

# Jazz Music Nearly Wrecks a Kingdom; Only a Rib but What a Wonderful Rib

BY WALTER D. HAYMAN

**J**AZZ MUSIC nearly shakes a crown from the head of a Queen and nearly wrecks an imaginary kingdom.

This nearly happens in "Jazzmania," a movie romance all dressed up like a Ziegfeld Follie.

The wearer of the crown is Mae Murray, a queen, gets hot feet every time an orchestra plays a hot jazz tune. When the syncope fever gets a hold of her, she just forgets all about her "dear people." People who live in foreign kingdoms don't have to go to the trouble of having a revolution to knock a crown off a ruler's head, all they need to do is to import a Broadway jazz orchestra. It will do the trick if "Jazzmania" is to be believed. The Queen is off of her throne for a series of wild nights in a cabaret, but she does up to the fact that her people and her and that she can hear a jazz orchestra over the radio any old time right in her own little Palace. So she goes back to her kingdom, shakes her shoulders before her cabinet members and the whole country is happy.

"Jazzmania" will not be remembered for the story unfolded, but will be regarded as a good example of how a clever movie director can "dress up" a story, causing his work to become the feature of the photoplay. Robert Z. Leonard directed this Tiffany production.

**Mae Is So Pretty.**

Why Have a Plot?

Leonard apparently realizes that Mae Murray belongs to a certain type of photoplay and that her public demands a regular Mae Murray movie. Mae Murray never made the eyes of movie nation weary of looking at her. That the producer recognizes, with the aid of the dazzling Mae, expert photography and elaborate sets, Leonard has turned out a movie which is interesting from the standpoint of wild beauty.

The result is that "Jazzmania" impressed me as a sort of a pretty picture. I was interested in what Mae would wear or not wear on next appearance and also what scenic effects the director next reveal.

Murray always reminds me of an avagant Follies' girl who has on the extravagance of a stage. She is at home in this sort of movie and she must be judged standard of such entertain-

cabaret dance scenes have been handled. Mae's costumes are nice, but not improper. She dances number which is better than the average scene of this type. Cabaret dance scenes come to me to death, just like comes the Bride" number.

will find this Murray the right formula. is the current offering.

**King**

Better

Mix in a coat of mail and of the east in plumed armor is readily seen that "King of the Jungle" the current photoplay. Smith's lives up to its title. unusual, has a cowboy role. instead of rounding up all of the "natives" atmosphere for his

goes, the cowboy reads of the knights of old but that time falls deeply as chivalrous as any of King Arthur's court to make it so. Every-ly until he gets to the end up as Prince Charm-as he is about to give the "cue" he discovers that not his real "lady fair," comes down to earth and in mix fashion goes after the had stolen his sweet-

point on it is a typical cowboy picture with thrills Barbara Bedford plays Mix. Others in the cast are man, Frank Brownlee and Webb.

rogram includes a "Pop comedy. (By the Observer).

**Lloyd Becomes**

ular Human Fly.

ety Last."

's the name of Harold Lloyd's contribution to the screen.

Lloyd becomes a human fly, ended me more thrills than any comedian on the screen.

Safety Last," Lloyd has blend-ills with laughs, romance with screams with outbursts of joy.

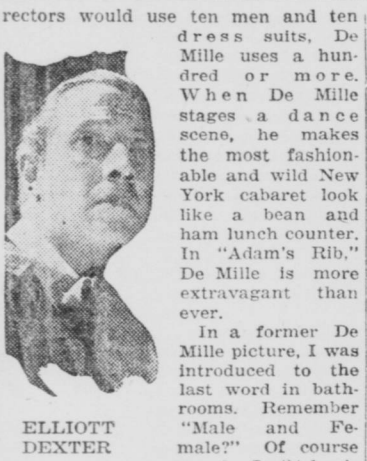
this movie several weeks ago e showing, and the more out it the more convinced it is Lloyd's best comedy.

ht he coined the greatest of laughs in "Grandma's in "Safety Last." I honestly goes the "boy" movie sev-and more laughs to the good.

edy I recommend every foot you are not being thrilled death you are laughing nearly sick.

movies as "Safety Last" is make Lloyd a serious box-der against Charlie Chaplin. I believe, lost some of ing in "The Pilgrim." Lloyd y Last" is bound to increase ing by the hundreds.

Last" is the best comedy en this year.



