

Debut of the Dog Star; August in the Theaters

(Continued from page one)

each one and all, off stage, just Maud Durbin at that time, but at this writing the mother of the ambitious Cornelia who will make her New York debut in a small but important part in "Blood and Sand" with which her father, Otis Skinner, will open the new season at the Empire Theater September 20.

William A. Brady has decided to withdraw "Drifting," the play in which his daughter Alice was to star this season.

Charles Dillingham announces that, in addition to the personal appearances of Fokine, Fokina, Charlotte, Bert Levy, Perry Corvey and other international artists, an arrangement has been made with the Fox Film Corporation whereby he secures for "Get Together," his new Hippodrome production, which will have its premiere Saturday night, September 3, the first pre-release in the United States and Canada of a new series of one-reel comedies starring Clyde Cook, the Australian eccentric comedian and dancer, who two years ago was seen in person in "Happy Days" at the Hippodrome. The first picture is entitled "The Toreador."

Proctor's Fifth Avenue Theater had a new act upon its old, well seasoned boards last Tuesday evening, when a number of theatrical and newspaper men and vaudeville stars met in a friendly get-together party to celebrate the anniversary of the opening of the roof garden on top of that theater and the starting of the brand new elevator that runs from the stage to the roof.

In peace time it was all planned for Geraldine Farrar to arrange the incidental music to accompany the presentation of "Don Juan," in which Frank Reicher will star Lou Tellegen. In view of later developments, the music not being forthcoming and the production of the piece imminent, the services of Theodore Bendix were secured, and he will select the old Spanish music which will be made a feature of the new play.

"Lilium," in Yiddish, is to be produced by Max R. Wilner at the Irving Place Art Theater next month. The title role will be played by Martin Katkai, who was the leading character actor at the Royal Theater in Budapest. Willy Pogany is to make the scenery from original designs based on the Hungarian book. Mr. Pogany knows Franz Molnar well, and has had many talks with him about "Lilium." His scenery will be a revelation. Ossip Dymow will direct the play.

In one of the scenes of Ned Wayburn's new musical comedy, "Town Gossip," a male quartet, supposed to be members of the village choir, is required, and to make it realistic Wayburn has engaged four men who really are church singers—Ivan Arbutckie, Malcolm Hicks, Howard Remig and Byrd Byron. Arbutckie, the basso of the quartet, is one of the principal singers in the choir of St. Jean Baptiste, in New York; Hicks is singing at St. Ann's, in Brooklyn, while Remig, who lives in New York, hies himself every Sunday to Passaic, N. J., where he is a member of the choir of the First Reformed Church of that village. Byrd Byron was until a short time ago a boy soloist at St. Luke's, in Scranton, Pa., his birthplace.

Dorothy Francis, a young American mezzo-soprano who scored success last season with the Chicago Opera Company and has just been engaged by Henry W. Savage for the role of Natalie in "The Merry Widow," is a product of American musical training and experience. She has never studied nor sung abroad, although her debut was arranged by La Scala, Milan, last season and she was on the eve of sailing when she was engaged by the Chicago Opera Company.

Miss Francis is a Bostonian, the daughter of a piano manufacturer. She studied music in Boston with Charles White, began an operatic apprenticeship in small touring companies and eventually was engaged to sing prima donna roles at the French Opera House, New Orleans. William Wade Hinshaw, of the Society of American Singers, first brought Miss Francis to the notice of New York audiences. She made her debut in "Mignon." In Chicago, however, it was as Carmen and in "The Love of Three Kings" that the young singer made her real success and insured her future as an American opera star.

Herbert Sparling, the English comedian who for thirty years has been featured in George Edwards' revues, and has just been engaged to play the role of the Ambassador in the Henry Savage production of "The Merry Widow," is not a stranger to American playgoers. He made an emphatic success when he first came to Broadway in 1885, as a funny Englishman in "The Strange Adventures of Miss Brown." Later he brought his own company here with "A Little Ray of Sunshine," and was the means of introducing Charles Cherry, his juvenile player, to New York audiences. Last season Mr. Sparling was seen here in "The Half Moon."

Jane Cowl is back from her vacation, which she spent motoring through England and France, with incidental glimpses at all the new and old plays running in the two countries. Miss Cowl will continue in her old success, "Smilin' Through," until Thanksgiving time, when the Selwyns intend to present her in a new play.

Marcus Loew is just about ready to open his new State Theater, and promises to make the event one which will be long remembered, even by Broadway. Motion pictures are to be taken, in the foyer, of the stars, celebrities and just plain folks who are in

attendance that night. A delegation from the Lambs will be in charge of the ceremonies.

