

MURRAY MOVIE MAKES BIG HIT AT THE OHIO

'Jazzmania' Proves to Be
Mae's Strongest Movie
From Box Office View.

MAE MURRAY'S triumph has been so complete at the Ohio, that "Jazzmania" will be held over for another week, starting tomorrow.

In this movie Miss Murray plays the role of a queen who becomes wild for the gay lights every time she hears jazz music.

The Circle next week will feature "Isle of the Lost Ships," in which there is some under-sea photography. Milton Sills is in the cast.

Mister Smith's will present D. W. Griffith's "One Exciting Night" next week.

Four Movie Wins

Favor at the Ohio

"Jazzmania," Mae Murray's latest movie, is being held over for the second week at the Ohio. It is Miss Murray's largest and most spectacular picture and includes a most able company of supporting players, chief of which is Rod La Roque. The picture was directed by Robert Z. Leonard, and the story and scenario were by Edmund Goulding. The photography is by Oliver T. Marsh, while the art direction is by Cedric Gibbons.

Others in the cast besides Miss Murray and Mr. La Roque, are Robert Frazier, Edward Burns, Jean Herscholt, Lionel Belmore, Herbert Standing, Mrs. J. Farrell MacDonald, Wilfred Lucas and Carl Harbaugh. Besides "Jazzmania" there is also a comedy and a news weekly to be shown.

The story concerns Nino, Queen of Jazzmania, and shows how through the queen's efforts the name is changed to Jazzmania, turning from a kingdom to a republic. It is a fantastic story and affords many opportunities for Miss Murray to display many splendid but scant costumes in setting of the utmost beauty designed by Cedric Gibbons.

In the story are Jerry Langdon, an American who has lost at Monte Carlo. He meets Nino, who has changed her name to Vida de Budapest, when she was forced to flee her country. Sonny Delmire, an American newspaper correspondent, furnishes humorous byplay.

Due at Circle Next Week

"Isle of Lost Ships" adapted to the screen and produced by Maurice Tourneur, comes to the Circle Sunday.

The locale of the story is in the Sargasso Sea, a tract in the North Atlantic in which, sailors declare, thousands of vessels have been lost.

Into strange "isle of ships" the bulk of an ocean liner is drawn. On it are three persons, a society girl, Dorothy Fairfax, a New York detective, and his prisoner, a former naval officer, under sentence of death. The ruler of the colony wants to marry the girl, but to save her from the grasp of ruffians, the prisoner marries her.

Seeking a means of escape from almost certain death, they find a submarine which has been abandoned by its crew. Being a former naval officer, the prisoner is able to operate the submarine, and plans are laid to escape in it. They are discovered just before they can get away, but manage to find refuge in it, just as their enemies appear on the scene.

Then starts a hazardous journey under the water, with Howard wounded by a shot from the pursuers. As the submarine starts to rise to the surface it is held down by tons of weed,

INTERESTING STORIES TO BE TOLD ON THE SCREEN



No. 1—Carol Dempster and Henry Hull in "One Exciting Night" at Mister Smith's next week.

No. 2—Marie Prevost in a scene from "The Beautiful and Damned" at the Palace next week.

No. 3—A scene from "The Isle of Lost Ships" at the Circle next week.

No. 4—Mae Murray in a "Jazzmania" costume at the Ohio next week.

Cold Shoulder Is Given to Shakespeare's Plays

By WALTER D. HICKMAN

BILL SHAKESPEARE is being passed up in Indianapolis this season in favor of Bachmanoff, Beethoven, Schumann, Chopin and the others.

The many empty seats at the recent Walter Hampden matinee of "Hamlet" proves my point. The overcrowded theater for Paderewski, Fritz Kreisler, the final concert of the Cincinnati Symphony and Rachmaninoff prove my point.

I find no cause for worry over the giving of the back seat to Shakespeare. The only performance was on Wednesday afternoon of this week. That is a fine example of showman-ship. Students are most interested in "Hamlet," not the tired business man. Students cannot attend a mad-ness while school is on. The poor house for "Hamlet" was due to the poor judgment of selecting a matinee for the only presentation of Shakespeare in Indianapolis this season. The other two plays presented by Hampden did not possess wide appeal, interesting to the few, but not of universal interest.

Poor showmanship is the cause of part of the failure of Shakespeare to the audience.

Guished players as H. Crocker-King, Porter Strong, Morgan Wallace, Margaret Dale, Frank Sheridan, Irma Harrison and Grace Griswold.

