

## OLDEST ACTRESS ON STAGE DUE AT MURAT MONDAY

Mrs. Thomas Whiffen to Be Chief Support for O'Brien in 'Steve.'

### RIALTO, MUSICAL COMEDY

Whiteman's Band to Be Feature With White's 'Scandals' at English's.

MRS. THOMAS WHIFFEN, the oldest actress on the American stage today and probably the most beloved artist, comes to the Murat Monday for three days with Eugene O'Brien in "Steve," a comedy.

Mr. O'Brien is well known on the movie screen as well as the stage. He brings with him a distinguished company of players. From all reports, his tour is highly successful.

English's is dark next week, but will reopen on Monday, Feb. 19, with George White's "Scandals."

The Rialto next week will feature a musical comedy, "Beware of Widows," and the Broadway will present Harry Fields in his own show.

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"Steve" to Bring Famous Cast to Murat Monday

George M. Gatts will present Eugene O'Brien, the picture star, at the Murat for an engagement of three nights and matinee, opening Monday night, in his new play, "Steve."

Leading the cast is Mrs. Thomas Whiffen (America's oldest and most beloved actress); Viva Ogden (of "Way Down East" fame); Helen Weir, late star in "Bab"; Ann Winston, formerly of Mrs. Fiske's company; Peggy Whiffen, Isabel Winlocke, Phillip Lord, Marion Barton and Frank Herbert. Most every one of these noted players have appeared in several successful stage and screen offerings.

The scenes of this romance are laid on an island off the coast of Maine, which place is of historic interest as well as being a most picturesque spot. This naturally calls for a scenic embellishment of exquisite and atmospheric beauty.

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Whiteman's Band Comes Here With George White's "Scandals"

"I'll Build a Staircase to Paradise" and "I Found a Four Leaf Clover" are two of the important song successes in George White's "Scandals," which is to be exhibited at English's the week of Feb. 19.

There are many other song hits in the revue, but none quite so popular as the mentioned. Paul Whiteman's celebrated Cafe de Paris New York Orchestra is an added feature of the entertainment.

Among the 150 entertainers appearing in the cast may be observed W. C. Fields, Lester Allen, the Lightner Girls and Alexander, Richard Bold, Pearl Regay, Charlie Wilkins, the Argentine dancers, the Temple Quartette, Olive Vaughn, Myra Cullen, Edna May Reed, Peggy Dolan, Norma Choos, Dorothy Fenlon, Sylvia Kingsley, Marion Courtney, Peggy Jones, Marie Adams, Sally Long, Catherine Chapman, Vera Colburn, Catherine Ringquest, Virginia Webb, also George White himself.

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Harry Fields to Be at Broadway Next Week

Harry Fields and his Hello Jake Girls will open with a Sunday matinee at the Broadway for a week's engagement. This show holds the attendance record of the Mutual Burlesque Association for the season. Fields and Dixie Mason are the featured performers. The chorus of the Hello Jake show is regarded as one of the peppiest and best costumed in burlesque.

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The movie feature will be Richard Barthelmess in "The Seventh Day," a First National attraction.

Matinee Idol in Movie Pedro de Cordoba, Shakespearean and classic actor who gave such a striking portrayal of the Duke of Buckingham in "When Knighthood Was in Flower," is cast in Cosmopolitan's next super feature, "The Enemis of Women," by Blasco Ibanez. In this picture de Cordoba impersonates Otello Castro, an aristocratic Spaniard. Although an American by birth, having been born in New York City near the Academy of Music, de Cordoba bears one of the most romantic and historic Spanish names in the theater today. He is directly descended from Gonzalo de Cordoba, who drove the Moors out of Spain and became one of the noblest and most heroic figures in Spanish history.

### Announcement

The date for the production of "Sycamore Shaddders," a new Hoosier play by Curtis Cooksey, has been set by the Little Theatre Society for Tuesday, Feb. 20. Seats will be on sale and for exchange of membership coupons at Kautz's, 116 N. Pennsylvania St., on Monday next. A one-act play by the same author, "Mountain Laurel," was read and favorably discussed at the Little Theatre library meeting this week. Mr. Cooksey has been urged to come on from New York and be present at the production of "Sycamore Shaddders" and may do so if his stage engagements permit.

