

'WINGS' IS FULL OF REAL THRILLS

This Paramount Movie Has Some of the Most Wonderful
Pictures of Combat in the Air That Have Ever
Graced the Silver Screen.

BY WALTER D. HICKMAN.

There is no doubt in my opinion that "Wings" contains some of the most thrilling scenes that have ever been caught by the eye of the camera.

Nearly all of the fighting in "Wings" is done in the air and one gets the impression, or I did, that we see actual war and not just a movie.

Of course, I have always been a great lover of "The Big Parade" as it excels in its love element and the human equation war. I doubt if any war movie will ever equal "Parade" in those qualities, but I tell you in all sincerity that the aerial combat scenes in "Wings" are the most thrilling and awe inspiring that I have even seen upon the screen.



Clara Bow

The sky is so vast and when you put many planes in air and put them to fighting, the sight is so thrilling and so unusual that one gets a dizzy feeling. Can truthfully say that when the final air drive of the war starts, you will see some aerial fighting that will make your blood turn cold. I know mine did. Here is the real thriller of the movies. The program states that "Wings" is a Paramount picture and that it is a Lucien Hubbard production with William A. Wellman directing.

It does not take "Wings" long to get into the air. First, we have John Powell, played by Charles Rogers and David Armstrong, played by Richard Arlen, courting the same girl, Sylvia Lewis (Jobyna Ralston). This happens in a small town. John is honestly loved by a girl who lives next door, Mary Preston, played by Clara Bow. But John can not see Mary for dust, but he is wild over Sylvia. David really has the inside track with Sylvia, but John will not believe nor can he see the prize that he has in Mary Preston.

War comes on and John and David sign up for aviation. We see the boys fight down their mutual jealousy and become real aces of the air. The scenes showing the efforts of Uncle Sam to make fliers out of the recruits are mighty interesting. The director has cleverly carried out the human quality—the love of two boys for one girl.

The two lads become great personal friends. Then suddenly John misunderstands an act of David and the personal combat is on. "Wings" gets its big human wallop when David's plane is shot down by the enemy and he falls uninjured behind the enemy lines. David steals a German plane (rather overdrawn this) and starts back to the allied lines. John mistakes this lone plane for the enemy and shoots down his pal's plane. Of course, this gives the director a chance to pull the sob stuff. I admit that I cried out loud during these scenes and I admit it without apology for my "weakness."

The comedy relief is furnished mostly by El Brendel as Patrick O'Brien. I think that this man is a real comedy find.

Arlen and Rogers have that real American youth way about them that will endear them to both men and women. Both are great fighters, real chaps and fine specimens of American manhood. It is this quality of honest youth that actually gives this picture its great human equation.

I am sure that you will become so interested in the destiny of these two lads that you will want to cry out and warn them when you see enemy planes come in sight. The scenes showing many battles in the air will make you sit on the edge of your seat. I am sure that you will agree with me that these scenes of war way up in the clouds are the most thrilling that you have ever witnessed.

Clara Bow hasn't so much to do in "Wings." She has her best opportunity in the second part when she rescues John from a wild café in Paris while on leave of absence.

Among the other well-known names in the cast are Richard Tucker, Gary Cooper, Gunboat Smith, Henry B. Walthall, Julia Swayne Gordon, Ariette Marchal.

George Irving, Hedda Hopper and Nigel De Bruiler.

The men will rave over "Wings," and the women will have a grand sympathetic time in seeing it. A special musical score, played by a large orchestra and with special back stage effects during the battle scenes.

"Wings" is on view all this week at English's, twice daily—matinee and night.

CHARLIE DAVIS MAKES A HIT WITH A NEW TUNE

Song composers of this city are having much to do this season with what people are singing and playing.

This week at the Indiana, Charlie Davis and his men are having a great time playing "We're Going to Have a New Home in the Morning," by Russell Robinson.

Robinson spends most of his time in New York or on tour but his home is Indianapolis. This new song tells the story of a colored congregation building a new church.

Davis has a splendid arrangement as he uses his singers and injects the idea of the Negro spiritual into the song.

It was a solid hit yesterday and one of the real features of "Highlights," the title of the presentation this week. This revue opens with Sherry Louise singing "Caro Nome" from Rigoletto.

I would like to have heard more of this singer. She has a splendid voice, especially in the higher register and she knows how to wear gowns. The Foster Girls have several dances, the feature being "The Living Marionettes," the title explaining itself. They also have an Arabian gun drill which is excellent.

Helen McFarland is quite a favorite with her syncopation and her instrumental work. Masse and Dietrich are dancers. Clifton and De Rex use hokum and slapstick comedy but they stop the show.

In "Valley of the Giants," Milton Sills has one of those strong men roles of the lumber country where men are men, according to the ancient legend. This sort of a movie is the type of a screen play in which Sills gets along easily. In other words, the type of the story fits him.

Here he fights his business rival in the log business in the West. He not only fights with his head but with his hands. One of the big scenes is where Sills stops a runaway log train in the mountains. Good photography and well directed are these scenes.

The story is melodramatic in tone. Not a great picture, but pleasant Milton Sills entertainment.

Maurice this week is playing "Organ Cafeteria," in which he serves a luncheon, musical of course. He injects some pretty melodies. Nice work.

Bill includes a song cartoon and a news reel. At the Indiana.

