

## WITH PLAYS INDIANAPOLIS IS TO SEE



UPPER LEFT—Margaret Anglin comes to the Murat on Feb. 27 in "The Woman of Bronze," for a three-day engagement.

NEXT UPPER LEFT—Robert B. Mantell, as he appears in "Richelleu," the play in which he opens his engagement at English's Monday night.

INSERT CENTER—Miss Genevieve Hamper, who is leading woman for Mr. Mantell, at English's next week.

NEXT UPPER RIGHT—Wilfred Clarke, who will be seen at B. F. Keith's next week.

UPPER RIGHT—Miss Dyer of Walzer and Dyer, at the Lyric next week.

LOWER LEFT—Ann Myers, with "Golden Crooks," at the Park next week.

## In The Land of Make Believe

By WALTER D. HICKMAN

The recent revelations of unsatisfactory moral conditions in the movie industry has resulted in many letters being received by this department. Some of the writers take a liberal view of the situation; others demand that the "moral lepers" in the industry be punished and there are a few who predict a black future for the movies.

I cannot agree with those who take such a black view of the situation. So there can be no misunderstanding of my opinion on this subject, let me voice by strongest contempt to the few movie actors—both men and women—who suddenly elevation to positions of wealth and fame has caused them to sidetrack their morals. Such moral misfits in the movie world must be weeded out. On that question no argument is necessary.

To those who contend that "all is bad," permit me to call their attention to a few men and women of the movies (and there are many others) whose reputations have never been endangered by even a suspicion of improper conduct.

Let us consider a few of the younger stars—Richard Barthelmess, Rudolph Valentino, Lillian Gish, Florence Vidor, Madge Bellamy, Charles Ray, Constance and Norma Talmadge, Gareth Hughes and many others. The American public has welcomed the appearances of these players on the screen. Their vehicles always have been clean. Their personal life has never been questioned. I contend that the future of the movie screen is more than reasonably safe in the hands of these players and many others I could mention.

Lionel Barrymore and Doris Rankin have appeared on the screen. George Arliss lately has brought the screen an unquestionable artistry and Mr. Arliss is a gentleman—that the world knows. Otis Skinner has been on the screen in "Kismet" and is getting ready for another picture. It has been announced that David Warfield will become a screen actor for one picture—"The Music Master."

I could go on in this way for hours reciting to one's memory the many delightful hours spent watching the real men and women of the spoken stage, as well as movie actors, appear on the screen.

The movie actors of America have brought a great joy to this country. The movie of the screen has made it possible for many of us to "travel" to Africa, to Europe and even to points close to the north pole. We have seen the beauty of the great streets of Paris reflected on the screen. We have seen "Romeo and Juliet" on the screen and even the grim tragedy of "Hamlet" has been reflected by famous players on the silver screen. We have laughed and howled at Harold Lloyd. Charlie Chaplin gave thousands a real shock of joy in "Shoulder Arms."

Claude Gillingwater and little Jackie Coogan have made many a heart warmer after seeing "My Boy."

There has been so much good on and in the screen that the actions of a few degenerates will not soil the lives or entertaining efforts of the true bloods of the screen. We read and hear of the sensational and even death resulting escapades of certain movie actors. But we don't hear of the real American home life of Will Rogers and his family. We don't hear of Tom Meighan's happy home life.

Here is my point—the rotten element of the film business will be removed. The public sentiment will do that, and is doing it.

When the smoke is cleared away the movie industry will be rid of many objectionable elements and the Charles Rays, the Barthelmesses, the Chaplins and all of the other real ones will be reflected in the light of their own virtues. Remember that the movie industry has grown rapidly and it is only reasonable to suppose that a house cleaning is necessary.

Look at both the good and the bad of every question before returning an indictment against anyone or anything.

Here is some interesting news. City Dates Post, one of the foremost figures upon the English speaking stage

is about to make his debut as a screen artist. This is admittedly the greatest cinema triumph of the year. Mr. Post has studied thoroughly and sincerely the technique of the screen and may be counted upon to evince the same mastery of distinction and commanding strength that have made him supreme upon the speaking stage.

Mr. Post has selected the difficult dual role in "The Masquerader" as the most fitting vehicle for such an important event in his career. This is the play, fashioned from the long popular novel by Katherine Cecil Thurston, in which Mr. Post has appeared more than 2,000 times; in which his success has been

equally great in the largest and smallest cities; in which he was hailed in Sydney and Melbourne as the finest artist who had ever visited Australia; in which his receipts continuously through six seasons have shattered all records for a dramatic attraction in America and in which he has been the only dramatic artist who has season in and season out, successfully maintained a three dollar scale of prices.

