

LOCAL THEATERS OFFER SMART FOURTH OF JULY BILLS

Edward G. Robinson Has Role of a Gambler in 'Smart Money' Now at the Apollo—The Palace Offers Norma Shearer in 'A Free Soul.'

THE Indiana theater is celebrating Fourth of July week by offering "White Shoulders" as the principal screen attraction, and on the stage "White Shoulders" is an R. K. O. Radio production with Mary Astor and Jack Holt in the stellar roles. The setting is among New York's gayest party apartments, with Miss Astor first seen as a show girl out of a job and "crashing parties" for the sole purpose of getting something to eat.

At one of these she meets Holt, wealthy American, who just has returned to the United States after amassing a fortune in the wilds of tropical countries. After years of absence he is enchanted by "white shoulders," and immediately asks the show girl to become his wife.

This she does, stating that she does not love him. Her infidelity afterward leads to the strangest situation thus far presented in movies, according to Melville Brown, the director, and that is a strange vengeance thrown on the two by the fate husband.

The personal appearance of Lulu McConnell is considered one of the summer's finest theatrical offerings. She is appearing with an entire company in "Parlos Sports," a farce comparable to those in which Miss McConnell has made such a reputation in pictures.

Others in the stage show are Fields, Smith and Fields, and adagio trio, and the Dorothea Berke dancers.

"SMART MONEY" OPENS AT APOLLO

Edward G. Robinson, whose genius for dynamic characterization was demonstrated in "Little Caesar"—quits gunning and takes to gambling in "Smart Money," heading the holiday program—opening today at the Apollo theater.

The story was written by those masters of the melodrama, Kubek Gleason and John Bright, who did "The Public Enemy," which recently brought James Cagney to such prominence as a film star.

Robinson plays the part of Nick the Greek, a small town barber, who runs craps games in the room back of his (consortial parlor—and considers life to be nothing else than one glorious round of gambling and girls—the latter to be, without exception of blonde persuasion.

Nick has delusions of grandeur, and to make them come true he beats it to the big town to look up the big shots in the gambling field, and to begin his operations. The first blonde he meets double-crosses him. She gets him in touch with not the king of the sharpers, as he had hoped, but one of the lesser fry.

Hondres are always bobby up and out—and Nick finally meets the czar, trims him at poker—and so rows in power and possessions. His finish is in the making when he takes in a blonde who has been trying to commit suicide—but that is the story—a vital part, at least, of the story which holds the spectator spellbound from the strange beginning to the startling climax.

James Cagney leads the supporting cast, which also includes Evelyn Knapp, Margaret Livingston, Noel Francis and Paul Porcasi.

Vitaphone Varieties, including Ripley's "Believe It or Not" series and Fox Movietone News, rounds out the program.

SHEARER'S LATEST NOW AT PALACE

Professional gamblers mingled in perfect amity with police officers and court attaches when they came together as a band of technical experts in Norma Shearer's new star-

ring picture, "A Free Soul," which will be seen commencing today at the Palace.

The officials were there to furnish authentic technical detail in the courtroom scenes, and some even acted in them. The gamblers, recruited from famous gambling establishments in locales where gambling is legal, dealt faro, black jack, roulette and other games.

The new picture is a filmization of Adela Rogers St. John's novel of San Francisco. Miss Shearer plays the role of the headstrong girl torn between the love of a gambler and a society man, and Lionel Barrymore, her lawyer-father, who bares his own sins in court to save the happiness of his daughter.

Leslie Howard, Clark Gable, James Gleason and Lucy Beaumont have important supporting roles. The gamblers were brought from Nevada and Agua Caliente, and are seen in the picture stacking chips and operating their games with deft fingers that from long practice seem to do the work by magic.

The world's happenings, explained in detail by the Globe Trotter in the Hearst Metrolone News, a Silly Symphony cartoon comic and a curiosity novel subject will complete the program.

COMEDY OPENS AT THE CIRCLE

"Big Business Girl," starring Loretta Young and Ricardo Cortez, is the new screen offering at the Circle theater this week. Other attractions on the bill are a comedy, "Cab Waiting," "Down the Blue Danube," and "Time Detective."

