

**DRAMATIC MOVIES
FEATURED HERE
ALL NEXT WEEK**

'Souls for Sale,' 'Within the Law' and 'Isle of Lost Ships' on Photo Menu.

DRAMATIC MOVIES will hold the center of interest here next week.

"Souls for Sale," which reflects certain phases of movie life in Hollywood, will be the chief offering at the Ohio next week.

The Circle will present Norma Talmadge in "Within the Law," a film version of a big stage success.

Mister Smith's will offer "The Isle of Lost Ships," a sort of a modern Robinson Crusoe.

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"Within the Law" is

Now a Feature Movie

Can you picture the incomparable Norma Talmadge as an adventuress who specializes in breach of promise blackmail?

As Mary Turner, released from prison, after serving time for a department store theft of which she is innocent, and under oath to "get even" with the employer who wanted to make an example of her, she has such a role in the big First National picture, "Within the Law," coming to the Circle Theatre Sunday.

Emptied by her inability to gain respectable employment, Mary joins a gang of blackmailers with the proviso that they work only "within the law." And obtaining monetary "heart balm" from wealthy and injudicious men she found to be the safest and most lucrative method.

The complications grow when Dick Gilder, son of Mary's hated former employer, is picked as a victim, following the most extraordinary and dramatic romance devotions.

Mary Turner is the stellar part made famous by Jane Cowl on the stage in Bayor Veller's play. It is said to give Miss Talmadge the greatest opportunity she has yet had to reveal her extraordinary emotional powers.

Jack Mulhall and Lew Cody have the principal male roles. Eileen Percy portrays Aggie Lynch, the blackmailer who induces Mary to join the band. Prominent parts are also played by De Witt Jennings, Lincoln Plummer, Joseph Kilgore, Helen Ferguson, Wanda Crane, Lionel Belmore, Catherine Murphy and Thomas Ricketts.

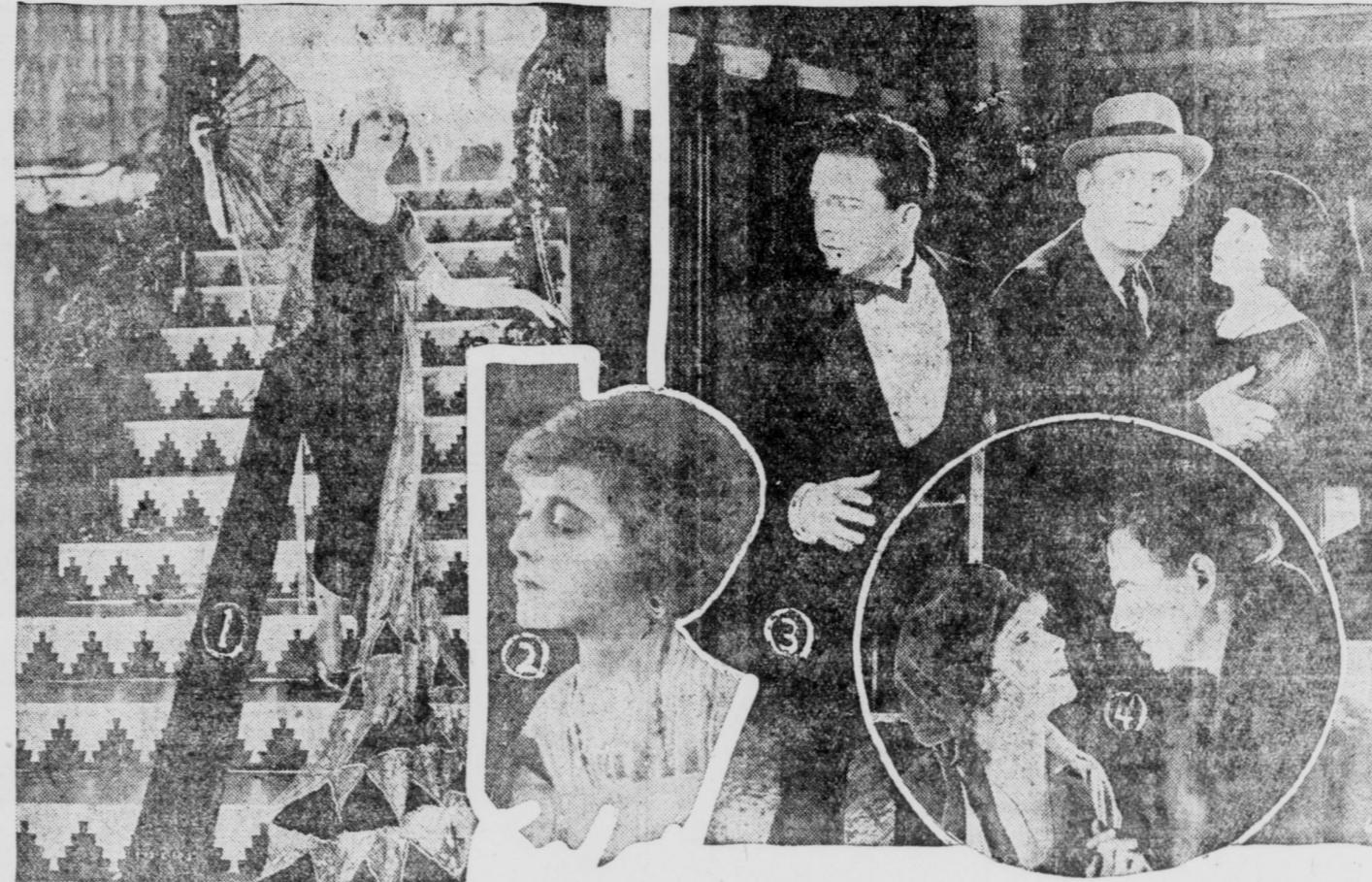
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Romantic Movie to

