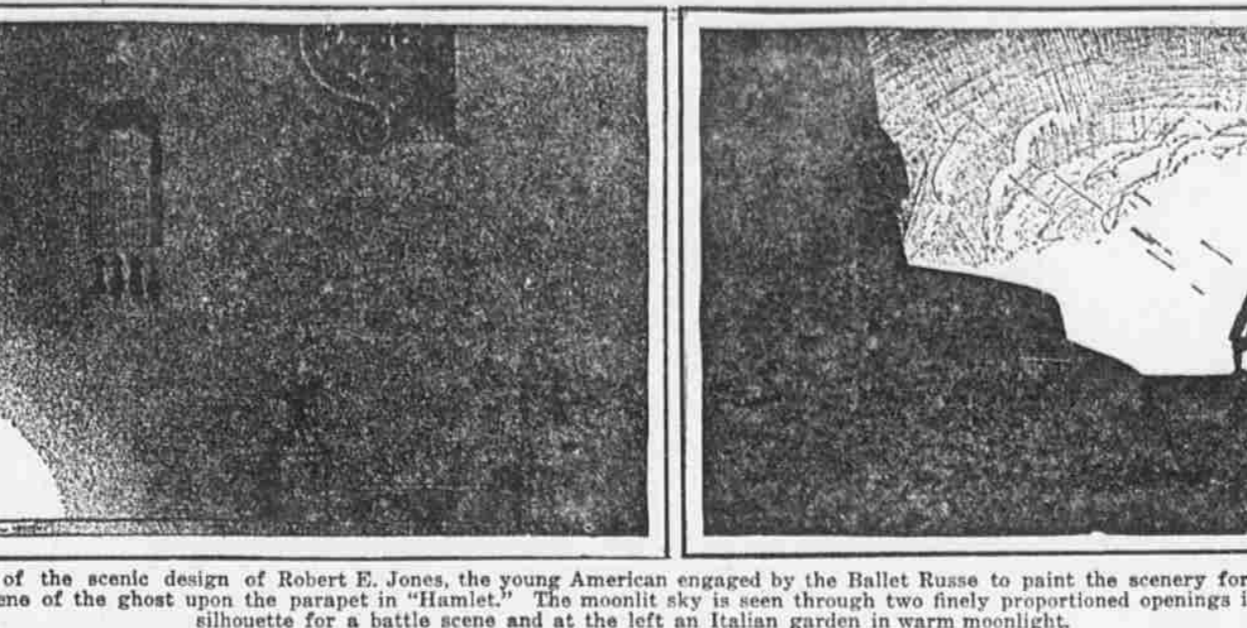
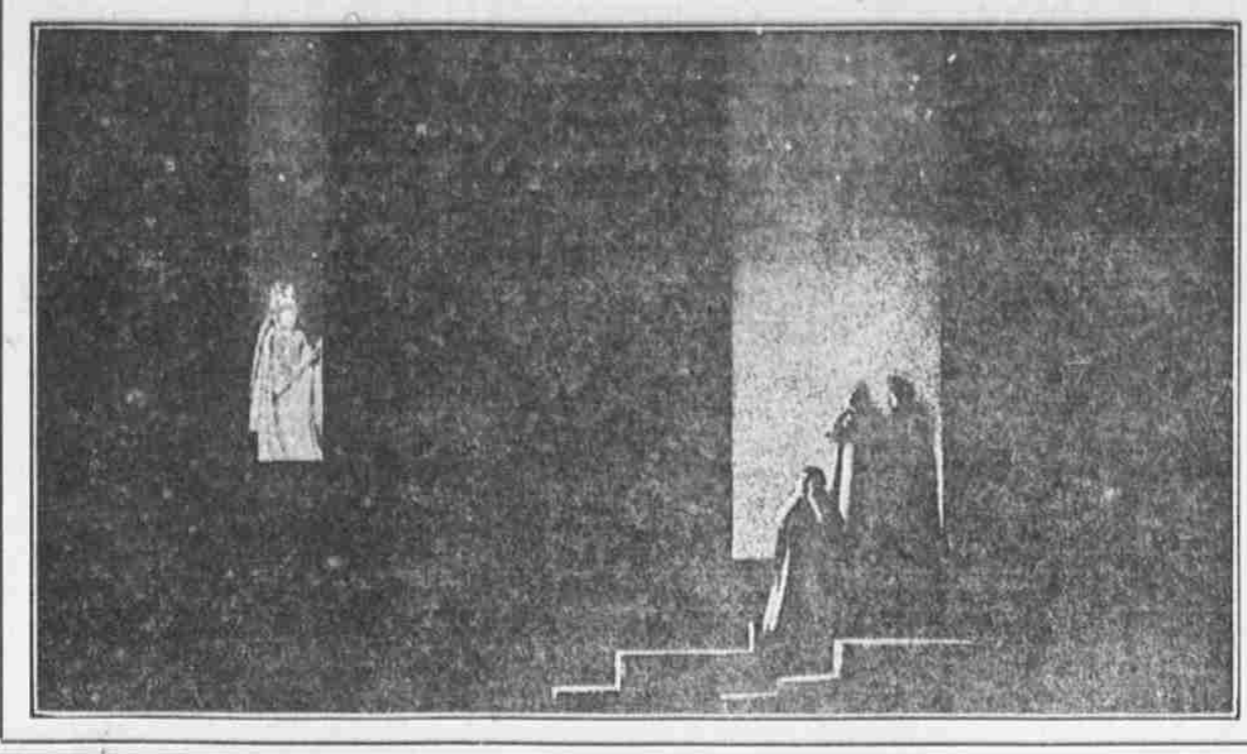
"TILL," GERMANY'S PUCK

