

“DRACULA,” VAMPIRE MYSTERY, IS DUE AT ENGLISH’S

English Cast Will Be Seen in a Thriller That Is a Hit: Balieff Will Bring His New ‘Chauve-Souris’ for a Week’s Engagement Here.

THE theatergoer in search of a thrill should be among those present on the opening night of Horace Liveright’s mystery play, “Dracula,” at English’s Monday, for never in the history of the theater has a play come to town with advance reports so positive that “Dracula” will cause the most hardened of the “now show me” kind to shudder and shiver in their seats.

For four years this play has been thrilling English and is still playing. It was the outstanding hit in New York the past dramatic season at the Fulton theater, where the capacity audiences found the two hours of horror, surprises and thrills very entertaining.

Imagine “Dracula,” a restless, roaming spirit that in human form infested the countryside from midnight until dawn and casting forth the ominous warning of his coming and leaving terror and moaning mortals in his wake, he fastens his pale lips to the throats of sensitive girls and draws them to him with menacing hypnotism to a frightful doom.

The American version of “Dracula” was made for Liveright by John Balderson, from Bram Stoker’s novel of the same name which has been read by two generations of story readers, and is still listed as one of the largest sellers, though it is more than thirty years since it was first published.

The engagement will close Wednesday night.

“CHAUVE-SOURIS” IS BOOKED HERE

Morris Gest will bring Nikita Balieff and his ever popular Chauve-Souris to the English Opera House on Monday, Oct. 21, for an engagement of one week.

Gay, bright and cheerful as ever, a galaxy of mockery, merriment and exciting color, there will not be a single number—except perhaps an encore of the “Parade of the Wooden Soldiers”—ever given here before. As in the past, Balieff’s program alternates between the sad and the gay, in song and dance, and clever revues that are universal in their appeal. Imaginative settings, colorful, simple and most striking, retain a lovable freshness.

Stirring folk-songs, burlesque and horseplay in plenty, make for fun in finite and joyous variety. In fact, such a sparkling concoction of gay colors and fantasy, of lilting music and rollicking dances, comes but seldom—a veritable triumph of music and pantomime over language.

But, of course, the animated gem of Chauve-Souris is at all times Balieff, moon-faced droll, the master showman, subtle in every detail of dress and deportment, as he steps out before the curtain to make his witty announcements in gracefully absurd and picturesquely broken English.

Balieff’s Chauve-Souris has long since broken all records for visiting artists from overseas. The first engagement in New York began in February, 1922, and extended unbroken for sixty-five weeks until May, 1923.

Since then Balieff has returned again and again under the direction of Morris Gest. This will be his sixth trip to America, and he will be seen here in an entirely new program, his seventh new creation.

The company just arrived from Paris preliminary to a great trans-continental tour of thirty weeks from coast to coast.

New Revue at Colonial

Taking a lot of new song numbers, some original comedy bits, numerous stage settings and costumes, producer Lee H. Burke has created “Joyland Vamps,” the offering for the Colonial the coming week.

Jimmy Bova and Billy Wilson handle the comedy lines.

Mildred Wood and Hazel Smith, have something new to offer in the way of runway numbers. Paul Reno, Dutch Moon, Daisy Due, Opal Davis and the Colonial runway chorus, each have a prominent part in the performance.

The all-talking feature “The House of Secrets” will be offered on the Colonial screen. As can be suspected from the title this feature is a mystery, from the pen of Sydney Horler. The story embraces the hectic happenings in an ancient London mansion during a night when the lawful heir of the home, accompanied by a New York detective, break in to investigate. The place is occupied by a doctor and his young daughter. The heir previously smitten with the girl’s charms, runs into more than a peck of troubles.

New Events in Music

“From investigation and observation, it is my conclusion that perhaps not a city in this country enjoys the advantages of the finest in musical art unless protected by the financial support of a group of public-spirited citizens, with the exception of Indianapolis,” Ona B. Talbot declares.

For twenty-five years Mrs. Talbot has brought here the finest productions of the musical world, in organizations and individuals. The present season is no exception. The Five Evening Subscribed Concerts represent star attractions of the first magnitude, with guarantee contracts amounting to more than \$20,000.

Musical calendar follows: Oct. 17—Bach’s symphony orchestra, Serge Koussevitzky, conductor. Nov. 25—Isadora Duncan Dancers, twelve children from Moscow. Jan. 27—La Argentina, Spain’s greatest dancer. Feb. 24—German Grand Opera Company. March 3—Chicago Symphony orchestra, Frederick Stock, conductor.

The Isadora Duncan Dancers opened their New York season with four performances last week, with the same measure of success gained in their sensational season last year. New York newspapers record hundreds turned away. They will immediately start their coast to coast tour, which includes Indianapolis.

La Argentina, the reigning sensation of last season arrived in New York last Tuesday on S. S. France for her second American tour, which opens in New York Monday.

She is said to have brought thirty pieces of baggage, eight of which were hampers containing her gorgeous costumes.

It is a well remembered fact that in New York last season many paid as much as \$50 for a single seat to see this queen of the dance.

