

CIVIC THEATRE TO GIVE A BIG PLAY

"The Silver Cord," by Sidney Howard, Will Be Next Event at The Playhouse, With Fine Cast.

SIDNEY HOWARD, whose "The Silver Cord," is the first contemporary American comedy to be included in the 1929-30 repertory of the Civic Theatre, is one of those elusive personalities of the stage who becomes that a playwright's place is in the theater.

Further, that what a playwright has to say, he should say in terms of the drama.

However, some interesting biographical bits have been gleaned by one of the stage's most substantial chroniclers, Burns Mantle, about this Pulitzer prize-winner and prominent author of the Theatre Guild.

Born in Oakland, Cal., in 1891, Howard took to the matter of being educated with the usual reluctance, but in 1915, received his B. A. degree from the University of California.

For the remainder of that year, he followed the advice given him by several eminent diagnosticians and went to Switzerland for his health.

Upon his return from Europe, he signed up for English 47 with Professor George Pierce Baker at Harvard, following an enthusiasm for the theater which he felt throughout his college years.

But soon thereafter, he left for the Salomoni front where he drove an ambulance, during a certain well-remembered war overseas, and later was transferred to the American air forces in France.

The report goes that Howard came home from the war, still interested in writing but not particularly concerned with the drama. It may have been that drama appealed to him, as to many who served overseas, as a mild form of puppetry rather than a reflection of life or whatever it is supposed to be.

Before returning to playwriting, then, Howard went in for some rather radical reporting which included a series of stories on the industrial spy system for The New Republic, an expose of the traffic in narcotics for Hearst's International Magazine, and a series of stories on a Pennsylvania coal miners strike.

After such red-blooded assignments, the first Howard play, produced by Brock Pemberton in 1921, took the form of a highly poetic and romantic drama, "Swords," in which Clare Farnes played the lead and later Mrs. Howard. Continuing in the poetic trend, his next works included an adaptation of the French piece, "SS. Tenacity," "Casanova," in which Lowell Sherman and Katharine Cornell starred, and "Bewitched," written in collaboration with Edward Sheldon.

With "They Knew What They Wanted," the Pulitzer prize-winner of 1925, the Howard product changed as much as the family fortune. Subsequent successes were "Lucky Sam McCarter," "Ned McCobb's Daughter," and "The Silver Cord," an outstanding Guild production of 1926-27 and considered by many to be Howard's most important drama. It was frequently mentioned as a

Opens Today



Kate Price

Kate Price, the famous Irish comedian, has the role of Mrs. Kelly in "The Cohens and Kellys in Scotland," the latest of the series which opens today at the Circle. Supporting cast of this production includes Charlie Murray, George Sidney, and Vera Gordon, all of whom were in the original picture, "The Cohens and Kellys."

likely candidate for the Pulitzer honors that season.

"The Silver Cord" was added to the current season of the Civic Theatre and scheduled for an eight-night run from March 28 to April 5, as soon as George Sonnes learned that it was released for Civic Theatre production. It is a striking and fascinating study of a mother, whose possessive love for her two sons keeps them from severing the cord which binds them to her until long after they are grown.

The role of the mother, as created by Laura Hope Crews, will be played

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by Grace Clarke Pierce in the Civic Theatre production. The remainder of Sonnes' cast includes Mrs. Milton Steinberg, Mrs. Morris-McKee, Vera Cox, Laura Stokesberry and T. J. Sinclair. "The Silver Cord" will open at the Playhouse on Friday night, March 28, at 8:30 o'clock.

**COSTELLO TO BE
CAST AT LYRIC**

The talented Warner Brothers star, Dolores Costello, comes to the Lyric, starting Saturday, in her latest all talking Vitaphone production, "Second Choice."

In this picture Miss Costello has two leading men, Chester Morris and Jack Mulhall, both favorites with movie fans the country over.

Miss Costello is presented in "Second Choice" as a modern flapper with a scheming mother.