CRÖÖK MELODRAMA ON VIEW AT THE APOLLO

Murderers, bootleggers, hijackers, night clubs and other kindred things that deal with the private life of the gangsters in Chicago are all poured into the mold from which comes forth "Chicago After Midnight."

Into this there has been woven a thread of pathos, and mistaken identity. There are the workings of

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the detective force and the police. There is love and hatred of mankind. This is truly melodrama of a high type.

Revenge is the motive, nursed for years and suppressed until the proper moment.

Here is the story. Bill Boyd was sent to the penitentiary in 1912 or 1913 and had to leave his wife and baby daughter. Eighteen years later he was released and went to Chicago, where it was understood that Hardy, the man who was responsible for his term, had a cabaret.

He kills Hardy and Miss Lee is on the trail of the killer, for her sweetheart has been blamed with the murder. She is nearly killed, but Chuck a friend of Boyd's, discovers that she is Bill's daughter and tries to save her. Bill is killed and the sweethearts are united.

Ralph Ince has the part of Bill Boyd. When the police come after him on Christmas eve he is a kindly looking person, and when he has come from prison he bears the stamp of the hardened criminal. He does forceful and intelligent work. With him is Chuck, played by Frank Mills. Chuck is the yes man of Boyd's. He does good work.

Mrs. Boyd is played by Helen Jerome Eddy. While she does not have a very large part, she does wonders with it. Hardy, the double-crosser, is played by James Mason. He lives up to the popular idea of the crook.

Another thing is laid in the underworld of Chicago, and mostly in the cafes or nightclubs where Chicago plays after midnight. This is good melodrama and theater.

At the Apollo. (By the Observer.)

"THE BIG PARADE" ON VIEW AT OHIO

This department has often told you about "The Big Parade." It is one of the ten best pictures ever made.

It is on view this week at the Ohio. The cast, as you will recall, is headed by John Gilbert and Renee Adoree.

This picture should be seen at least once by every man, woman and child.

DOUBLE BILL AT THE COLONIAL

There are two features on this week's bill at the Colonial. One is "Isle of Forgotten Women," with Conway Tearle, Dorothy Sebastian, Alice Calhoun and Gibson Gowland. The scenes, most of them are laid on a tropical island. Tearle is the hero in this story.

The other feature is "The Rink," with Charlie Chaplin. This is a new edition of one of the comedian's earlier movies.

Now on view at the Colonial.

BEAUTIFUL STORY TOLD ON CIRCLE SCREEN

Here is a beautiful story of a man who tries to right a wrong that had been done years before. It is a simple story of mountaineers.

"The Shepherd of the Hills" takes you through several years of the life of these people and portrays their hardships and privations with a startling realism.

David Howitt is the shepherd, and takes up his abode at the home of old Matt. Old Matt had a daughter that loved an artist, but this artist's father sent him to Paris. Matt called him a hypocritical old psalm singer. However, the daughter had a son by this man, and she was thought not just right. It is intimated that the shepherd is the grandfather of little Pete.

The shepherd takes care of Matt's

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Verdict of the Movies

CIRCLE—"The Shepherd of the Hills" is a story of the simple life of mountaineers and a man who was loved by these people. A beautiful story.

APOLLO—"Chicago After Midnight" is good melodrama, giving another aspect of the gangsters' life. It is laid in the cafes of Chicago.

ENGLISH—"Wings" is without doubt the most thrilling of all the war movies. The men will go wild over this one and the women will both laugh and cry. A real treat.

INDIANA—Charlie Davis and orchestra are making a hit playing one of Russell Robinson's new tunes. "Valley of the Giants" is a satisfactory Milton Sills movie along conventional lines.

OHIO—"The Big Parade" is still one of the ten best movies ever made.

sheep and cures all the ills of the people of the valley, and everybody loves him but one person, Wash Gibbs, who has aspirations to own all the valley. So when a season came that dried everything and the people started to leave the valley, Gibbs did everything in his power to thwart the shepherd in trying to help them.

It is during this exodus that one of the best screen fights I have ever seen takes place. Then it rains and the defeated one, Young Matt goes back to fight Gibbs and wins. He also wins the love of "Sammy" Lane, who thought that she was promised to Ollie. Ollie had been in "Saint Looy" a year.

This is on the type of the "Miracle Man." The religious element is just hinted at, but the workings of a divine power are manifest all through the picture. This is truly a big picture.

Alec B. Francis has the leading part as the Shepherd, and Molly O'Day is cast as "Sammy." These two have the biggest part of the work and they do it splendidly.

Young Matt is taken by John Boles and he makes his character just like the hill people that I have come into contact with. He is brilliant in his interpretation of Young Matt.

This is a picture that is worth seeing.

On the stage is Carlos Restivo, who can play the accordion as few have done before here. He is somewhat of a humorist along with it. With several of his numbers he whistles, and natural whistling, it seems, is a rare accomplishment.

The Circle Orchestra plays a medley of popular melodies as the overture and features Fern Van Braner.

the jazz harpist. She is good, this woman.

At the Circle.—(By the Observer.)
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CATHEDRAL GETS ORGAN

John E. Milner, Scottish Rite plans and finance committees secretary, today announced the gift of \$10,000 from City Controller, Sterling R. Holt, for an "echo" organ in the new cathedral.

The "echo" organ will be in the new cathedral auditorium and will be played simultaneously with a \$43,000 organ bought by the Rite.

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