A contract guaranteeing \$6,000 for one performance of German Grand opera is part of the responsibility of the Ona B. Talbot Fine Arts Enterprises.

JORDAN CONSERVATORY RECITALS TO START

First of the Saturday recitals of the Arthur Jordan Conservatory of Music will be held in the Odeon, 106 East North street, Oct. 19, at 2:30. Betty Amos, Josephine Van Fleet, Mildred Haas, Irene Urey, Robert Hill, William Hebert, Mary Alden, Charlene Cummings, Martha Jane Howard, Fred Ault, Margaret White, Miriam Stuart, Grant Hesser, Riley Stuart, Morris Gold, Mary Louise Milbourne, Byron Hollett, Virginia Wilking, Denzel Goff, Violet Albers, Mary Eleanor McCoy, Louise Brandt and Mary Louise Mitchell will give the program. They are pupils of Leslie Peck, Allie Eggleton, Leone Kinder, Rickman, Marie Zorn, Florence Keepers Lewis, Otis Pruitt, Frances Wishard, Lucile Wagner, Grace Flaeg, Donn Watson, Thomas Poggiani, Bernice Van Sickle, Frances Beik and Georgianna Rockwell.

Conservatory officials announce that Mr. Velzey, sculptor, has opened his studio in the building at 1116 North Delaware street, where adult classes in carving and modeling are held each morning from Monday, including Friday. Classes for adults and children will be held Saturday morning and afternoon, with a life class Wednesday morning.

Irene Noerr, contralto, and William Moon, barytone, pupils of B. F. Swarthout of the conservatory have been engaged in the quartet of the Church of the Redeemer.

Wilma Davis Hine of the conservatory has been made continuity writer for the Lynch & Wilson advertising agency of Kokomo. Mrs. Hine created the characters, “Ray and Glow” appearing over station WLS, Chicago. She also broadcasts over station WOWO, Ft. Wayne, Tuesday at 6:30 p. m. and will present her pupils over this station, in original sketches each week for a period of eight weeks.

James Reed, tenor; Erma Day, soprano; and Elizabeth Beckman, pianist, gave a program for the Parent-Teacher meeting at School 27 Wednesday afternoon. They are students of Frieda Heider of the conservatory. Inez Loyd and Ramona Wilson were accompanists.



1—Joan Colburn and Raymond Huntley in a scene from “Dracula,” the vampire mystery play, which opens Monday night at English’s for three days.

2—Nikita Balieff, who will bring his famous Chauve-Souris to English’s for the week of Oct. 21.

4—Mildred Franklin is among the entertainers in “Hello Parée,” which opens Sunday matinee at the Mutual.

Opera Will Be Given at Murat

American Singers Will Take All-Important Roles.

MUSIC lovers, particularly those who follow the opera, will welcome the news that the American Opera Company will appear in this city for three nights, Oct. 28, 29 and 30, playing an engagement at the Murat.

It is planned to make this city a permanent annual member city in the chain of more than a score of communities which have this noted company each season.

A new type of opera, combining all the grandeur and majesty of grand opera of the foreign school, and including the most modern type of production and staging, the American Opera presentations have set an international standard in their few seasons of existence.

On their international tour last season they were the artistic sensation of the United States and Canada, and have jumped in size from a small company to one of the world’s largest and most important groups, within the space of three years.

Their productions are sung in modern and understandable English, and critics have stated invariably that for the first time in America the English language has been thoroughly understood by the audiences which have heard these slim young artists.

Vladimir Rosing, artistic director and founder of the famous company, will come here when the company arrives by special train on its second international tour.

A large symphony orchestra, under the direction of Isaac Van Grove, recently conductor for Mary Garden and the Chicago Civic and Cincinnati Opera Companies, will be another feature of the season here.

Popular prices, below those charged for foreign grand opera presentations, will be in force, that all the public may afford to see and hear the most unusual school of grand opera.

More than one hundred artists comprise the company’s personnel.

Every week brings new stars to Warner Bros. super-special, “Show of Shows,” which will eclipse in its array of talent any production ever undertaken at a motion picture studio.

Richard Barthelmess has been added to the cast and other first rank players signed within the last few days include Douglas Fairbanks Jr., Jack Mulhall, Grant Withers, William Bakewell, Gertrude Olmstead, Edna Murphy and Jacqueline Logan.

The stellar total for this elaborate musical revue has already passed twenty-five and will reach 100 big names before the production is completed.

ROUNDING ROUND THEATERS With WALTER D. HICKMAN

NOW comes the word that the Indianapolis branch of the Indiana Indorsers of Photoplays will not be so lenient in giving its approval to films indorsed.

The indorsers have placed their reviewing committee under certain rules and pictures violating those rules will not be indorsed.

Out is the long lingering kiss. Out is the movie that makes drinking attractive to young people. Out is the film that becomes unnecessarily vulgar so as to get pep and action.

Out is the movie that has suggestive treatment of home life. Out is the movie that makes heroes out of criminals and brutal fighters.