The story begins with a succession of riotous parties, with the younger set, wining, dining and making whoopee, but complications gradually develop and the eternal triangle comes into being, with its three points occupied by the players named above.

The girl eventually acquires an altered view of life, and reduces the threesome to a more prosaic two-some.

Besides the three principals in the cast there are Edna Murphy, Edward Martindel, Charlotte Merriam and Ethyne Claire in important supporting roles.

Elizabeth Alexander wrote the story which appeared in the Saturday Evening Post. Joseph Jackson adapted it to the all-talking screen.

A stage show composed of four vaudeville acts augment the feature picture. "Stop, Look and Listen," a spectacular six-scene revue in which Loretta Gray and eight song and dance artists are featured, is the underlined attraction. Walter Brower, a versatile monologist with an abundance of wit and personality, is next in mention. The clever tricks accomplished by Max's Gang, a mighty intelligent group of trained dogs, promises to be another highlight of the show.

Indianapolis theaters today offer: "Animal Crackers" at English's.

Charlie Davis at the Indiana in a new show, "The Cohens and the Kellys in Scotland" at the Circle. The "Rogue Song" at the Palace, Brown Derby band at the Lyric, "She Couldn't Say No" at the Apollo, "Her Unborn Child" at the Ohio, George Fares at the Colonial, and burlesque at the Mutual.

More than 4,000 acres of public lands in North Dakota, Utah, Nevada and Oregon have been made subject to entry as homesteads.



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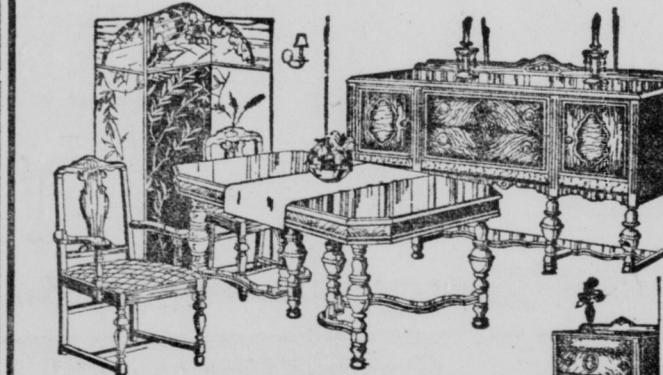
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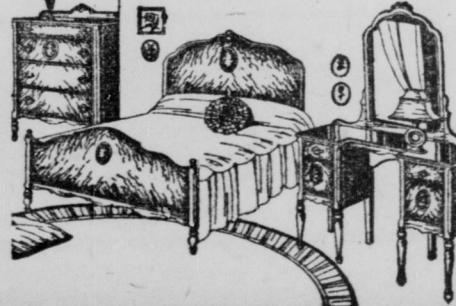
Breakfast Set—Stove
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*In Georgettes — Prints — Crepes —
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\$16**



If you haven't already admitted the charm of the new Spring frocks—you will, when you see these. They've a way of making everyone look younger, prettier, more feminine—with their little puff sleeves, high waists, boleros, and cape ensembles. Flat crepes and georgette is soft, pale shades, navy, black and glorious new prints!

**New Easter
FROCKS
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A little cape, a soft jabot of lace, a swirling, flaring skirt—not too long—mark these dresses, Spring 1930. Sleeves in three-quarter lengths, bell puff or cap styles—long sleeves. Flat crepes, flower sprigged prints, georgettes and chiffons—every color that's lovely and fashionable. Junior, misses' and women's sizes.

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The smartest styles! Yet not extreme. Different in their use of fur trims, flattering cut and becoming length. Of soft, sleek woolens and tweeds, and fleecy deep-pile cloths. Featuring capes and capelets, nipped-in waist lines, belts and jabots. Light shades, also navy and black.

COATS

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Coats that accentuate the silhouette lines with their snug fitting waist and flared bottoms, or are decidedly sporty and swagger in effect. Chic new collars in stand up, jabot or semi-shawl effect are featured in new light furs. There are many furless models in novel effects, including capes.

Others \$23.98 and Up to \$39.75

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