

## LLOYD'S LATEST IS STRONG ON PLOT

H. B. Warner in "Sorrel and Son" Gives Very Powerful Characterization of a Father's Love for His Son Now at Loew's Palace.

BY WALTER D. HICKMAN

Harold Lloyd's latest, "Speedy," is stronger on plot and action than individual comedy.

Lloyd has tried his hand of turning out a lengthy movie, strong on plot and action and employing hundreds of people, instead of centering all attention upon himself.

The name of this comedian is gold at any box office and the people are "sold" on "Speedy" even before they get there.

It is going to be interesting to study the reaction of the audience to this new type of Harold Lloyd fun. The story gets under way before we see Lloyd.

The plot of the story is concerned with the efforts of a bunch of men in New York to force an old man to give up the franchise to the last horse street car in New York. Lloyd is in love with the granddaughter of the old man who owns the horse driven street car.

In this story, Lloyd is an expert in being kicked out of one job and landing into another. His greatest weakness is baseball and he is a wild man gone even wilder when a big game is on. We first see Lloyd as a soda shaker in a New York store while a big game is going on. Lloyd develops his own method of getting the returns and letting the rest of the help find out the score without the boss getting wise. Lloyd holds this job for a few hours until he is sent as a messenger to the boss' house to deliver a bunch of flowers. He is told to get the flowers to the house by a certain hour or "not to return." And he doesn't. The way Lloyd misplaces the flowers is one of the comedy tricks of the picture.

Much attention is given to Lloyd and his sweetheart spending a Sunday at Coney Island. Let of this fun is mechanical as it is furnished by the attractions. Lloyd's efforts to keep his new suit clean is one of the comedy laughs of this part of the movie. Personally, I think that the Coney Island scenes are too long.

On the next day, Lloyd gets a job as a taxi driver and this part of the movie is the funniest of all. He runs into bad luck all the time. The director pulled a master stroke when he introduces Babe Ruth, himself, as one of the passengers in Lloyd's taxi. And the "Babe" is given one of the wildest taxi rides he has ever had. This part of the comedy will give baseball fans a corking good closeup of the favorite of the diamonds.

The second half of "Speedy" is concerned with Lloyd's efforts of preventing a bunch of crooks to cause the owner of the horse street car to give up the franchise.

This part of the movie may properly be called spectacular comedy as many people are engaged in a great fight. The comedy of this part of the story is unique as a bunch of old men get up an army to fight the tough guys who want to wreck the street car. Here is unusual comedy and something that is entirely new.

One of the wildest scenes ever filmed is when Lloyd drives the old street car through the streets of New York. This sure is a thriller.

Am sure that you will agree with me that "Speedy" is a new type of a comedy-spectacular fun instead of individual comedy. The picture is interesting from a standpoint of structure as it is developed upon the basis of legitimate fun.

Charlie Davis this week is directing his orchestra through "Steps and Steppers." A prima donna, Ilomay Bailey, is given an opportunity in song. The chorus is made up of the Manhattan Steppers, six men and six women. Glenn and Jenkins and Charley Huey are others completing the list of artists in this revue.

"Speedy" and the stage revue are now on view at the Indiana.

**"SORREL AND SON" IS MIGHTY GOOD MOVIE**

Here is a picture where love forms the basis for the plot. This is the love of a father for his son. A man who silently accepts fate so that his son may rise far in the world.

It is seldom that the films have tried to depict such a love. There has been hinted at and a bit shown here and there, but in "Sorrel and Son" a full-fledged love is shown. A love great enough to put the mother into the background.

In this respect the picture is strong. This love came about naturally enough when Dora Sorrell left her husband, Stephen, just as he came back from the war, a captain with the military cross. She left Kit, the son, to suffice for himself, and his father, in trying to get work, kept no secrets from his son, and took him into his heart.

Sorrell takes the place of porter in a small inn. He is noticed by Thomas Roland and given a place as second porter at Roland's Inn. He rises to porter. In the meantime the son has gone to school and finally graduated. He is to study then under Dr. Orange, the greatest surgeon in England. He is acclaimed the greatest brain specialist by performing a very delicate operation. Then marries the daughter of Thomas Roland. He gives his father an overdose of a drug to put him out of his misery as his health fails.

The picture from a standpoint of action moves rather slowly. There is enough drama in it however to keep interest from lagging.

A picture of the operating room of an English hospital furnished some very good background. This also has some very good educational qualities, as a scene of this kind is rather rare.

H. B. Warner takes the part of Captain Sorrell. His work is very good. His characterization, especially as an old man, is exceptional, both in its vividness and silent qualities. Dora Sorrell is played by Anna Q. Nilsson. She has the part of a flighty mother. A small part, and fairly well done. Mickey Mc-

Ken plays Kit as a child, I think

that Jean has from the French prison island, Devil's Island.