The Musical Mutual Protective Union has completed arrangements for a series of concerts at the Lexington Opera House. An orchestra of more than three hundred New York musicians will participate, including the personnel from the orchestras from the Capitol, Criterion, Rialto, Rivoli and Strand theaters, New York, and the Strand Theater, Brooklyn. The first concert will be given to-night at 8:30. The program will be changed for each performance, and the conductors will alternate in directing.

"A Modern Don Juan," a new one-act novelty, has been accepted by R. & W. Productions, Inc., for presentation in the Keith theaters this season, and will be placed in rehearsal at once under the direction of E. A. Weil. This is the second vaudeville offering to be staged by Mr. Weil, whose first production, "Betty's Back," featuring Betty Booth, is to be presented in one of the local Keith theaters early next month.

Howard Nicholson, the Canadian skater, who will be one of the principals in the ice ballet at the Hippodrome in the new show, "Get Together," has been dubbed the "Douglas Fairbanks of the Ice." He is a daring skater. Most of his feats he has never attempted indoors, but after an inspection of the big tank which is being prepared for a ten months' freeze Nicholson has decided that he will have plenty of room in which to attempt his flying leaps and the acrobatic tricks requiring great speed on the take-off. Nicholson does an skates many stunts ordinarily done by circus acrobats on well-resined mats.

Nazimova is negotiating for the use of the Earl Carroll Theater, now in course of construction, where she hopes to head her own stock company next winter.

Every Man in His Own Humor

Plot vs. Narrative

Dramatic Editor of The Tribune. Sir: I desire to take issue with Professor W. B. Pitkin, of the School of Journalism, Columbia University, who was recently quoted in your paper as having stated that "Writing synopses or scenarios direct for the motion pictures is a waste of time, and that amateur writers in doing so are trying to break through a locked door."

Of course, it is natural that Professor Pitkin would recommend the study of fiction writing rather than that of scenario writing, as he is in charge of that division of education for the Columbia University. As president of the Photoplaywrights League of America, I can state that there is a big demand at the studios for synopsis and stories written directly for the screen. The trouble is that 999 amateur writers out of 1,000 write and submit narratives to the studios instead of dramatic plots.

When Professor Pitkin states that the dramatic pictorial possibilities of a story cannot be shown in a skeletonized outline, he does not give the motion picture producers or their scenario departments credit for having very much brains, or with knowing their business. As a matter of fact, these people are at the very best at visualization of all classes of artists in the world. Simply show them a big idea, an unusual dramatic situation, or a strange and strong character, and they will immediately see all kinds of possibilities.

Every good motion picture story is based and built around a big idea. This is not true of fiction stories, many of which are simply narrative and pretty word paintings.

I will grant Professor Pitkin that the reading departments of many of the studios fall short of their mission and that a great many stories which are really meritorious do not receive the consideration that they deserve. I have observed this condition while occupying the position as staff writer at the big studios. That is just exactly why the Photoplaywrights League of America was formed—and that was for the purpose of giving personal representation at the big studios for the freelance writer.

Professor Pitkin's last statement, "that story ideas can be sold to the magazines for more than the motion picture studios will pay," is ridiculous and displays his unfamiliarity with the

What's What in New York Theaters

ASTOR—See new theatrical offerings. BLOU—"March Hares." A study in temperament. BOOTH—"The Green Goddess." Artless in melodrama. CASINO—"Tangerine." Julia Sanderson in musical comedy. CENTURY—"The Last Waltz." Musical comedy, with Eleanor Painter. CENTURY PROMENADE—"The Mimic World." Revue. COHAN—"Two Little Girls in Blue." A musical comedy. COMEDY—See new theatrical offerings. CORT—"Sonny." Hobart melody play. FORTY-EIGHTH STREET—"Sonny." Violet Heming and Otto Kruger in drama of court life. FRAZEE—"Dulcy." Comedy of bromide. FULTON—"Lilium." Theater Guild production. GAITY—"Lightnin'." Frank Bacon in comedy of Reno's divorce industry. GARRICK—"Mr. Pim Passes By." A. A. Milne comedy. GLOBE—"Ziegfeld Follies of 1921." HARRIS—See new theatrical offerings. KLAU—"Nice People." Francine Langmore in Rachel Crothers' comedy. LIBERTY—"George White's 'Scandals of 1921.'" LITTLE—"The First Year." Frank Craven in his own comedy. LONGACRE—"Nobody's Money." Wallace Eddinger in comedy. HENRY MILLER—See new theatrical offerings. MOROSCO—"The Bat." Thrilling mystery play. NEW AMSTERDAM—"Sally." Ziegfeld's musical comedy production. PLAYHOUSE—"The Teaser." Comedy, with Jane Grey and Faire Binney. PRINCESS—See new theatrical offerings. REPUBLIC—"Getting Gertie's Garter." A. H. Woods farce. SEWING—"The Broadway Whirl." Richard Carle and Blanche Ring. RICHMOND—"Just Married." A farce comedy. SIXTY-THIRD STREET—"Shuffle Along." All colored mélange. THIRTY-NINTH STREET—"The Night Cap." Mystery play. TIMES SQUARE—"Honors Are Even." William Courtenay and Lola Fisher. WINTER GARDEN—"The Whirl of New York." 1921 version of "The Belle of New York."