The appearance of Mr. Post in "The Masquerader" on the screen will also mark the entrance into the field of motion picture production of Richard Walton Tully, America's foremost dramatist and theatrical manager. Mr. Tully is internationally famous as the author of "Omar the Tentmaker" (in which Mr. Post starred for four years previous to "The Masquerader," and "The Bird of Paradise," as well as sponsor for many other of the finest stage offerings of his past decade.

The immeasurable advantage which the

screen possesses over the legitimate stage in the matter of pictorial effects, spectacular displays and ingenious lighting and surprises should prove a huge inspiration to Mr. Tully, who is a master of stagecraft, and perfection in every detail will characterize his cinema supervision. It is claimed, Mr. Post in "The Masquerader" will be released through Associated First National Pictures, Inc.

The motion picture is going to have a birthday party. It will be 10 years old in March, and for all of that month 10,000 picture theaters throughout the country are going to unite in a celebration of the tenth anniversary of the youngest of the arts, according to information sent to this department.

Of course, motion pictures are more than ten years old. As a matter of fact, they are now nearly twenty years old. But as a dramatic entertainment they actually had their artistic birth ten years ago when Adolph Zukor persuaded

## SCREEN FAVORITES TO BE SEEN HERE



UPPER LEFT—Doris Pawn and John Gilbert, in a scene from "Shame," at Loew's State next week.

UPPER CENTER—Wesley Barry, in a scene from Booth Tarkington's "Penrod," at the Circle next week.

UPPER RIGHT—Pola Negri, in a scene from "The Red Peacock," at the Alhambra next week.

LOWER LEFT—Charles Ray, as he appears in "R. S. V. P.," at Mister Smith's next week.

LOWER CENTER—Hobart Bosworth, in a scene from "White Hands," at the Isis next week.

LOWER RIGHT—Rudolph Valentino, as he appears in "The Four Horsemen of the Apocalypse," at the Ohio next week.

## Mantell Will Play English's All Next Week

"Lincoln Highwayman" to Feature New Bill at Lyric.

SINGER TOPS KEITH'S

Robert B. Mantell, with Miss Genevieve Hamper, will open a week's engagement in classical plays at English's Monday night. The opening bill will be "Richelleu."

The Murat next week will have no road attraction, but a number of local entertainers will be given next week. The next road attraction after Jane Cowell, who closes tonight, will be Margaret Anglin in "The Woman of Bronze," opening on Monday night, Feb. 27.

George MacFarlane, a singer, will be the chief offering at B. F. Keith's next week. The Lyric will feature "The Lincoln Highwayman," a dramatic playlet.

The Columbia Wheel Show at the Park next week will be "Golden Crook."

MANY PLAYS TO BE PRESENTED BY MANTELL.

Bulwer Lytton's fine old romantic drama of "Richelleu" and the seven Shakespearean plays from his list of ten that have been demonstrated by long experience to be the most popular with present-day theater-goers, will constitute the repertoire of Robert B. Mantell during his engagement at English's, starting Monday night.

No contemporary English-speaking tragedian either side the Atlantic has so much as attempted a repertoire so extensive and impressive, and none seems to possess a genius versatile enough to interpret adequately so long and varied a list of parts.

The week opens with "Richelleu" to be followed by "Hamlet" Tuesday night; "As You Like It" Wednesday afternoon; "Julius Caesar" Wednesday night; "King Lear" Thursday night; "Macbeth" Friday night; "The Merchant of Venice" Saturday afternoon and "Richard III" Saturday night.

All the plays are mounted in the elaborate and lavish manner that has become associated with the name Mantell, the one Shakespearean artist of first importance on the American stage that has refused to be led astray by the fantastic theories and "isms" in stage settings.

Mr. Mantell, following the sound traditions that have been growing steadily with the growth of pictorial stage art, traditions originating with Shakespeare himself who staged his plays as elaborately as the crude devices of his time would permit, has not hesitated to make his productions as beautiful pictorially as possible.

Far from his settings detracting from the value of Shakespeare's lines, Mr. Mantell believes they enhance that value by satisfying the eyes of the audience as they are accustomed to being satisfied in present-day theaters. Draperies and crude settings, he believes, distract the attention as unusual and bizarre.