Be at Smith's Next Week

"The Isle of Lost Ships," the screen version of Crittenden Marriott's fantastic tale of love and adventure, comes to Mister Smith's Sunday, with Anna Q. Nilsson and Milton Sills in the featured roles.

The story concerns a girl and two men, who following a shipwreck, find a haven in a legendary "island of ships" in the center of the Sargasso

MANY IMPORTANT MOVIES BOOKED NEXT WEEK



No. 1—Eleanor Boardman as she appears in "Souls for Sale," at the Ohio next week.

No. 2—Ethel Clayton in "If I Were King," a movie feature, at the Palace the first half of next week.

No. 3—Norma Talmadge, Jack Mulhall and Lew Cody in a scene from "Within the Law," at the Circle next week.

No. 4—Milton Sills and Anna Q. Nilsson in "The Isle of Lost Ships," at Mister Smith's.

Sea. The girl proves a welcome bit of salvage to the powerful and arrogant captain who rules the strange port and the community of stars they find there. The fight which two of the men wages with this ruler for the possession of the girl is said to be one of the most thrilling parts of the picture, which is replete with thrills. The subsequent escape of the trio in a submarine is a spectacular piece of action.

Frank Campeau and Walter Long are the principal actors in support of the featured players. Others in the cast are Bert Woodruff, Aggie Herring and Irene Hunt.

**Hundreds of Players
Take Part in Ohio Movie**

"Souls for Sale" will open an engagement Sunday at the Ohio.

In a natural and easy style, Hughes takes a girl, Remember Steddon, from a small town, and, after a series of dramatic incidents, places her in Hollywood. Through two or three accidents, she happens to get a job.

The story is dramatic and different. One is shown girls trying to vamp the casting director for a job. There are the interiors of the studio where the pictures are being "shot," and Lew Cody, as the villain, do some exceptionally good work and head a large and fascinating cast.

Eleanor Boardman is cast as Mom and Richard Dix as the director of the company; Tom Mayor, the leading man; Barbara La Marr, the vamp; Mae Busch, the ingenue, and Lew Cody, as the villain, do some exceptionally good work and head a large and fascinating cast.

It must be remembered that the list is my personal idea of the ten best. I place the ten on an equal footing of appreciation.

Of the jazz time singers, I believe

that any list would include Sophie Tucker, Rae Samuels and Marion Harris.

These three singers of a certain class of song enhance the value of melody with their own personality and ideas of the show business.

I know there will be no argument concerning the position of Chico Sale on my ten best list. He is an individual artist of rare ability at characterization.

I place Jack Osterman on my list of honor because he reflects to best advantage the work of the present generation, I mean the younger class,

on the variety stage. He has personality and above all breezy youth.

It is this man's personality which makes him a winner with all classes of audiences.

Van and Sohnen before their current vaudeville tour were the most discussed features of The Folies.

Their success here entitles them to honor. In naming Joe Cook, I feel

that it is not necessary to make any comment. The same with Olsen and Johnson.