Owing to the length of this production, the usual short subjects will be eliminated from the program.

pay in Indianapolis. Not so long ago we had a regular flood of Shakespeare—Hampden, Mantell, Fritz Leiber and a dash of Shakespeare in stock. E. H. Southern on his last visit here let it be known that Indianapolis is off of his list.

I think Southern charges too much for his Shakespeare. Leiber has always failed to impress me. Mantell is genuine but too old for some of the parts he attempts. At that, Mr. Mantell shows the best showmanship in presenting Shakespeare. I believe he is the largest individual following here. In the first place, Mantell's admission price is within the reach of those who enjoy Shakespeare.

I see one serious handicap to the Shakespeare situation here. Some of our Shakespeare has been poorly done. Other has been over charged. One appreciation of Shakespeare on the stage rests upon the ease that the actor tells the story. Hampden's Hamlet is the best Hamlet I have seen on the American stage because he makes the Dane easy to understand. Again, Hampden's company does not play Hamlet as if it was a funeral march.

Mantell has his following here because he has been coming to English's year after year. We know him and trust him. The other players of Shakespeare dash in and out of the city now and then.

Let us consider the musical situation in Indianapolis. Years ago Ona B. Talbot started a concert series.

Since she started Mrs. Talbot has brought many of the leading artists here. Year after year she has been educating her public that her name means quality. When she presents Paderewski we know that he will be present. The same with all the others.

Mrs. Talbot has accomplished something that the producers of Shakespeare have failed to see—she has created and enlarged a music loving public. She never forgets that public but offers it definite opportunities each year to hear the best of music.

The crowning achievement of Mrs. Talbot is her orchestral concert. We will have orchestral concerts next year. The first series was a splendid success. If the series had failed, Mrs. Talbot might have landed in the poorhouse this summer, but her trained and loyal public supported the orchestral series.

See my point, Mr. Producer of Shakespeare?

WALKER OFFERS PLANS FOR SEASON

Series of Children Plays
Scheduled for Murat.

That an art exhibition of stage sets of prominent New York scenic artists will be one of the features of the Stuart Walker season of repertoire at the Murat Theater, is the present intention of Walker.

According to Louis Bromberg, who is art director of the Stuart Walker Company in Cincinnati, he will stage such an exhibition in Cincinnati in the near future, and if after the seasons gets under way at the Murat and interest in such an undertaking is evidenced, he will endeavor to secure the models for exhibition in this city.

Bromberg is one of the best known scenic artists in the country, and has devised stage sets for many New York productions. When engaged by Mr. Walker he was art director of the Repertory Theater in Detroit.

As to the contemplated productions in Indianapolis this season it is understood that it is Mr. Walker's intention to present a greater variety of plays than he has ever before attempted.

In addition to a bright collection of light comedy dramas the coming season will witness the production of a number of heavier dramatic works, one opera comique and a group of plays for children.

Yurka To Appear

Again in "Mamma Vanna"

"Mamma Vanna," with Blanch Yurka, whom Mr. Walker considers one of the foremost emotional actresses of this generation, and Ian Keith, will be one of the most pretentious dramatic productions of the repertoire season. Peggy Wood is expected to take the lead in the proposed opera if she can complete her work in "The Clinging Vine" before midsummer.

If present arrangements are carried out the series of children's plays will probably be opened with one of Mr. Walker's own plays, which has the quaint title of "King's Great Aunt Sits on the Floor."

The Stuart Walker Company will open its seventh season in Indianapolis Wednesday evening, May 2, giving for the first time in Indianapolis, Clara Kummer's three-act comedy "Rollo's Wild Out," which played one whole year in New York City.

For the opening week the entire cast has not been announced as yet, but Aldrich Bowker, Judith Lowry and Lucille Nichols will have important parts. Spring Byington will play the leading part the first week. "Rollo's Wild Out" will mark Mr. Walker's ninety-second week, 826 performances and 109th play in this city.

During the first week matinees will be given on Thursday and Saturday only. After that for the balance of his season matinees will be given as usual on Wednesday, Thursday and Saturday.

Each night, after the show a grand ball is to be held in the recently enlarged ball room and for this no additional charge is to be made to show ticket holders. Incidentally this will give the general public its first opportunity for inspecting the newly enlarged "mosqu" of Murat, declared to be now the largest and most beautiful Shrine temple in the entire jurisdiction of North America. Funds from the minstrel extravaganza performance are to be used to send the uniformed delegations to the imperial

SHRINERS TO BE AHEAD OF TIMES

King Tut May Have Leading
Part in Minstrel Frolic.

EXTRY! The Shriners of Murat Temple are going to Egypt. A glorious sight-seeing excursion, Old King Tut's tomb 'n' ever-thing.