The theater is observing the regular daily schedule today and will present two complete shows to-night with the last starting at approximately 9:15 o'clock.

"Big Business Girl" is said by William A. Seiter, director, to be new and different treatment on the modern office girl problem. Unlike "Office Wife," the picture is said to strip the mask from downtown office doors and reveal the temptations and problems which the average working girl is compelled to face.

First National executives, at a preview of "Big Business Girl," expressed keen satisfaction over the portrayal given by Miss Young and predicted that this would be "one of the pictures of the year" from a box office point of view.

The picture is full of action and is considered by many to be Miss Young's best yet.

TWO FEATURES NOW AT OHIO

The Ohio opens a new week today with two complete feature attractions on the bill of fare. "Virtuous Husband," from the stage play, "Apron Strings," is one, and "Kiki," starring Mary Pickford is the other.

"Virtuous Husband" is a Universal production with Elliott Nugent, Betty Compson, Jean Arthur and Tully Marshall in the leading roles. It was shown at the Indiana theater several weeks ago, where it was acclaimed as one of the year's outstanding comedy hits.

AMUSEMENTS

DANCE
AT
LAND-O-DANCE
WITH
CORK'S CORKERS
THURSDAY, FRIDAY, SATURDAY AND SUNDAY NIGHTS
8500 E. WASHINGTON ST.

AMUSEMENTS

COLONIAL
TODAY AND SUNDAY
LAST PERFORMANCES
KANE BROS.
BURLESQUE
MIDNIGHT FROLIC
11:30 TONIGHT

AMUSEMENTS

ENGLISH
ARTHUR CASEY PRODUCTIONS
BE A WISE CHILD! And Don't Miss—
"THE BACHELOR FATHER"
A mischievous comedy featuring
WILL LLOYD **JOAN RUTH**
As the Gay Old Dog Who Gets Lonesome for His Children
Metropolitan Opera Star and Member Original Belasco Cast
PLUS
Freddie SHERMAN
and Regular Resident Casey Cast!
DONALD WOODS
SUMMER PRICES
NITES—50c, 75c, \$1.00.
Wed. and Thurs. Mats.—25c, 50c
Saturday Matinee—35c, 50c, 75c
Monday—Ladies' **BARGAIN NITE 60c**

AMUSEMENTS

COLONIAL Com. MONDAY
Prof. Wayland Villers
Presents
'Miss New Orleans'
in
The LAW of NATURE
with Beautiful
LIVING MODELS
AN ENTIRELY DIFFERENT IDEA
IN PUBLIC SEX EDUCATION!
On the Screen
JUNE COLLYER in
DAMAGED LOVE
MEN ONLY

AMUSEMENTS

METRO
BURLESQUE BY BURLESQUERS
SPECIAL MIDNITE SHOW TONITE
GET UP A PARTY AND ATTEND
GIRLS From the FOLLIES
WITH
GEORGIA DOAN **LEA PARKS**
BUDDIE McELVY **TEXAS WATERS**
AND
Chorus of GORGEOUS Girls

AMUSEMENTS

BIGGEST SHOW IN INDIANAPOLIS!
GALA 4TH OF JULY SHOW!
LYRIC
The glorious star of
"All Quiet" now
brings you this
stupendous drama
of undying youthful love pitted
against the power of money.
You will live it—live it—re-
member it for many
many days to come.
1,000 SEATS TODAY
35c
KIDDIES at all times
15c
FREE AUTO PARKING

AMUSEMENTS

JOE CHRISTI
and Company
"The Perfect Nut"
EARL S. DEWEY
and Revue
"The New Partner"
HAIG, HAIG & HAIG
"Fast Kids"
SOUTH and JACOBS
"Two Black Rags"
CHEVALIER BROS.
"Ace Athletes"

AMUSEMENTS

Here is!
ROSETTA DUNCAN
(Topsy) IN PERSON
One of those famously funny
DUNCAN SISTERS in a riot-
ous revue, "Everything New But the Laughs."
NEXT SATURDAY NICK LUCAS IN PERSON!



