

GINO'S BIG FEET STOOD FOR LOVE

'Street Angel' Is a Picture That Makes This Old World a More Sympathetic Place in Which to Live.

BY WALTER D. HICKMAN

THE big clump-clump feet of Charlie Farrell as Gino, a vagabond artist in Italy, just stood for love, especially when those feet were near Angela.

Those feet of Charlie's play a big part in the love story of Gino and Angela in a movie called "Street Angel."

Here is a picture that the industry and the movie fan have been raving over for some time. Am sure that when you see this one that you will be so filled up with the love of suffering and all that goes with love that you will decide right then and there that this old world is a pretty good place to roost in after all.

It is the human way that Miss Gaynor and Farrell put over this little yarn of human love in Italy. Am sure that all of us, even the most hardboiled, will remember for a long time how Angela plays with the toes of her big-footed boy friend. Those big feet will walk right into your heart although even you admit that none of this sentimental stuff ever enters your system. But those big feet of Farrell's as Gino will give you one big sentimental kick. Here is a story that will make you chummy with yourself. It is so humanly and theatrically sad at times that you just become all filled with the milk of human kindness. An' it takes mighty effective theater to do this.

Let us get at "Street Angel" in this way. It is a Fox picture and I feel again kindly to that organization for putting out such coking good theater. It is what is called in the new movie language a sound and musical picture. That is it has a marvelous musical background. The melodies are those haunting love tunes of warm Italy. The music works right up to the great climax of the story. A great job has been done in getting this background.

Frank Borzage has directed this picture, and you will agree with me that "Street Angel" is as big as the artistry of this director. You may get sick and tired of me for ever telling you about "good theater," but that is the supreme test of any actor or director. You will remember the name of Borzage right along with the title of the picture. And the photography—a masterpiece; in fact, often real art.

Of course, when it is all said and done it will be Charlie Farrell and Janet Gaynor who will linger in your memory. And it will be a very sweet memory. This is the acting couple that made "Seventh Heaven" such a movie wow.

Farrell, if he keeps going the way he is, will become the leader on the screen among the new ones. I am not forgetting John Gilbert, but Farrell is going to be the boy that is able to build up the biggest matinees following in this country, and "Street Angel" is helping him several miles ahead in the race.

Of course, the foot stuff is what we call "business," but the way Janet plays with his big feet and the way Farrell dreams of the future love nest is so honestly done that you will agree with me that here is human theater.

Farrell is magnificent in the scenes of suffering when he discovers that Angela, the "street angel," has deserted him. She didn't tell him why. But long before Gino had met Angela, poor sweet little Angela had become all mixed up with the Italian law. She was forced by poverty and a sick mother when she attempted to street walk and steal.

She attempted both to get money to pay for medicine for her mother. She escaped from the law, and when she was at the greatest moment of her happiness with Gino—the law remembers and she steals away from Gino to serve her sentence in the workhouse.

Gino suffers so and becomes a wreck. Down and down he went, not knowing where Angela was. But his painting of Angela, placed over an altar in a church, served to reunite these two human wrecks.

The whole town is going to be talking about this grand picture. Don't dare to miss seeing this one unless you deliberately want to pass up one of the best pictures ever made.

The bill includes Vitaphone variety acts and Movietone News. Now at the Apollo.

SHOULD WALLACE BE A COMEDIAN?

As far as we can see there is no reason on earth in giving Wallace Beery a role that calls for straight dramatic acting. Everyone wants to laugh when they see him and "Beggars of Life" is a sad experi-

ence for the person seeking something to laugh about.

The picture starts out with a rather sordid murder, such as has been popularized lately by the most prominent killers, a murder with an equally sordid motive. All through the picture, scene after scene of dirty men, unwashed life and kindred things are presented. It never approaches truthfulness that impresses the holder as such. In our opinion the picture just "isn't there."

The story opens with Richard Arlen as a tramp in search of his breakfast. Coming to a farmhouse he smells the delicious odor of frying ham and all the things that go with it. He looks through the door, and calls to see if there would be just a little left for a fellow who is hungry and willing to work. No answer and Arlen opens the door. Entering, he finds the farmer dead shot through the head.

Then appears the adopted daughter of the farmer, Louise Brooks, who admits the killing, giving as her reason the nauseating attentions of her foster father. The young girl and the tramp then form a strange partnership and take to the open road.

We think this could be made into a great picture, but in this version something is lacking. To others it may be a fine picture, but to me it is not.

On the stage Joe Besser indulges in a lot of eccentric comedy that quite often hits the spot. He is about the brightest member of the company.

Charlie Davis and the band offer some musical selections that go over big; in fact, at the show we witnessed, the band had to repeat several times before the audience would let them stop.

The mixed chorus of boys and girls have several smart dance and song offerings this week and hold up many weak members of the cast.

Arthur Campbell, Ruth Witmer, Dixie Nightingale, Barnett and Clark, Calm, Gale and company, and Burday and Noway make up the rest of the bill.

Included is Fox Movietone News and Dale Young at the Indiana organ.

On view at the Indiana.—(By John T. Hawkins).

A PRINCESS COMES BACK TO MAIN STREET

Maybe or maybe not the visit of Queen Marie was the inspiration for the story of "Heart to Heart."

Most of us just love to get a look at royalty and most of us (at least in the story books) make just chumps of ourselves in doing it.

That is the idea back of "Heart to Heart." A small town girl leaves her Main Street and marries a young Italian Prince who dies and the American Princess puts on a show for American tourists in the old castle.

That is she makes the tourists pay for meeting "royalty" in order to keep a roof over the old palace. After getting enough money from the tourists to keep the princess from leaking, she decides to sail back to her home town in America.

