

## 4 Great Stage Stars Will Be Here Next Week

Blanche Bates, Henry Miller, Fay Bainter, Ethel Barrymore Scheduled.

### COMEDIAN AT KEITH'S

Players of the first magnitude will be on view next week at English's and the Murat.

Blanche Bates and Henry Miller, in "The Famous Mrs. Fair," and Ethel Barrymore, in "Declasse," will divide the week at English's. At the Murat on next Thursday night, Fay Bainter will open a three-day engagement in "East is West."

Charles Irvin, in a comedy, "On Fifth Avenue," will be the headline offering at B. F. Keith's next week. The Lyric will feature Mlle. Rhea and her dancers. The Park will present "Jazz Babies."

Seldom has so many leaders of the stage been booked for the same week in the local theaters. Managers are expecting these high class attractions to do capacity or near capacity at every performance.

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### TWO STARS OPEN MONDAY AT ENGLISH'S.

"The Famous Mrs. Fair," with Blanche Bates and Henry Miller, will open a three-day engagement at English's on Monday night.

Here is presented an ordinary family of means, such as may be duplicated by the thousands in any large American city. Father, mother, son and daughter, all are average folk, and the domestic difficulty in which they become involved is equally commonplace.

Yet the interest aroused is absorbing and the effect produced intense, because Mrs. Fair is presented genuine living characters and lost in the atmosphere of the poignancy of humanity and truth. Thus, with the acting equally attuned to reality—as it is at the hands of these capable players—the lesson of "The Famous Mrs. Fair" is brought home with peculiar intimacy and unforced appeal.

One says lesson, and yet this potent social play is one of those rare compositions—a problem play without argument or sermonizing by the author. The audience is left severely alone to draw its own conclusions from the experiences of the characters.

Mrs. Fair, played with much womanly charm by Miss Bates, is typical of the majority of American women who took up war work in France. Her rather stodgy business husband, like the matter-of-fact son and undeveloped daughter, put up with her absence under the stimulus of the spirit of wartime sacrifice. It is when the mother returns, and picks up her position, notably, seeks a large field for her overextended abilities on the lecture platform, that the mischief of her emancipation begins to work.

The family strenuously opposes her course, but she advances the familiar plies of the feminist that, if a man can have a career outside the home, why not the woman?

The result is that the husband finds desperate solace with a dazzling lady of the neighborhood; that the daughter, starving for maternal love, gets into bad company, and that the whole family establishment totters on the brink of ruin.

Mrs. Fair, who is, after all, a woman of right principles, is shocked back into the recognition of her manifest limitations and true responsibilities by the narrowly averted tragedy. She realizes that it is impossible for her, at least, to serve two masters—the home and she—and she chooses the home.

The cast includes Marjorie Williams, Marie Louise Walker, Bert Leigh, Lynn Starling, Edna Archer Crawford, Florence Carpenter, Norma Haye, Kathryn Meredith and Elmer Brown. There will be a matinee on Wednesday of the engagement.

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### FAY BAINTER DUE AT THE MURAT THURSDAY.

Probably no other player has caught the fancy of the American theater-going public with such a firm hold as Fay Bainter in "East is West." Sam Harris, Jr., will present for the first time to local audiences at the Murat for a three night engagement, beginning Thursday night, and with matinee Saturday.

Once or twice in a generation there comes to the theater a character which dominates all hearts and stands out through the following years as a beautiful memory. Such a one, for instance, was "Peg O'My Heart" and such again is the Ming Toy of Fay Bainter. Miss Bainter, old in experience but young in years, will undoubtedly add many notable characters to her gallery of stage portraits, but it is safe to believe that never will she have one to more surely win the hearts of the public than Ming Toy. It is the girl with the human quality of this little Chinese girl which has the great appeal and her efforts to assume the ways of the occident are so charming that they entertain consistently.

A feature of "East is West" is the incidental music to harmonies with the Chinese-American story, written specially for it by Robert Morton Bowers. Mr. Bowers is also the composer of the "Chinese Lullaby" sung by Miss Bainter during the action of the play.

William Harris, Jr., has supplied Miss Bainter with an unusually capable supporting company, which includes among others Ralph Locke as Charlie Yang; Robert Harrison, Frederick Howard, Ronald Colman, Harry Maitland, Leonora Oettinger, Marie Namara and Dorothy Merriam.