## LEADING FUNMAKERS HEADED THIS WAY



## Boy! Page a Doctor Quick for Grand Opera Sickness

By WALTER D. HICKMAN

DOCTOR, tell us what is wrong with the grand opera situation in Indianapolis.

One B. Talbot, who sponsored the Russian Grand Opera Company here, has for the second time lost heavily in a plunge in opera.

What is wrong? Does the fault rest upon all concerned?

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Mrs. Talbot admits that she has sustained a heavy loss during the engagement of the Russians here the first half of last week.

The truth is that Indianapolis did not give this organization the support which the merit of the work deserved.

One objection advanced is that \$3 top and \$1 low for matinee and night performances of opera is too steep.

This fact remains—only on Tuesday night was every \$1 seat sold out.

The Wednesday matinee prices were the same as for the night performances. I think that a popular priced matinee, say as low as \$1.50 top, would have resulted in fifty times the revenue which the matinee yielded.

The smallest audience that I have ever seen at the Murat was present Wednesday afternoon to hear "The Demon." I was unable to remain for the entire performance, but I was more than satisfied with the work of the principals.

Probably "The Demon" was an unwise matinee bill because it is heavy and does not universally appeal. A lighter opera and lower prices might have resulted in better support, some argue.

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This fact enters into the argument—the high priced seats were purchased in larger numbers than the lower ones. This may be taken to mean that Indianapolis does not possess a "sure" opera public.

Some expected and demanded seen-

ery and voices equal to the Chicago Opera Company. The Chicago organization is a guaranteed venture. Certain rich people pay the bills if public support fails to meet the expenses. And the rich Chicago people always pay a loss for opera.

In Indianapolis, Mrs. Talbot takes

all the responsibility. It is she alone who suffers all losses. It is Mrs. Talbot's bank account that grows thinner and thinner every day. I admire the nerve of Mrs. Talbot in venturing into the opera field.

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Indianapolis is not ready for grand opera. That is my personal view. It is an admitted fact that opera audiences must be schooled. The truth is we haven't had enough opera to become familiar with it. When we have a chance, we do not support it.

Opera is an expensive dish. I figure that Jolson, Ed Wynn and the "Music Box Revue" received a total gross of something like \$55,000. I do not find fault with people spending their money for Jolson, Wynn and the Music Box. All were fine entertainments in their class. It seems that the revue audience in Indianapolis is several hundred times larger than the opera public.

Indianapolis is not going to get opera either good or bad, until we have a "sure" opera public.

Again Mrs. Talbot loses.

Again Indianapolis loses.

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Training aside from that given by Miss Morgan. She prefers to find an all-around athlete, a girl with natural grace and beauty, who can swim and dive, and play basketball, and who loves to dance, and then put her through a course of training which shall give her absolute mastery of her body without the artificial restraints of the Italian school of ballet work.

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For seven years the Morgan dancers have been a prominent headlining feature and will be seen at the local Keith house week of Feb. 19. Only two remain of the original six girls from the University of California, whom Miss Morgan brought to New York to form the nucleus of this group.

Few of these dancers have any

### MORGAN DANCERS TO TOP BILL AT B. F. KEITH'S

Miss Morgan Says U. S. Dancers Represent Greek Ideals.

The American dancer of today represents the Greek ideals of grace and beauty far more than the artificial standards of the Italian school, according to Marion Morgan, who has organized and trained one of the most famous groups of dancers in this country.

Among the 150 entertainers appearing in the cast may be observed W. C. Fields, Lester Allen, the Lightner Girls and Alexander, Richard Bold, Pearl Regay, Charlie Wilkins, the Argentine dancers, the Temple Quartette, Olive Vaughn, Myra Cullen, Edna May Reed, Peggy Dolan, Norma Choos, Dorothy Fenlon, Sylvia Kingsley, Marion Courtney, Peggy Jones, Marie Adams, Sally Long, Catherine Chapman, Vera Colburn, Catherine Ringquest, Virginia Webb, also George White himself.

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