

NATURE AND FIRE, LOVE AND DEATH

Figure in This Week's Offerings on Screen

The great out-of-doors, a forest fire, monkeys, lions, apes, love affairs, ambition figure in many novel screen offerings this week.

Each movie house possesses a novelty today and every taste can be satisfied.

DORIS MAY NEEDS FAIR PLAY FROM PRODUCERS.

That irresistible comedy pair, Doris May and Douglas MacLean, again make their appearances at the Alhambra, this time in "The Jailbird," the peppy story of a youth who longed to be a second get-rich-quick Wallingford.



Douglas MacLean.

A departure from the usual scheme of things is apparent in "The Jailbird," for MacLean is starred alone and Doris May is a member of his supporting cast instead of being co-starred.

MacLean plays the part of a crook—a character as hard to imagine him suitable for as Bill Hart in the role of a minister—who starts an oil boom with the avowed intention of cleaning up a little town.

Instead, he really develops oil and makes a fortune for himself and the people whom he intended to "bunko."

"The Jailbird" is a good picture, and it has many a laugh in it.

So far as he is able MacLean plays his part perfectly, but the shunting to one side of his former co-star weakens what would otherwise be a tremendous hit.

Miss May does not have many opportunities in "The Jailbird" to air those talents which in a short time have endeared her to patrons of the photoplay world, but on the few occasions she has the same brand of acting that has characterized her efforts in the past comes to the front.

Opinion, an amusing picture with a few dramatic moments, skillfully directed and photographed.

OLIVE THOMAS' SHADOW IS A SWEET AND DAINTY MEMORY.

Although she is gone from the silver screen forever, the memory of Olive Thomas will live and grow more dear in the hearts of theatergoers, as the result of "Everybody's Sweetheart," a picture as tragic and beautiful as the life of the little star herself. On view at the Colonial.

"Everybody's Sweetheart" is a picture with a universal appeal; a photoplay calculated to tug at the heart strings of the most blasé patron of the silver sheet.

The picture is the story of a little nobody, left in a poorhouse, whose motto of "Keep Smiling" brought joy to the lives of thousands and finally gave her a reward greater than is the fortune of most people to possess.

It would have been impossible to find an actress better suited to the part of "Mary," the orphan waif, than Miss Thomas.

BOTH ARE CUTE



Shirley Mason.

When Shirley Mason is dolled up in a simple gingham gown and with her pet white kitten, the little film actress is really happy.

She also has a pet Alredale puppy and the kitten, pup and Shirley are great pals.

Miss Mason can be seen this week at Mister Smith's in "Girl of My Heart."

Her wonderful personality, genuine merit and ability to bury herself in the part she plays, is sufficient guarantee that "Everybody's Sweetheart" will stand as a monument to one of the screen's greatest favorites.

There is not a laugh in the picture, but the mist it brings to the eyes leaves a greater impression and a fonder memory than any amount of laughs.

FOREST FIRE "ACTS" IN CROWD MOVIE.

A forest fire is an "actor" in "Nomads of the North," a movie made from a story by James Oliver Curwood and directed by David M. Hartford.

These fire scenes are skillfully handled and the photography is excellent at all times.

This movie will appeal to the men because it is full of the northern rough stuff and many of the locations used in the movie would make ideal camping spots.

The story concerns Raoul Challoper who kills a man during a real flat fight and the efforts of Raoul to escape and find refuge with his wife in the great wilds of the Canadian forest.

Raoul and his wife find contentment in a snug cabin in the wildest looking part of the northern woods for three years until Corporal O'Connor of the Northwest Mounted Police locates the hiding place.

Raoul, his wife and baby and the corporal start back on a long journey for the purpose of delivering Raoul for trial on a murder charge.

ALDA TRIUMPHS IN GREAT CONCERT

Pavley-Oukrainsky Ballet Scores at English's

Mme. Frances Alda, leading soprano of the Metropolitan Opera House of New York, inaugurated the new Civic Concert series at the Murat Theatre yesterday afternoon, this being the first visit Mme. Alda has made to Indianapolis in several seasons.

No more satisfactory singer has ever traced our concert stage.

Mme. Alda is a charming artist in every particular, and a magnificent singer, a combination not always in evidence in the artists that come our way.

Primarily an opera singer, it is in operatic arias and in big dramatic songs that she makes her greatest success and appeal, but she sang her classic songs, a lovely lullaby, a rhythmic swaying negro spiritual, and did some coloratura work all with exquisite taste and interpretation, giving, with an example of perfect singing.