Of the many dancers at Keith's this season, I selected the Morgan Dancers because of the marvelous beauty of the act. They really recited in dance a dramatic poem.

Of all the orchestras of the season at Keith's, I selected the Oriole Terrace Orchestra. To my mind this organization is unexcelled on the stage.

Some might have placed Renee Roberts, a splendid artist, and Karl Norman, known as "The Creole Fashion Plate," on my list. Tommy Swift and Mary Kelly deserve mention of honor because of their breezy and delightful chatter.

Make your own list. This is mine.

MOTION PICTURES

**Ten Best Keith Acts
of the Variety Season**

By WALTER D. HICKMAN

THE TASK of choosing the ten best vaudeville acts seen at B. F. Keith's this season is now my pleasant but difficult task.

Since the ten best movies and the ten best plays have been chosen, I have been asked by patrons of this department to let them know my idea regarding Keith's ten best of the 1922-1923 season.

My choice is: Sophie Tucker, Rae Samuels, Jack Osterman, Joe Cook, Olsen and Johnson, the Morgan Dancers, Van and Schenck, Chic Sale, Oriole Terrace Orchestra and Marion Harris.

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**TROWBRIDGE GIVES
IMPORTANT DATA
ON CLOSING SEASON**

Theater Manager Discusses

**Good and Bad Attributes
of Plays and Players.**

By NELSON TROWBRIDGE

Manager of the Murat Theater

IT IS CUSTOMARY at the close of the theatrical season to have some one write a resume story, giving the list of attractions, the stars, the number of legitimate attractions in the city, how they were delved, etc., for the past season.

As manager of one of the legitimate houses in the city I have taken upon myself to carefully tabulate everything that was seen here to enable the readers to familiarize themselves with same.

There were forty-eight legitimate attractions that played in Indianapolis in the two first-class theaters—English Opera House and the Shubert-Murat Theater. Twenty-two of these were seen at the English and twenty-six at the Shubert-Murat. It is interesting to note there were twenty-one musical comedies seen here, fifteen dramas and but twelve comedies.

This list does not include any of the musical attractions or those that come under the classification of "miscellaneous."

The high lights of the season were the engagement of Al Jolson in "Bombo" and "The Music Box Revue." We were fortunate in having two of James O'Neill's dramas—"The Hairy Ape" and "Anna Christie." There were more stars seen in Indianapolis the last season than in the last three years.

Of the musical comedies, 21 in all, 11 were seen at the Shubert-Murat.

Names but Box

Office Attractions

The biggest single business done by any attraction for length of time was here was by "The Greenwich Village Folies," "The Hindu" and "Steve."

From an artistic standpoint, the six finest attractions were "Lillian," "Anna Christie," "The Hairy Ape," "The Green Goddess," "The Circle," "Twenty-fifth Century Revue," "In and Out," "Shuffle Along," "Make It Snappy," "Tip Top," "Ed Wynn Carnival," "Red Pepper," "Plantation Days," "Sue, Dear," "Hello, Prosperity," "For Goodness Sake."

Dramas Were Not

So Plentiful Last Season

Of the dramas—fifteen in all, thirteen were at the Shubert-Murat and three at the English. They follow: "A New Way To Pay Old Debts," "Hamlet," "The Ring of Truth," "The Circle," "The Green Goddess," "The Ball," "The Wheel of Life," "The Guilty One," "Little Shepherd of Kingdom Come," "Why Girls Go Wrong," "Lillian," "The Hairy Ape," "The Hindu," "Bird of Paradise" and "Anna Christie."

Of the comedies—twelve in all, nine were at the English and three at the Shubert-Murat as follows: "The Gold Diggers," "The Rubicon," "For All of Us," "To The Ladies," "Intimate Strangers," "Dulcy," "The French Doll," "Mr. Antonio," "Kempy," "Steve," "Lightnin'" and "So This Is London."

From a business standpoint, the six finest attractions seen in Indianapolis in the two first-class theaters—English Opera House and the Shubert-Murat. Twenty-two of these were seen at the English and twenty-six at the Shubert-Murat as follows: "The Gold Diggers," "The Rubicon," "For All of Us," "To The Ladies," "Intimate Strangers," "Dulcy," "The French Doll," "Mr. Antonio," "Kempy," "Steve," "Lightnin'" and "So This Is London."

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