1—Joan Ruth, a player new to this city but well known on Broadway, will play her original role in "The Bachelor Father" at English's Sunday night. 2—Rosetta Duncan, a modern Topsy, heads the new bill opening today at the Lyric. 3—Walter Davis is in the cast of "The Bachelor Father" at English's next week.



1—Edward G. Robinson plays the role of a small town gambler who "cleans" the big boys in New York in the movie, "Smart Money" at the Apollo. 2—Elliott Nugent and Jean Arthur in a scene from "Virtuous Husband" at the Ohio. 3—Norma Shearer in a scene from "The Free Soul," opening today at the Palace. 4—Mary Astor and Jack Holt as they appear in "White Shoulders," now at the Indiana. 5—Lew Ayres plays the lead in "Up for Murder," now on the screen at the Lyric. 6—Loretta Young and Frank Albertson have the leads in "Big Business Girl," now at the Circle.

ROUNDING ROUND THEATERS With WALTER D. HICKMAN

THE DRAMATIC LEAGUE of Chicago will come into Indianapolis and give us a season of six plays if this city will guarantee the audiences. That is just what Chicago, Cincinnati, Philadelphia and other cities are doing, and those cities are guaranteed a season of fine plays.

Frederick Donaghey, former critic and now in charge of the organized audiences of the Dramatic League in Chicago and Cincinnati, writes me that Indianapolis could have the Dramatic League shows.

He writes in definite terms: If 4,000 persons could be induced to subscribe on a \$2 scale for six plays, the league would give six plays in Indianapolis for three nights apiece, four weeks apart.

A few weeks ago I asked Indianapolis to wake up and get out its organized audience for the Dramatic League plays.

Now Donaghey assures me that the league would come into Indianapolis under certain conditions, the same that other cities have met.

His letter is so important that I am giving it to you in full:

Dear Mr. Hickman—The Times of June 13 has been on my desk since the 15th, while I've been pondering the ethics of writing to you concerning your printed reactions to what Nelson Trowbridge told you of the Dramatic League of Cincinnati. I am assuming your knowledge that the D. L. of Chicago is preparing for its third season, with seven plays on subscription and, perhaps, as many more not on subscription, but owing to the league's direct or collateral interest in them, available to the Chicago public at a scale of prices corresponding pro-rata to the league's subscription schedule. Also, that the first and as yet most successful of our affiliates, the professional players of Philadelphia, also are going into a third season; while their offering, the P. P. of Boston, are making ready for a second season after a glorious first.

And, perhaps, that Cincinnati is in line with Pittsburgh, Buffalo, Cleveland, Detroit, St. Louis and Kansas City in obtaining what I can, slantly call a "franchise" for the Dramatic League's plays and system.

You suggest that Indianapolis "get busy" and inform the Messrs. Shubert that you are "still on the list." (Perhaps, Mr. Hickman, here is where I should insert the statement of fact that the Messrs. Shubert have not as yet billed themselves as the sponsors of the Dramatic League and its affiliates, although their theaters are used in all cities where they have one or more, and they have been most liberal in encouragement, having in a matter of less than two calendar years invested more than \$130,000 in plays which, in the ordinary traffic, could not survive were it not for the subscription-system of the league. But their allies also are part of the league; last year's programs contained productions made by William A. Brady, Charles Hopkins, Kenneth Macgowan, et al., and the program for the coming season will involve those producers and others.)

We have not been unconscious of Indianapolis. I devoted some part of last summer (1930) to the task of trying to make up a week of three nights apiece there and in Columbus, but was unable to elicit any enthusiasm from the Messrs. Boda. I am still eager to do just that—or, if not Indianapolis and Columbus, then Indiana and Louisiana. (We are unable, because of high overhead, to consider less than a half-week for any of the league plays; we simply couldn't afford the daily multiplication of transfer bills, railroad hauls and such. We haven't as yet ventured for less than a week stand; but we are willing to try such half-weeks as suggested above—if the citizens of those communities show a willingness to do their part.)