She brings to the concert stage all the dramatic training and experience that she has enjoyed, and establishes a friendly intimacy with her audience that creates a wonderfully harmonious atmosphere, and she never overacts or is in the least theatrical.

Her program was long and exacting, consisting of fifteen songs and one operatic aria and it was extended by encores and repetition to ten more numbers. Mme. Alda finishing her program apparently as fresh and untired as when she started.

Her first group were all Italian and Old English songs and she added to the group for an encore, "I Love the Moon" (Rubens), the first song with dramatic appeal on the program.

Her second group were all modern songs splendidly contrasted: "Jag Let-ver" (Merikanto), big and dramatic and well suited to her voice and style; "Kinnish Slumber Song" (Jarneveid), delicately beautiful; "Chanson Norvegienn" (Fauriel), so eloquently recited it was repeated; "The Soldier's Bride" (Rachmaninov), typically Russian; "Gavotte From Manon" (Massenet), a dainty dialogue. "If No One Ever Marries Me" (Lehmann) followed this group for an encore.

Her one programmed aria, from Me-fistofele (Boito), was so magnificently

given it received an ovation and the well-beloved air "One Fine Day" from "Madam Butterfly," given as an encore, was so well liked two more numbers were added after it: "De Ole Ark's A Movin'" (Guillon), and "The Star" (Rogers).

The last group—five modern English songs—were all beautiful and were received with such acclaim that three were repeated and an extra was added at the close of the program: "There Is No Death" (O'Hara), a beautiful song reminiscent of the tragedies of the world war.

"My Little House," in the last group, was the composition of the accompanist who shared the applause.

Seneca Pierce, accompanist, proved himself a pianist and composer of unusual attainments, playing the entire program without notes, meeting every mood of the singer and attaining a perfect ensemble.

The solos he contributed were interesting, displaying a facile technique and a poetic interpretative ability.

He played the MacDowell numbers, a Chopin Nocturne and his own "Devil's Courtship," a very interesting composition. He added two encores to these: "Waltz" (Collins) and "Moment Musical" (Schubert).

Mr. Merle Armitage, local representative of the Bradford Mills Concert Bureau, under whose auspices the Civic Music Series of concerts is being presented, expressed himself as much pleased with the reception Mme. Alda received.

The next concert in the series will be Miss Mary Garden, Dec. 12, and an extra concert by Tetrazzini is announced for Jan. 9.—G. H.

RUSSIAN BALLET CHARMED ART LOVERS.

Art and music came into its own last night at English's, when Andreas Pavley and Serge Oukrainsky appeared with their dancers and the Philharmonic Orchestra in a ballet from "Samson and Delilah," in which "Madam Butterfly," given as an encore, was so well liked two more numbers were added after it: "De Ole Ark's A Movin'" (Guillon), and "The Star" (Rogers).

Indianapolis has at least seen a real ballet this season and also witnessed the dance interpreted with abandonment and ease of expression, with a delicacy and a touch of artistic sincerity which raised the entire program to one of sterling worth.

Interest naturally centered on the ballet from "Samson and Delilah," in which Pavley, Oukrainsky and seven splendid female dancers assisted in creating a picture of exotic charm—a picture of loveliness which will linger in the memory of those who were so fortunate to be at English's.

Serge Oukrainsky was at his best in a strange "Slavonic Dance," in which the expressive toes of this unusual interpreter of pantomimic beauty in melody rivaled the movements of his arms.

Another novelty done in perfect technique was "L'Ephemere," or the birth of a butterfly, as presented by Mme. Ledowa. The twirling toes of Mme. Sherman and the expressive work of Pavley caused the two dancers to repeat a pastorella by Kriesler in answer to a tremendous ovation accorded them.

Value from "Faust" as done by Oukrainsky and Mme. Sherman—again "held up" the program and the dancers graciously repeated this masterpiece when Mme. Alda, the grand opera star, who occupied a box with her party, assisted in the applause of approval for this number.

The final number, a Torch Dance, as presented by the company, caused the audience to remain while the dancers graciously repeated this dance of complete abandonment.

Pavley's "Bacchanale" lacked the crushing strength given this number by Mordkin on former tours, although Pavley won favor in this number last night. There were numerous other dances and some splendidly presented selections by the Philharmonic Orchestra.

Creates an appetite, aids digestion, purifies the blood, and thus relieves scrofula, catarrh, the pains and aches of rheumatism and gives strength to the whole system. Nearly 50 years' phenomenal sales tell the story of the great merit and success of Hood's Sarsaparilla. It is just the medicine you need now. Hood's Pills help—fine cathartic. —Advertisement.

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