A few seasons ago he was with a company playing a one-night stand in Philadelphia, and, true to his usual custom, grabbed his valise and started out of the station, as he intended to walk to the hotel...

OUT-POTASHING POTASH

George Ashby, who has won a reputation for courtship 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 middle-aged, reached the head of the line...

SHAKESPEARE AS A YOUNG AMERICAN SEES IT



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.

WHAT "PHIL AND DELPHINE" DID FOR GIL-SPEAR

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

Sir—The luminance of our old friends, "Phil and Delphine," about is naturally good news, especially so, since I now fear that Randall Stark is going to be smothered present behind the megalomaniac. From my acquaintance with Mr. Stark, I feel that Phil and Delphine are generally lucky to secure his services at their baptism and that their venture is assured an artistic success—and a popular one.

THE SPEECHLESS PLAYER

Mr. Gale Satterlee, who will play the part of the stock broker in "Broadway Dark" at the Walnut Street Theater Monday, is a distinguished-looking stranger, of dignified manner and bearing. One striking peculiarity of Mr. Satterlee is his objection to being known as a member of the company with which he travels, owing to many petty annoyances the players are subjected to, and he invariably gets away from the station directly upon the arrival of the train.

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

This is the play for the mother, says the bulletin in which the playing committee of the Drama League indorses "The Harp of Life" at the Broad. She is thirty-six years old without any one ever noticing it, when suddenly her boy has become a man. A moment ago she was romping with him in some skylarking, boyish game; and a moment or two before that she was desperate over the loss of his baby carriage. And now she is thirty-six long years old, 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 a man. He has spent nineteen years making him into a man, she said, and with one nod from a notorious file de jole she has lost him. That all those years shall not be a hideous waste, the mother fights, and in the end she wins.

Repertory of Ballet Russe METROPOLITAN—NEXT WEEK

Table listing the repertory of Ballet Russe at the Metropolitan for the next week, including titles like 'The Sign of the Cross' and 'The Sign of the Cross'.

WHEN "WALLY" WAS A COWBOY WAS BOLD

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

INTELLIGENCE IN AN INTELLIGENCE 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."

GRUMPY'S CREATORS, ACTORS AND AUTHORS, TOO

Although "The Little Lady in Blue," which brings Frances Starr to the Broad a week from Monday, is the first play by Horace Hodges and T. Wigney Percival 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.

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

Here, at the moment when the Evening Ledger Prize Scenario, "Phil and Delphine," is being filmed, comes an authoritative article on why certain big producers prefer the "synopsis" to the scenario. It should prove invaluable to readers who followed Harry O. Hoyt's lessons in photoplay-writing published during the summer.

TRIANGLE and its studios ask only for the synopsis form, believing that this form is fully adequate to give all the vital elements of a photoplay, if properly employed. The question is not really one between synopsis and continuity, but one of synopsis construction.

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

THE VICARIOUS Scene-Painter

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 outdone himself." Business of Mr. Urban biting his thumb at the press!

A BIT OF BIZZARRERIE

So we believe that it is the synopsis which will become the recognized medium of transferring photoplay ideas and plans, but a rebuilt and illuminated synopsis, such as 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 drama.



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