You see, Mr. Hickman, in none of the three cities specified have we "a stake in the soil"; that is, we have no local investment. Nevertheless, we are willing to go into any half-week, regardless of that fact, and try to do for each what we have successfully been doing in the week stands. We should give every possible aid in organizing an audience on subscrip-

tion, necessary in the system, and provide the necessary regalia and propaganda—and by this I don't mean effusive and over-veiling "press-work," but genuine journalism of exposition and information. . . . What, in turn, would Indianapolis do? What is the reason it has in recent years been passed by? Is there still an appetite for the legitimate stage? . . . When, some years ago, I included Indianapolis in my literary, I found it a normal town of playgoers. My last visit there, 1921, was marked by an inexplicable apathy of the populace toward what I had to offer—a revival of "Emmie" meeting \$16,500 a week to operate, with Francis Wilson and De Wolf Hopper, "teamed" for the first time after two generations of rivalry, as the stars. I took in less than \$12,000 on the week, leaving me to find \$4,500-plus for the deficit. However, that may merely have meant that Indianapolis did not care for that special show. . . . As to the Dramatic League, it can't thrive and grow and function without the newspapers. In turn for their aid, we must make good on our promises. As we are forcing onward, it is safe to assert that we have made good, so far. . . . Now, what can you and your colleagues of the Indianapolis press do to restore first-class plays to your city's bookings? Do you believe that the desire for good plays properly acted is strong enough to warrant the newspapers in asking your civic leaders to get behind the organization of an audience for the Dramatic League? (It hardly seems necessary to say that, if the League could succeed for that special show. . . .)

If (in brief outline) 4,000 persons could be induced to subscribe on a \$2 scale for six plays, the League would give six plays in Indianapolis for three nights apiece four weeks apart. That is, the per head subscription would be from \$12 downward, so that the average receipts for each play (to be divided per contract—terms with the theater) would be \$7,500, or \$45,000 for the six plays. The box-office rates would not be lower than \$2.50 downward, and might be \$2. . . . Here, I think you may say, is a proposition to restore the drama at its best to your city in terms of civic pride; and I, for one, am convinced that the subscription-plan—the "organized audience," as it is termed—is the sole and only solution for such restoration. In brief, if a community desires the best, let it say so! Chicago, with more than 3,000,000 population, wearied of missing many a good play regarded as too fine for the communities outside New York, and rallied to the support and upbuilding of the league in order that the league might have the courage to bring those plays hither.

Now we have the chance to have a guaranteed season of some of the most important plays of the season. Does Indianapolis want those plays? Write me at once and let us see what can be done.

MOTION PICTURES

2 Great Pictures
Imagine marrying a man like this!
MARY PICKFORD in **"KIKI"**
fast-moving heart romance with **REGINALD DENNY**
NOT A GANGSTER PICTURE
with Betty Compson, Elliott Nugent, Jean Arthur

MOTION PICTURES

White SHOULDERS
Never a Revenge Like This
Radio's version of Rex Beach's story with
MARY ASTOR **JACK HOLT**

MOTION PICTURES

BIG BUSINESS GIRL
Funniest Stage Show Yet!
BROOKE JOHNS
introducing
LULU McCONNELL
Marie Dressler's Only Rival
with her last hit
'PARLOS SPORTS'
Featuring
ROBERT HAYMAN, **VIRGINIA MANN** and **GRAHAM VESLEY**
FIELDS, SMITH & FIELDS, **RAYMOND BAIRD**, **DOROTHY RYKER**

MOTION PICTURES

Up for MURDER
With **GENEVIEVE TOBIN**
BIG ACTS R.K.O. VAUDEVILLE
Here is!
ROSETTA DUNCAN
(Topsy) IN PERSON
One of those famously funny DUNCAN SISTERS in a riotous revue, "Everything New But the Laughs."

MOTION PICTURES

What a Mix-Up! Her Boss Wanted to Be Her Husband, and Her Husband Wanted to Be Her Boss!
Starting Friday With
LORETTA YOUNG **RICARDO CORTZ**
First National-Vitaphone Picture

MOTION PICTURES

INDIANA CIRCLE
Always—Coolest Spot in Town!