And out is the movie that shows up penal institutions and colleges in the wrong light.

Those are the new rules adopted to govern the picture committee.

It seems to me that to get results in this day that the Indiana indorsers must go beyond a few rules and be perfectly frank upon every picture reviewed.

Instead of merely keeping a picture off the list, the indorsers should give a frank statement as to the real quality of every photoplay.

I know that I don’t know what the “long lingering kiss” is upon the screen, but I do know what the sloppy and indecent kiss is and what mannerisms make even the one-fifth part of a second kiss indecent.

I know what silly direction can do to scenes showing prison life. Take Tolson’s “Say It With Songs,” for instance.

I know what is accomplished when a courtroom scene becomes a silly, foolish and an illegal presentation of courts, jurors and judges. I know the danger of rather the crime against realism, when every known legal right of the state and the defendant is violated in a silly and an insincere handling of such scenes.

I know what is accomplished when a good book is made into a movie that has no more resemblance to the original story than a turnip has to an elephant.

I know that a silly and a cheaply presented movie has no right to be indorsed for children to see just because it is as white as to purity.

I am against dirt on the stage and the screen. I am not against realism when it is realism. I know that there are many pictures that give entertainment to adults with no damage that would not even interest younger people.

When all is said and done, the indorsers are really self created critics. Then it is my contention that the merits and demerits of every picture reviewed by the reviewing board should be honestly, intelligently and completely reviewed in statement.

Just a few rules of elimination will never bring honest and wholesome entertainment to various classes of audiences.

THE Indiana chapter of the American Guild of Organists will open the season with a dinner and service-recital at Christ church on Monday night, Oct. 21.

The guests will be the De Pauw sub-chapter and prospective new members in the guild. The dinner will be served in Christ church parish house at 6 o’clock, followed by a business meeting. At 8:15 o’clock a service-recital will be given in the church by Christ church choir. Van Denman Thompson, head of the organ department of De Pauw, will be guest artist. This will be the first of a series of service-recitals to be given in the various churches of the city to which the public is invited.

Helen Has Chief Role

Pathe’s minstrel story, “The Grand Parade,” from the original play by Howard Emmett Rogers, was put into production yesterday, with Fred Newmeyer directing.

Helen Twelvrees and Fred Scott have the leading roles, while Richard Carle, Marie Astaire, Russell Powell, Bud Jamieson and Tom Mahoney are in the cast.

Edmund Goulding wrote the scenario and the dialogue and Frank Reicher is stage director.

Meighan’s First All-Talker Here

“The Argyle Case” Opens Today at Lyric Theater.

A TRIPLE feature program of ARKO vaudeville as the stage show and Thomas Meighan in his first talking picture is what Lyric patrons have in store for them starting today and continuing through next Friday.

Thomas Meighan, for years one of the most popular stars of stage and screen, makes his talking picture debut in “The Argyle Case,” a new Warner Brothers Vitaphone production.

He portrays the role of a master detective, who, by means of deductive reasoning, weeds out from a group of suspected persons the one who is guilty of the murder of wealthy John Argyle.

The well constructed drama which was adapted to the talking screen from one of the most absorbing detective plays in the history of the American stage, is said to provide many situations of peculiar strength.

Thrills abound, and there is constantly the element of surprise—the suspense is sustained and not until the final fadeout is the mystery solved. There is robust comedy, too, and love interest, to take away to intensity of the grimness.

Meighan’s supporting cast includes players, all of whom have seen stage experience. Included in the cast are Lila Lee, H. B. Warner, John Darrow, Sasu Pitts, Bert Roach, Wilbur Mack, Douglas Gerrard and Gladys Brockwell.

The Lee Gail Ensemble, Glenn and Jenkins and the Loos Brothers are the three underscored features of the vaudeville program.

The newest dancing ensemble is brought into being by Lee Gail, said to be one of the foremost of the younger adagio dancers of the modern school. Seven artists describe the Lee Gail ensemble, which includes a wealth of unusual specialties, both terpsichorean and vocal. Beauty, grace and refinement in which different phases of dancing are exemplified constitute the offering of Lee Gail ensemble.

Glenn and Jenkins are said to be among the foremost colored comedians in vaudeville today. Their present act, called “Working for the Railroad,” is heralded one of the best travesties to be found in the theater. The trials, tribulations and pleasures of the railroad porters are unfolded by Glenn and Jenkins in their act by a series of songs, dances and a goodly share of comedy dialogue. Glenn and Jenkins, besides being vaudeville bill-toppers, are also musical comedy stars and have made several best-seller phonograph records.

The Loos Brothers are harmony singers who have the knack, artistry and showmanship to sell a popular song of the minute in an entirely new and novel manner. Ernie and Billy as they are better known, hail from the radio stations of Chicago.

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Burns Mantle, New York Daily News. The Chauve-Souris has preserved the raw, raw vigor that seems so contagious the first time it flashed in our theatre.

J. Brooks Atkinson, New York Times. If any one exists who has never seen the Chauve-Souris, he should go at once.

Robert Littell, New York Evening Post.

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