So sayeth Horace Mitchell, dramatic director of the Shrine's "million-dollar minstrel extravaganza," to be staged at Murat Temple the last week in this month.

Mitchell avers the Shriners are just naturally going to wake up and find themselves at Luxor, Egypt. How they get that way is a mystery unexplained by the dramatist, but that's where they'll be during the action of the stage production.

And instead of a pyramidal bank of white-wigged minstrelers, of the old-time "first part" style, there will be a cabaret scene as the opening—the garden of the Pharaohs at Luxor. Instead of the proverbial end men the "black-face" stuff will be "pulled" by a coterie of eight "darker" waiters engaged in serving the elite of Murat Temple.

There will not only be plenty of opportunity for comedy, but for many musical numbers, and much of this music has been especially written by Arnold Spencer, well known local choral director and maestro of Murat's Chanters. These Chanters will make up the volume and harmony for the choral numbers, and there will be many solos interspersed, it is promised. Needless to say, the scenic investiture and costuming will be elaborate to the point of gorgeousness.

King Tut May

Appear in Play.

The story of "Murat in Egypt" has been completed by Paul Richey and the principals are now engaged in rehearsals. It is even hinted that King Tut will play an important part in the subsequent proceedings and hence the promise of "something entirely different" will doubtless be well carried out.

Advance sale of reserved tickets, open to the general public, will open at the regular box office and at the office of the Merchants Heat & Light Co., Monday, April 16, it is announced.

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council session at Washington in June.

Hoosier Play at Murat

On Tuesday night at the Murat, "Sycamore Shadders," an Indiana melodrama by an Indiana author, will be presented under the auspices of the Advertising Club of Indianapolis. The same cast which presented this play sometime ago at the Masonic Temple by the Little Theatre Society, will appear Tuesday night. The advertisers plan to make Tuesday night quite a unique night as the boxes will be used for advertising purposes.

Melford Starts to Work

George Melford has started work on "Salome Jane," which, it will be remembered, was Paul Armstrong's play adapted from the Bret Harte story. Waldemar Young wrote the film version. Jacqueline Logan will be seen in the title role and with her will be Maurice Flynn and William Davidson.

MOTION PICTURES

SUNDAY
AND ALL WEEK
—AT—
MISTER
SMITH'S
THEATRE
Illinois, just South
of Market

Thriller
of all
Thrillers!

D. W. GRIFFITH'S

ONE
EXCITING
NIGHT

Modern
Melodrama
Made in a
Masterly
Manner!

D. W. GRIFFITH'S

ONE
EXCITING
NIGHT

Warm with
Love!

Rollicking with
Laughter!!

Tense with
Mystery!!!

D. W. GRIFFITH'S

ONE
EXCITING
NIGHT

Shown in its
entirety at
Mr. Smith's
regular prices

—COMING—
SUNDAY, APR. 15
JACKIE COOGAN
—IN—
"DADDY"



The OHIO Theatre

Second week MAE MURRAY in "Jazzmania"

IF you have witnessed Mae Murray's recent photoplays—"Peacock Alley," "Fascination" and "Broadway Rose"—you will need no argument whatever to make you decide to see her latest, "Jazzmania." This new photoplay is by far the best she has done. In sumptuous backgrounds, in gorgeous costumes and feminine finery, in romantic interest and in its spectacular appeal, "Jazzmania" is simply astounding. It gives the beautiful star the most wonderful opportunities of her career. Her acting at all times is as colorful as her personality. Please don't do yourself the injustice of missing this photoplay.

**THE NEW O-H-I-O
SYNCOATED ORCHESTRA**
ENTIRE CHANGE
MUSICAL
PROGRAM

Last Times Cecil B. DeMille's

"ADAM'S RIB"

Starting **CIRCLE Theatre** Tomorrow

Never was there a picture like this!

"THE ISLE OF LOST SHIPS"

ONE OF THE STRANGEST STORIES EVER FILMED!
There are a thousand and one thrills awaiting you! Daring that makes the blood pound through your veins! You'll live every scene of Love, Romance and Adventure!

The Cast As Big As The Picture
Includes Milton Sills, Anna Q. Nilsson, Frank Campeau, Walter Long, Bert Woodruff.
Directed by Maurice Tourneur.
You've never seen anything like it!
A First National Picture.

Overture—Circle Orchestra
"Marche Slave" by Tschalkowsky.
MODEST ALTSCHULER,
Musical Director.

Christy Comedy
"BABIES WELCOME"
Violin Solo
"Meditation" from "Thais"
Edward C. L. Resener

STARTING SUNDAY APR. 15—RICHARD BARTHELMESS in BRIGHT SHAW