

PIE THROWING DAYS ARE NOW GLORIFIED

Marion Davies, With Her Beauty, and William Haines Put the Stamp of Royalty Upon Slap-Stick Comedy.

BY WALTER D. HICKMAN

WE all know that Ziegfeld has glorified the American girl and now comes Marion Davies and William Haines in the glorification of the custard pie movie comedy.

And what a glorification "Show People" is of the slapstick comedian when he had faced the wicked end of a selfier water bottle as well as the toss of the custard pie.

Right at the start, let me tell you that this Marion Davies person is at her human best as the southern dame who broke into the movies by the custard pie route only to become a big headed dramatic-romantic star before she came back to common earth.

I never have been so wild over Miss Davies in the past, but her human work in "Show People" has convinced me that she can be a human funmaker as well as the



very grand person. She plays opposite William Haines in a slap-stick role, and this chap has always been able to bring the human as well as the soul touch to his comedy work. Miss Davies did not use a "double" when she had to face a stream of water from a selfier water bottle in several scenes. She took the water up on her own chin. And when it came to throwing custard pies, she turned out to be a veteran and "piled up" the faces of several of her company. Am told that Haines was not keen in playing opposite Miss Davies because he knew he would have second place. That is true, and Haines has taken that squarely upon the chin, the result being that "Show People" will be one of the outstanding comedy pictures of the season. The combination of these two players has resulted in at least one comedy that you will want to see more than once, and that is a very infrequent thing these days, when one formula comedy after another is turned out at great speed.

There are three different elements of entertainment in "Show People." You will find comedy, broad farce coupled up with burlesque and the suggestion of romantic drama. You seldom see such a combination in one picture. And each phase is splendidly put over.

Those who have longed to get a real glimpse of what goes on in the studio will find it in "Show People." In fact, the pointed burlesque that is dished out to Gloria Swanson, Charlie Chaplin and the others who graduated from ordinary slap-stick comedy, is very apparent, but it is all done in the spirit of such great fun that it becomes coking theater with a realistic background.

Am sure you will have one of the most human as well as one of your most enjoyable times in several months when you go to Loew's Palace this week to see "Show People." My warning is not to miss this one.

Metro Movie-tone vaudeville includes Johnny Marvin in songs and Ella Shields in her male characterizations. Now at Loew's Palace.

WILL LOVERS OF HUGO SUPPORT HIM?

After seeing the movie version of Victor Hugo's "The Man Who Laughs," I am concerned with the question, Will the reader of his tremendous stories support them on the screen? And also will those who have never read Hugo go to see his stories on the screen?

You probably will answer me by saying that this stories have been supported from a box office standpoint in the past. But I believe that just because Hugo is worth while, that in itself is not sufficient to make "The Man Who Laughs" a box office standpoint.

Hugo is worth while and he was able to create better than any man of his day the weird and strange dramatic atmosphere of which he is master. But does the real tragic

Verdict of the Movies

LOEW'S PALACE—Marion Davies has never had a more human nor a more entertaining story than "Show People." She is at her best in this one.

CIRCLE—Strange characters make a bid for popular consideration in a movie version of Victor Hugo's "The Man Who Laughs." Great but weird acting is found in this one.

INDIANA—Chester Conklin and Mary Brian run rings around "Buddy" Rogers in a story of college life.

APOLLO—Sammy Cohen, with the prominent nose, is seen in a slapstick comedy of gay Paris and Moroccan deserts.

"Wings," but the attempt to find him a story in which to add to the box office allure of the young man has failed completely in "Varsity," now at the Indiana.

In not one place can we remember Rogers doing anything except an impersonation of a young man very drunk, and his technique in these scenes is exceedingly messy.

Chester Conklin and Mary Brian are the ones who should have been exploited in connection with the story. Conklin does some of the finest work we have ever seen him do. To prove it listen to the women around you cry as the final scene of the picture is bringing the story to a close. As the father who did not wish his boy to follow in his footsteps Conklin is human and real.

Mary Brian as usual is her most assured little self in whatever situation she happens to appear. She seems capable of giving excellent account of herself at all times, whether the story is good, bad or indifferent.

The story is laid in Princeton university, where Conklin appears in the role of a janitor. The janitor years before had been a dissolute husband and father whose little son had been taken away from him after his wife died.

But he had kept track of his son and had saved money with which to send him to college. When the boy does enter school Conklin is prevented from telling him the story of his life and must content himself with carefully watching over the boy and keeping him, as far as possible, in line with the things he should do and away from the things his father had done.

Rogers is exceedingly weak here, but Conklin takes the burden of the story and carries it through.

In Mary Brian, cast as an employee in an amusement park show, the boy meets the girl he loves. He gets wild and it is only through the influence of the girl and his father, the janitor, that things are straightened out again.

On the stage Paul Kirkland carries jazz dancing up a little bit by doing a dance on a ladder. The Foster Girls offer several ensemble dances and a couple of songs by soloists, and Charlie Davis and his orchestra make up the bill. Hughie Hendrixon, who won the local dance marathon, is also present.