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### BARRYMORE ENGAGEMENT OPEN THURSDAY NIGHT.

In the play in which her success has become an important item of American artistic history, Ethel Barrymore in "Declasse," comes to the English on Thursday night.

From early October of the year until late June of the next, New York theatergoers crowded the Empire Theater to its capacity to see her magnificent performance as Lady Helen Iden, the delightful, brilliant, beautiful, but reckless and unfortunate heroine of Miss Akers' story.

Miss Barrymore's role in "Declasse" is one of the most delightful loves best to see her, combining as it does all the moments of the exquisite Jeff Barry more comedy with intervals of more serious import, in which Miss Barrymore excels. The actress is seen as a young Englishwoman of aristocratic birth and upbringing to whom, through no fault of her own save a most amusing recklessness, unhappy circumstances bring matrimonial disaster. Cut off from her own kind, she is set in a mixed group of human types. Surrounded by a gay group of inconsequential worldlings, and with happiness seemingly almost within her grasp, Lady Helen's magnificent adventure becomes a tragedy, pathetic in its truth but logical in its unswerving circumstances.

Surrounding Miss Barrymore a most capable and distinguished company appears. The principal male role is in-

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## WITH PLAYS INDIANAPOLIS IS TO SEE



Upper Left—Henry Miller, who will be one of the stars to be seen at English's for three days beginning Monday night, in "The Famous Mrs. Fair."

Upper Right—Fay Bainter and Frederick Howard, in a scene from "East is West," opening Thursday night at the Murat.

Upper Center—Ethel Barrymore, as she appears in "Declasse," at English's, beginning Thursday night.

Lower Left—Theresa, with Don Valerio and company at the Lyric next week.

two years ago. These stage decorations, which freed the verse of the poet from overmuch trappings, have already had their influence on classic production in America.

The costars present with considerable distinction, pride their company which includes Frederick Lewis, Rowland Buckton, Sidney Mather, Alma Kruger, Lenore Chippendale, Elizabeth Vane, Albert Howson, Vernon Kelso, France Bendtsen, Frank Peters, V. L. Granville, Frank Howson, J. W. Latham, Jerome Collamore, William P. Adams, Harold Lester, Carolyn Ferriley, Helen Bosley, Eleanor Weis, Lillian Gray, Dina Schleicher.

**GREENWICH VILLAGE FOLLIES**  
IN FEBRUARY BOOKING AT MURAT.

An announcement of extraordinary significance has been made which leads toward the girl and music type of entertainment that is the second annual edition of the "Greenwich Village Follies" will come to the Murat on Monday evening, Feb. 6, for a week's engagement.

Bert Savoy and Jay Brennan head the cast of this spectacle. Conspicuous among those associated are Pee Wee Myers and Ford Henford, Phil Baker, the McCarthy Sisters, James Clemons, Ada Forman, Louis Berkoff and Sister Frieda, Collins and Hart, Julia Silvers, Russell Scott, Virginia Bell, Hal Hadley, Ogle Ziebel, Mildred Mann and Harlette Gimbel. The decorative plan for the greenhouse, which is the first and the grande dame of the old school, his visits to the theater have been few and far between but that it must be a "good show."

"The Bat" has acted as a sort of bomb which has caused the local play going public to wake up and look about. To illustrate my point—A certain judge of a local court, who seldom visits the theater, informed me that he had purchased tickets for "The Bat" for last Friday night. He admitted that he had heard nothing but "Bat" talk for days and that it must be a "good show."

This jurist is not a tight wad—far from it. He supports Theresa and Marjorie Williams, and is a good customer.

He is a good customer, and is an opportunity to witness a performance of Richard Mansfield and the other old timers. With the passing of the old school, his visits to the theater have been few and far between but that it must be a "good show."

"The Bat" sets your imagination to work and you play hide and seek in your mind as you become a sort of a detective. In other words, "The Bat" gives the spectator something to see and think about. Words and actions have been mixed by super-artists of thrills in our grand bag of tricks.

"The Bat" is a sort of a passing institution, it administers a sort of passing institution, it is not often but sometimes such a thing comes to pass. "The Bat" is such an "institution." I welcome the visit of this mystery play to Indianapolis for several reasons, the chief one being that it has actually caused a "revival of interest" in the local stage.

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