At the Palace Theater



Claire Whitney

At the New Brighton



Grace Fisher

In "The Night Cap"



Flora Sheffield

situation. As a matter of fact, a mediocre picture plot, if it appeals to the producer at all, will bring from \$250 up, regardless of whose name is on it. If it is something which especially appeals, and has possibilities of big box office returns, it may bring as high as \$5,000 or \$10,000.

As before stated, there are probably not more than 1 per cent of amateur writers who know the difference between a dramatic plot and a narrative. The result is that they submit narrative in almost every case. Strange to say, of all the "scenario schools" that have sprung up in different parts of the country, none of them have come under my observation which teach their students the difference between plot and narrative, nor do they actually teach the real process of plot construction that is used by successful authors.

WYCLIFFE A. HILL, President Photoplaywrights League of America.

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\$5 to \$10 Lingerie Blouses at \$2.95

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They are in tuck-in, over-blouse and tie-on styles greatly varying in design. Chiefly all white, but some in pretty colors. Not every size in each style, of course, but a good variety of all sizes from 36 to 46 in the collection.

\$2.95 Crepe de Chine Blouses
Come Down to \$2.50

\$3.95 Pongee Blouses
Come Down to \$2.95

Demonstrating the excellent value of the summer clearance is this group of tie-on crepe de chine Blouses in flesh color and white. The special style that the summer brought and which promises an increase in popularity, they are the slip-on Blouses with no buttons or hooks and eyes, adjusted in a moment and extremely smart in their simplicity with their graceful tie sashes. And besides they launder splendidly.

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Second Floor.

Important Underprice Sales of

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COMFORTABLE SUMMER UNDERWEAR for everybody. Good qualities. Right weights. And much better values than usual because this is our clearance time.

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Children's Socks at 29c., 50c. and 55c.
Roll top mercerized lisle Socks in plain colors; also white with fancy colored tops.

Children's Stockings at 19c., 29c., 39c. and 55c.
Cotton and silk lisle fine and cluster ribbed Stockings in black, white, cordovan, tan, gray and fawn with spliced heels and toes.

Men's Socks at 25c., 39c. to 98c.
Mercerized lisle, combed cotton and thread silk Socks in black, white and colors.

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Women's Knit Combination Suits, Special at 39c., 59c., 79c. and \$1.19
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Men's Union Suits, 69c., 79c., 98c. to \$1.59
Fine checked nainsook and striped madras in a variety of patterns; also "Otis" white cotton ribbed suits, athletic and regular models.

Men's Shirts and Drawers at 39c., 49c., 69c. and \$1
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Women's Underwear—Second Floor.
All Other Items on Main Floor.

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Only one or two of a kind in all sizes for misses and women, but not all sizes in all silks. There are crepes de chine, Canton crepe, Georgette, silk foulards combined with Georgette and taffeta. Garniture of laces, fagoting and Georgette.

Fifth Floor.

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Second Floor.

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\$5.95—\$6.95—\$8.95

The sleeveless frock has taken the world by storm, and who can wonder, for the ease of donning it, the youthfulness of its lines, the charm of a white guimpe or dainty under-blouse make these sleeveless frocks the most wanted garments in one's wardrobe.

These early autumn sleeveless Dresses are in wool jersey, mignonette fiber silk, tricotine, men's wear serge. Every wanted size.

Second Floor.

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They are fine quality velour, handsomely made and finished with open French edges. In twenty-five rich color combinations, including blue and gold, blue and mulberry, blue and rose, blue and brown, brown and olive green, olive green and mulberry and a wide variety with colors alike on both sides.

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These come from Switzerland and are shown in twenty beautiful styles, in cream and white: \$8.75 to \$10.75 Curtains at \$6.75 pair \$12.50 to \$15 Curtains at \$9.50 pair

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This price concession is for white only. It provides the opportunity that has been awaited all summer for one of those charming, charming sports skirts.

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Hudson Seal (dyed muskrat) Coats, 36 inches long, lined in soft silk. Garniture of skunk or kolinsky.

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Main Floor, Elm Place.