ELLIOTT DEXTER

Rib" you will get acquainted with the latest thing in smart dance affairs. De Mille calls his latest fad, the "Dance of the Hearts" and believe me it is the last word in ballroom affairs. (There will be many a hostess who will try to reproduce a "heart" dance. Here De Mille is most extravagant. A woman who sat next to me, continually gasped over the stunning gowns exhibited. In the "Heart Dance," a maiden fair takes a bow and arrow and shoots at a paper heart on the dress suit coat of the man she likes.

While the dance, the women carry pretty toy lanterns. The men carry Japanese parasols. Lights go out, the lanterns are self illuminated. What a pretty picture. Confetti falls over the dancers. The men raise their parasols. If this isn't the last word in dance effects I do not know what is.

**And What A Cast De Mille Has Used**

Take a look at this cast: Pauline Garon, Anna Q. Nilsson, Milton Sills, Theodore Kosloff and Elliott Dexter.

In the modern rib episodes of the story, Miss Garon is the very flapperish daughter of Anna Q. Nilsson. Pauline is in love with Elliott Dexter who is cast as a learned anthropologist. Pauline sacrifices her name and chance for happiness to shelter the good name of her own mother.

Mother, it seems, likes the brand of kisses handed out by Kosloff instead of those given by Sills, who is cast as Anna's wealthy modern husband.

In the "historical" flashbacks, Anna is a woman who must have lived pretty near the time when Adam ate the apple. It must have been early in history as the bow and arrow were just being invented. In this forest of centuries ago, Garon, Dexter, Nilsson, Kosloff and Sills enact a drama concerning man's jealousy and woman's unfaithfulness.

You are going to hear a lot of talk about this new De Mille movie. The only fault I find is that De Mille has

dragged the story over a little too much film footage. This picture will cause as much discussion as "Male and Female."

"Adam's Rib" is the film feature at the Circle this week. The Circle orchestra is playing a lengthy overture, Grand Fantasia from "Pagliacci." Lillian May Heuslein is singing "The Holy City" this week as an Easter reminder. Nicely rendered in a pretty stage setting.

**Grand Players Open**

**Stock Season at English's**

The Grand Players, an organization new to Indianapolis, opened a stock season at English's yesterday. "Polly With a Past" is the opening bill. Performances nightly, matinees Wednesday and Saturday. New bill next Sunday afternoon.

Tonight at the Murat, Ona B. Talbot will present the Cincinnati Symphony Orchestra in the last concert

of the current season. Mme. Sara Walker Cahier will be soloist.

Karyl Norman is the headliner at Keith's this week. Walter Hampden will open a two-day engagement at the Murat Tuesday night. Judge

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**"Cohen listens-in on the radio"**

Never, since Joe Hayman's "Cohen on the Telephone" drew America into convulsions, have you heard anything so shriekingly funny as this new burlesque.

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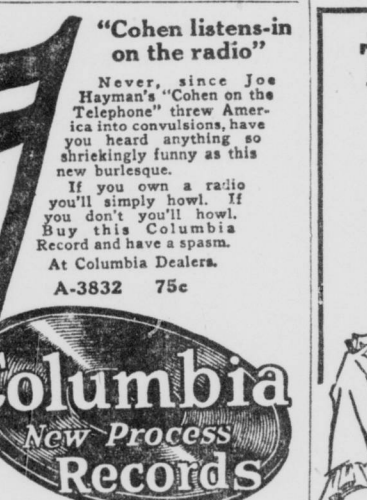
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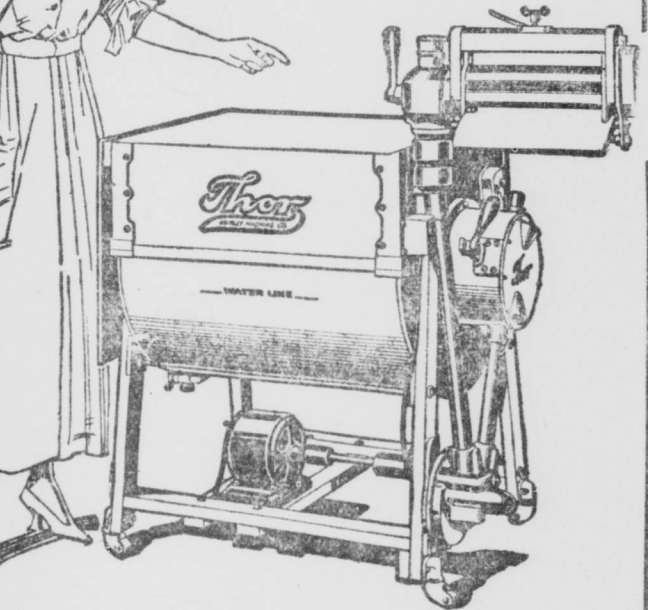
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