News reel a short cartoon comedy complete the presentation.

At the Indiana. (By J. T. H.)

SINGER ARRIVES FOR TONIGHT'S CONCERT

John Charles Thomas has arrived in Indianapolis for his concert to-night as guest artist with the Mendelssohn choir at the Murat. Elmer Andrew Steffen is conductor of the choir.

The program of the choir and Mr. Thomas is as follows:

"In Salutation of 'See, My God'." Buzzi-Pecchia
"Salome." Recitative and Aria from "Herodias." Massenet
John Charles Thomas.

(a) "Gloria to God." Rachmaninoff
(b) "Cherubim Song in G." Tchaikowsky
—The Schubert Hour—

(a) "Der Erl Konig." Schubert
(b) "Die Altmacht." Schubert
(c) "Litanies." Schubert
(d) "An de Leier." Schubert
(e) "Der Alpenjager." Schubert
John Charles Thomas.

(a) "Salve Regina." Schubert
(b) "Sanctus (Mass in E Flat)." Schubert
(c) "Benedictus." Schubert
(d) "Agnus Dei." Schubert

(a) "My Love Dwell in a Northern." Eiger
(b) "The Dawn of Song." Bairstow
(c) "Coronation Anthem." Handel

COMEDY RULER IN APOLLO MOVIE

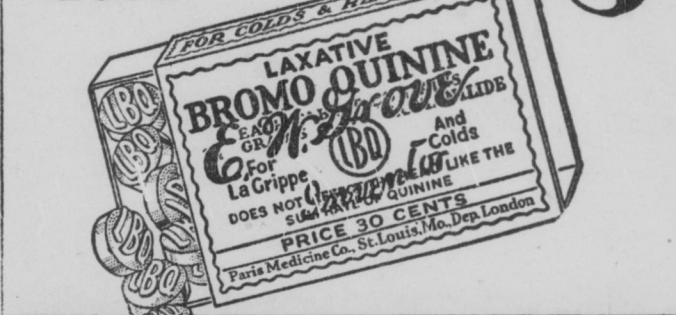
"Plastered in Paris" may not be a comedy knockout, but it does have healthy dashes of fun in its make-up at times.

Sammy Cohen is the principal character in this slapstick comedy of three companions who attend the American Legion convention in Paris.

The three get along all right except for a peculiarity of one of the members. Sammy, owing to a crack on the head during the World war, has developed a virulent case of kleptomania. He has periods when nothing is safe from his hands.

The boys get to Paris in fine shape

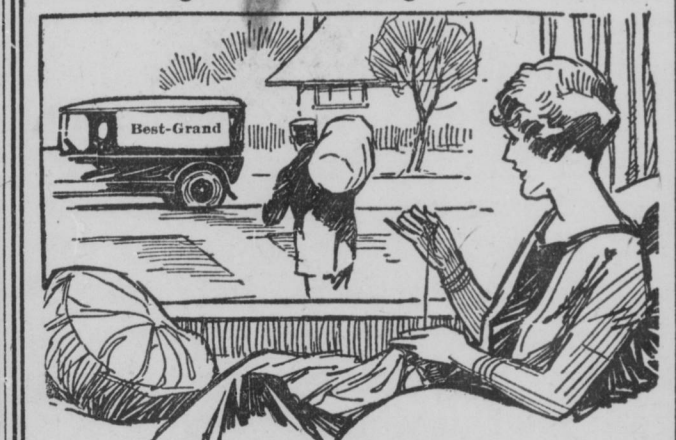
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and try to get a doctor who will cure Sammy of his ailment. But it is impossible, he tries to steal a picture from the doctor himself. So the hilarity starts, looking at the name of the picture you can guess what happens. They get plenty plastered in the moist old Paree and the result is that they are mistaken, wholly because of Sammy's touching proclivities, for recruits of the French Foreign Legion.

Then to fight the Riffs on the hot sands of Morocco. The comedy is not so good after we leave Paris but

there is a slight dash of humor in the persons of two Riffian magicians who are being guarded by a couple of our heroes.

Anyway the general's daughter is captured by the enemy and nothing else is left but for Sammy and his friend to rescue her. They invade the Riffian town alone and succeed in getting into the chieftain's harem. They find the girl and all ends well with the boys getting a medal of honor.

Vitaphone acts and Movietone

news reel make up the rest of the bill.

At the Apollo. (By J. T. H.)

Other theaters today offer: "The Vagabond King" at English's; Royal Scotch Highlander Band at the Lyric; "No Foolin'" at the Colonial; and "Round the Town" at the Mutual.

Green gooseberry sawflies are being reared at Manchester, England, with a view to fuller knowledge of their life history and "bionomics."

P. H. C. TO INITIATE

An initiation will be held at 8 p. m. Wednesday by Capital City circle of the Protected Home Circle at Red Men's hall, North street and Capitol avenue. It was announced today by Waneta Adams, secretary. Marion (Ind.) degree team will confer the work.

Supreme and grand officers have been invited to attend the affair. Several musical numbers are on the program and refreshments will be served.

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