Arthur Casey Brings Joan Ruth to English's to Play Her Original Role in 'Bachelor Father'—Rosetta Duncan Heads Bill at the Lyric.

"THE BACHELOR FATHER," one of the most successful comedies ever produced by the late David Belasco, will be presented at English's by Arthur Casey for a one-week engagement, starting Sunday night at 8:30 o'clock.

Originally presented at the Belasco theater in New York, this comedy in three acts and seven scenes, ran for ten months before going on a profitable road tour.

Its production here by Casey will be patterned in detail after the Belasco version. Joan Ruth, a featured member of the original Broadway cast, has been brought here to play the same role which she had in New York.

Belasco selected her from the Metropolitan Opera Company especially for the role of the little Italian girl whose mother was an operatic star at La Scala in Italy. The role gives Miss Ruth an opportunity to sing an aria from "La Boheme."

The important title role of the bachelor father is to be portrayed by Will Lloyd, character actor expert with the Casey company. Donald Woods, Frances Dale, Freddie Sherman, Jane Wheatley, Yvonne Stebbins, Walter Davis, Dick Elliott, Eddie Fitzgerald and Nan Reasoner are also to appear in the cast of players.

Staging and direction is by William Blair. The four settings for the play are the work of Milo Denny, Casey's scenic artist.

"The Bachelor Father" is the story of Sir Basil Winterton. Having had his affairs as a young man, he comes upon the lonesome days of his sixties. He decides to call in and do what he can to help the illegitimate progeny he has been supporting for many years. He lawyer rounds up a boy named Geoffrey in rural England, a girl—Marie—in Florence, and a girl named Tony in New York.

The children are taken to Rooksford house, Sir Basil's estate, and there agree to give the old gentleman a chance to act like a father. In quick order, Sir Basil is happy and the children content.

But, life and plays never did go that smoothly for long; therefore, problems arise which complicate the situation and bring an amusing series of comedy tangles that are not unraveled until the final curtain.

"The Bachelor Father" will be given the usual matinee performances Wednesday, Thursday and Saturday at 2:30 o'clock.

ROSETTA DUNCAN NOW AT THE LYRIC

Fourth of July celebration at the Lyric, starting today and continuing through next Friday, holds an array of stage and screen attractions that should interest holiday amusement seekers.

"Up for Murder" is the title of the feature picture in which Lew Ayres and Genevieve Tobin are the stars.

Rosetta Duncan, the "topsy" of the once famous Duncan sisters, heading the stage show of six RKO vaudeville acts.

"Up for Murder" tells the story of a young man who works in the

MOTION PICTURES

APOLLO
WOMEN—Can a Man's Man Be a Lady's Man, Too?
EDWARD G. ROBINSON
star of "Little Caesar"

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James CAGNEY
co-star of "Public Enemy" in a smashing, thrilling drama of life and love

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SMART MONEY
With **NOEL FRANCIS—EVALYN KNAPP**
An iron man! He was that, but found games and dames were different.

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EXTRA
FOX MOVIE TONE SHOTS OF GARY AND POST BECKEN RIPLEY'S "BELIEVE IT OR NOT" JOE PENNER IN "MOVING IN"

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JOE'S PALACE
COMFORTABLY COOL

MOTION PICTURES

Again Miss Shearer Creates the Year's Gold Medal Picture.
Superb! Sweeping! Words cannot describe the surge of this picture—the very soul of a girl who freed men's freedom!

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NORMA SHEARER
and **LIONEL BARRYMORE**
"A FREE SOUL"
With Clark Gable, Leslie Howard

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GIRLS!
Beautiful Souvenir Photo of Robert Montgomery, Our New Star, Will Be Given Free to the First 3,000 Ladies Attending This Week's Matinees.

MOTION PICTURES

HEARST METROTONE NEWS **CURIOSITIES OF THE WORLD** **SILLY SYMPHONY CARTOON**