

THE INDIANAPOLIS TIMES

WHEN BILL GOT MAD, WELL, HE WAS THAT

Marie Dressler Again Proves She Is as Great a Dramatic Artist as She Is a Fine Comedienne.

BY WALTER D. HICKMAN

WHEN Wallace Beery as Bill got mad after Marie Dressler as Min had chased him all over the room and about pounded him in the jelly, well, Bill got mad.

After Min had "about ruined Bill" he up and tells her, "Now, Min, you have made me mad," and in his right hand he held a relic of other days which generally reposed under the bed.

You may call this situation crude, but this scene probably will get more laughs than any other scene in "Min and Bill," which has the leading services of Marie Dressler and Wallace Beery.

Here is stark drama and Miss

Dressler again plays one of those

eight millions in one day. The girl

is played by Nancy Carroll and she

brings so many definite touches of

character and understanding to the

girl who married millions that I

am ready to classify it as one of

the ten best performances of the

last five years. You are always

sympathetic with this girl who is

always getting in bad with her hus-

band because she was humanly

friendly with a broke composer,

played by Fredric March with so

much dash that the role actually

sparkles while he is making love

to Nancy.

There are many smart situations

in this movie, especially when

Nancy and March seek refuge in

a cottage during a storm. Here

they play bear, make tea in the

strange house and get pinched. But

when the police learn that she is

the wife of the powerful Wall street

broker, all is forgiven and police

escort is given to her and March to

Nancy.

Just as you will always remember

Karl Dane and his tobacco spitting

in "The Big Parade," you will also

remember Wallace Beery while eat-

ing watermelon and spitting out the

seeds in "Min and Bill."

I am ready to state I believe that

Marie Dressler is the most com-

manding woman on the stage. Even

while you are laughing at her in

"Min and Bill," you will want to

afford to miss.

NO DOUBT ABOUT THE ABILITY OF ARLISS

There is greater acting on the

part of George Arliss in the movie

version of "Old English" than in

that great woman was right.

Apply that statement to Marie

Dressler and I believe that you will

get my point. Please remember

that "Min and Bill" is drama, but

there is a laugh always just around

the corner, because of the great

artistry of Dressler.

This movie was made from Dark

Star" by Lorna Moon, but the story

has been so changed for screen pur-

poses that you would never recognize

it. Now at the Palace.

SMART ABOUT THE SMARTEST MOVIE YET

Just as "Holiday" made Ann

Urdang on the talking screen,

"Laughter" makes Nancy Carroll

one of the best dramatic-comedy

women in the business.

I thought we would have to go

many months before we found an

other "Holiday" in "Holl

iday." Here is a

picture that is so

cleverly acted and

so intelligently

directed that it becomes one of

the greatest movie

blessings of this

season. You are

concerned with a

former Folies

chorus girl who

married a man

Nancy Carroll

and so many mil-

lions that he know what to do

with them but to make another

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gesture the perfect look and, above all, the right atmosphere—all going to make a perfect dramatic scene. I hope you will agree with me that this is Arliss' greatest movie because here we have the strangest death scene that the screen or the stage has reflected in years.

Arliss is right in bringing his stage successes to the talking screen. Those characters are melodic and wonderful in his hands now at this time of his life.

"Old English" makes Arliss without any fear of contradiction the greatest dramatic artist before the public today.

Even at the old fox is trying to outthink and outwit his enemies

and even his friends, he does it with such a sly and such a forgiving manner that you must respect the stage has reflected in years.

Here is Arliss at his very best. "Old English" is one of the rarest treats the talking screen has given us so far.

Now at the Indiana. —(By Connell Turpen.)

TRIO IS EXCEPTIONALLY GOOD ON ROLLER SKATES

Fancy dancing on roller skates is something, but to tap dance on roller skates is a little more than something. The way Mulroy, McNeese and Ridge do it this week, on the Indiana stage with such ease and poise, is exceptional. They make it look so simple, but I bet most of us would fall on the first tap. I asked the young lady who was with me when I saw the show how she liked the skaters. This was her answer: "I thought they were marvelous. It's hard enough to tap dance, without doing it on roller skates." Well, I agree with her that they are very good. Their tap dancing on the skates is the best I have ever seen.

Charlie Davis and band are playing some hot music this week. They stopped the show with the two "Sing Something Simple" and "Nobody's Sweetheart Now." Bobby Jackson, who was master of ceremonies at the Indiana while Charlie was in New York, is back this week. He dances and sings and lets out some wise cracks. The rest of the stage show is nice entertainment.

The picture "Half Shot at Sunrise" is just light, meaningless fun. I was neither bored or excited. I did get some laughs, but who can help from laughing some when seeing Bert Wheeler and Robert Woolsey on the screen or stage? They are funny whether their material is old or new, and in this movie most of it is old. As soldiers in

staged his strange, polished and striking food and drink suited in "Old English." It practically happens at a dinner table set for one knowing that if he overate and overdrank it would be death. This cunny old rogue drinks and eats himself to death in many food of film. Here is some of the highest dramatic acting I have ever seen on the stage. In fact, no man has done greater acting on the screen than Arliss in this scene. Here is the spoken word, the right

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