The comedy in this dramatic melodrama story of the Russian revolution is furnished by Louis Wolheim. Good work. You will be

surprised to see how well the story is told.

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Louise Brooks

interested in Camilla Horn as the highbrow Princess who was forced to be human. As we say on Main St., Camilla is a good looking gal who knows how to act.

"Tempest" is a dramatic and melodramatic whirlwind in the hands of Barrymore and the others.

The bill includes a news reel, Lester Huff at the organ, and a new Our Gang comedy.

Now at Loew's Palace.

Verdict of the Movies

INDIANA—Wallace Beery in "Beggars of Life," a tramp picture, and Joe Besser, a clever comedian, on the stage, round out the bill here.

APOLLO—"Street Angel" is gorgeous, beautiful, sympathetic entertainment. One of the very best of this type of a picture. It makes Charles Farrell and Janet Gaynor two favorites who will live long in the memory of movie goers. Don't dare to miss this one.

LOEW'S PALACE—Although "Tempest" is the conventional story of Russia just before and during the revolution, it is a good picture because of the acting of John Barrymore. This picture cost a fortune to produce.

CIRCLE—"Heart to Heart" is a light little hokum story with Louise Fazenda doing splendid work. Just pleasant, light entertainment.

week is introducing the "blackout," a form of clever fooling recently so successful in the high priced revues. There are numerous entertainers. The stage setting is not as elaborate as many that this house has revealed.

Eddie Resner conducts the orchestra through an overture.

Now at the Circle.

BARREYMORE HAS A RUSSIAN STORY

Any member of the royal house of Barrymore attracts attention and this time we are interested in John that family and the way he acts in "Tempest."

This movie is good because of excellent acting of John Barrymore, Camilla Horn, Louis Wolheim and every other member of the cast.

The production cost a lot of money because some of the scenes, in fact many, are peopled with many men and horses. The story is one of those yarns that recites the story of a peasant youth who broke all tradition of Czar Russia by becoming an officer.

He was not of blue blood, but Barrymore fell in love with a haughty princess whose dad was the general or something like that of the Russian army. Barrymore is cast as the young Russian peasant who staked all for the love of the princess. Our hero runs into bad luck all the time. Once, she slaps him in the face when he returned her clothing after it was stolen while she was bathing in a creek. In this scene Barrymore wears only trousers, and one, to speak modernly, sees more of Barrymore than usual.

On the night that he makes his first social appearance at a ball given by the princess, he gets in so bad that on the following day he is reduced and thrown in prison. The reason being, that our hero peasant got plastered and entered the bed room of the princess and went to sleep on her bed. When the princess discovered him, she summoned her papa and the man to whom she was engaged and there was a hot time in the old palace that night. While our hero is in prison, the revolution breaks out and the nobles are overthrown.

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The mixed chorus of boys and girls have several smart dance and song offerings this week and hold up many weak members of the cast.

The musical background during the dramatic action has been marvelously handled by Hugo Peisenfeld. This is the first sound picture with musical background to be presented at Loew's Palace. This is not a talking picture, but a sound-musical picture. This musical background adds Barrymore in putting over a mad scene in prison. Here is big acting.

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Fleas and Trained Monkey Auto Drivers Are Midway Sensations

BY WALTER D. HICKMAN

FLEAS and trained monkey auto drivers are the sensations of the Jones shows on the Midway at the Indiana State Fair.

Now do not get me wrong—the fleas and the monkeys are not doing a combined act.

Fleas from it—both are "stars" under their own separate tents. The fleas are introduced and caused to "perform" by the "professor" in a tent called "The Flea Circus."

The "professor" is a good showman and being a good showman, I would not call the professor a scientist. But he does put up a corking good talk.

The "professor" becomes so eloquent and intimate that he tells you that he actually feeds his little pets on the blood of his own arm. And that is that.

The "professor" then draws up his left sleeve and shows you where his pet fleas have their breakfast, lunch and dinner. Just what wages the fleas get was never told by the "professor."

While I was present the fleas acted beautifully and made no attempt to leave their stage.

The flea circus was my first stop on the midway when I made my tour with "Bill" Hillier, the high press individual of the Johnny Jones Shows.

"Bill" then piloted me over to "Bozo," one of the new rides with

this show. Here is a fast and funny ride and just too grand for young couples who might long for an excluded spot for a brief spell. It's a lot of fun. Even, at my age I had fun on this ride.

Ever hear of daring monkey auto drivers who speed gasoline propelled motor racing cars around a big oval bowl shaped track? I never have, but I had a big surprise when I saw two monkeys, seated in little racing cars with the little hands on the steering wheel, send the cars over the course.

These little drivers seem to get

a big kick out of the thrill, and they appear happy. Here is a corking good stunt, and an unusual one.

"Bill" Hillier then took me into the fat show where two greatly overweight people, a man and woman, proved with ease that their weight was genuine.

I found time to go into several pit shows, one that had the "elephant skin man." Have always been interested in freaks and I believe that Kenyon Nicholson would get a good scene from this show for the Barker."

Went also into the Mystery Show, a circus that has elephants, trained acrobats (way above what you

would expect to see an such an organization, and other shows and rides.

I can say with ease that the Johnny Jones Shows have the biggest and best midway I have seen in the last twelve years. All attractions that I saw were clean and several of them taught a moral lesson.

And this is my story of my tour of the Jones Midway at the State fair.

BANCROFT IN NEW ONE

George Bancroft, star of "Underworld," and "The Drag Net," has

signed a new Paramount contract.

Thomson & McKinnon

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