Heading the tragedian's big supporting company is Miss Genevieve Hamper, whose rapidly developing powers as a Shakespearean artist have placed her in the front rank of American actresses. Her Rosalind, new last season, and seen from coast to coast, has taken its place as one of the notable Shakespearean achievements in America in a decade.

MARGARET ANGLIN DUE SOON AT THE MURAT.

Climactic scenes of sweeping power are only a part of the vital content of "The Woman of Bronze" which Margaret Anglin brings to the Murat for three days beginning Monday, Feb. 27. Miss Anglin's best—a "best" that is unsurpassed on the American stage, has been poured into the torrential drama. So real is her portrayal and so truly does she interpret the character of the sculptor's wife, that every woman will recognize her stage picture the case of some friend or of some friend's friend she has heard about, it is said.

During Miss Anglin's long season in "The Woman of Bronze," just completed in New York she received letters upon letters declaring the play must have

## New Plays Headed This Way

"ABRAHAM LINCOLN" BOOKED AT ENGLISH'S.

John Drinkwater's play, "Abraham Lincoln," with Frank McGlynn, is drawing to the theater many persons who seldom if ever pass the portals of a playhouse. In fact, except "Ben Hur," it is probable that no other play has ever attracted so many people unused to playhouses and players. That this drama of the great President also intrigues and entertains regular theatergoers, tells the story of the adoption with which Drinkwater has handled this theme. William Harris, Jr., will send Abraham Lincoln to English's the week beginning Monday, March 6.

"THE GREAT LOVER" UNDERLINED AT MURAT.

Leo Ditrachstein in "The Great Lover" will play a two-day engagement at the Murat beginning Friday night, March 3. Mr. Ditrachstein will stop off here en route to the Pacific coast, where he will spend the greater part of the coming summer putting on a repertoire of past successes and possibly trying out one or two new plays.

The transcontinental trip of Mr. Ditrachstein, who was described by Miss Amy Leslie, critic of the Chicago Daily News, as "the best actor in the country," will take him to many cities which he has not visited since his triumphant tour in "The Concert," ten years ago. In these communities the fame of Mr. Ditrachstein and "The Great Lover" has long preceded him and for years theatergoers have been anxious to see the artist in this brilliant play.

However, Mr. Ditrachstein's popularity in New York, Chicago, Philadelphia, Boston and other large cities has been such as to confine his seasons to them almost exclusively in recent years, and it was not until this season that the star was able to manipulate his bookings so as to provide for the transcontinental tour.

"THE FOLLIES" HEADED THIS WAY.

With the disarmament congress now over in Washington, the prime purpose of was to be to repair the "damages" done to Versailles by the recent Peace Conference. It would seem to be but natural that F. Ziegfeld, Jr. should select for one of the scenes in this year's "Follies" that well known city in LaBelle France. This particular scene, which will be seen at English's in the near future, is named on the program "The Birthday of the Dauphin," and it shows a terrace in the garden of Versailles and the time is the reign of Louis XVI.

THURSTON DUE SOON FOR A WEEK AT ENGLISH'S.

Thurston, a magician, will be the attraction at English's next week, Feb. 27. Humanity loves the mysterious, and seeks that which it cannot understand, and for this reason Thurston is playing to capacity audiences everywhere, his performance reveals a weird magic world which savors of the uncanny and produces the thrill which more mortals love. The long program is so filled with a bewildering variety of mysteries that has to be run off rapidly in order not to be protracted for beyond the average duration of a theatrical entertainment.

"HONEYDEW" COMING BACK TO MURAT.

Joe Weber will present the Zimballist opera, "Honeydew," for a return engagement at the Murat, beginning March 13. It will be recalled "Honeydew" played here a week with great success in September, and arrangements are being made to have it remain for a week. The cast is practically the same as seen in the former engagement and includes John Goldworthy, Ethelred Terry, Vincent Sullivan, Yra Jeanne, William Sellery, Madeline Grey, Marie Hall, Anton and Frank Canino, Flores and the maidens.

Picture the "The End of the Rainbow," is reported to have a most unusual ending and promises to be a sensation. "The Gospelers," one of the numbers that received much favorable comment in last year's program at the English Theater, will be repeated this year.

Tickets for the performance can be had at the Studio, 317 Merchants Bank building, or at the Murat Theater box office. Prices are 50c, 75c, \$1.00 and \$1.50.

QUEEN ESTABLISHES DAIRY.

The first model dairy farm in Great Britain was established by Queen Alexandra at Sandringham.

AMUSEMENTS

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