Comedies and newsreels complete the program.

At the Ohio. (By the Observer.)

that he is much better than Nils Asther who takes the part of the Frenchman.

Mary Nolan has the part of Molly Roland. Mary is made stronger as a woman than as a girl when the part is taken by Betsy Ann Hisle. This is a good picture, with the scene laid in England.

On the stage are Wells and Brady. These two are blues singers, and good ones at that. The man in the boat plays some "hot" tunes on the "uke" and the clarinet. Buck and Bubbles have been held over. Buck plays several classical numbers as written hand then jazzes them up. They also have a dance contest with Teddy Joyce and a boy who is dressed as a usher.

Dusty Rhoads sings "I'm Nobody's Sweetheart Now." He also sings in a comedy skit with Teddy Joyce. This is "cleverly" done, but Joyce spoils it by going into a dance right away. Olivette sings several comedy songs and does a novelty dance. The chorus has a toe dance number along with the regular dances.

Emil Seidel, conducting the overture, and an organ solo with three novelties to it complete the program.

At Loew's Palace. (By the Observer.)

LOVE STORY

A SONG PLUGGER

He was only a song-plugger and she was a dancing teacher, but they met one day in the street, each in pursuit of their respective occupations. And then he wrote a song, and she sang it, and they both collected.

And the name of the song was "Thanks for the Buggy Ride" as is the name of the picture that depicts the trials and tribulations of an author of popular songs and ballads.

Glenn Tryon was Joe Hill, the song writer, and little Mary Jones kept on her feet teaching boys to dance. Laura La Plante is cast as Mary Jones. Joe had a partner in the person of Bill Butem, Le Moran.

The picture is of those simple little comedy affairs where the right boy meets the right girl and they finally get together and dream dreams of future happiness. The bill has a little novelty film

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## Verdict of the Movies

INDIANA—"Speedy," Harold Lloyd's latest, is mighty strong on plot and introduces a new comedy form of entertainment to the screen, known as spectacular comedy. APOLLO—"Soft Living" is just a light little story of how a man tames his bride. ISIS—"What Price Glory" is a fine picturization of a big stage play. LOEW'S PALACE—"Sorrell & Son" is a great characterization of a father's love for his son, and the lengths that he will go to make a great man of him. OHIO—"Thanks for the Buggy Ride" is good comedy. The other feature of the bill is "A Woman's Way," with the scene laid in Paris. A fair picture.

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## Heifetz Was Very Serious

Noted Violinist Gives Brilliant Recital Here.

BY WALTER D. HICKMAN

SERIOUS was Jascha Heifetz yesterday afternoon at the Murat and his program was as serious.

We had the extreme good fortune of hearing Heifetz in a program that corresponded to his mood as correctly as if he made up his program as he went along.

It has been said that it is easier to study the technique of Heifetz than that of other artists because he is the strict musician and not a dealer in fireworks and temerity.

That was true of yesterday as one really could see the method that he obtained his delicate and beautiful tones. Never have I heard purer and truer high tones than he obtained from his violin.

Heifetz generally is in a serious mood and his face while in concert is devoid of expression. It seems that he might be wearing a mask. But he puts all of his expression into the fingers that produce the melody.

To my way of thinking, we had Heifetz at his greatest while playing the Scherzando from Lalo's "Symphonie Espagnole" and while playing Schubert's "Rondo."

At all times he had fullness of tone, correctly and brilliantly produced. There was no display of fireworks except when the composition demanded it, and all through his program ran his own serious mood.

But this mood is Heifetz, and I for one would not want it changed or not changed while he can produce his glorious tones.

He was generous in his encores, by their olive color. 15c, 30c and 60c—

all of which were given after the

first part of his program. He did not start encores until after the third group had been played. His serious mood did not prevent him from being generous.

This recital will go down in the musical history of this city as one of the most brilliant and at the same time one of the most serious. We had real music played yesterday and not a program made up of theatrical and musical tricks.

Heifetz kept all of his fireworks for his tone and his technique. He permitted his violin and his tone to become greater than his own personality.

The concert was given under the direction of Ona B. Talbot.

**Short Circuit Caused Tragedy**

ALEXANDRIA, Ind., April 9.—A short circuit in the controller caused an interurban car to dash down a street here a week ago, striking and killing Charles Colser, according to the finding of Earl Sells, Madison County coroner.

Farmer Ends Own Life

By Times Special

AUBURN, Ind., April 9.—Fred Schrader, 46, farmer east of here, is dead, a suicide by poison. Relatives said he had been drinking heavily recently.

**Keep Looking Young**

By Times Special

John Wilkerson, Muncie, was fined \$100 and sentenced to serve sixty days in jail when he pleaded guilty to liquor violation in Federal court. He was given one week before starting his sentence in order to dispose of an unruly