

# At the Movies

## GRAND THEATRE

Saturday, April 22—Mae Murray in "Peacock Alley." Also an Educational comedy.

Sunday and Monday, April 23-24—Eugene O'Brien in "The Prophet's Paradise." Also a Larry Semon comedy and a Selznick News.

Tuesday and Wednesday, April 25-26—Jack Holt in "The Call of the North," and an Educational comedy and International News.

Thursday and Friday, April 27-28—Elsie Ferguson and Wallace Reid in "Forever." Also an Educational comedy.

### "THE CALL OF THE NORTH"

Clever interpretation of the role of Ned Trent, a fearless trader of the great far north, beautiful natural settings in regions where the snow never melts, a story filled with color, suspense and strong human emotions are marked features of the first Paramount picture introducing Jack Holt as a star, which will be shown at the Grand theatre April 25 and 26.

Many will recall the book "Conjuror's House" by Stewart Edward White, or the play "The Call of the North," by George Broadhurst. In this picturization of novel and play none of the thrill and suspense of the absorbing story has been lost.

### "FOREVER"

A picture that shows the strange places of the earth, without losing the gripping elements of its story is "Forever." Paramount's screen version of George Du Maurier's novel, "Peter Ibbetson," which will be displayed at the Grand theatre April 27 and 28. Elsie Ferguson and Wallace Reid are co-stars in this great George Fitzmaurice production.

In the dream scene Elsie Ferguson and Wallace Reid are revealed in a gondola in a Venetian canal, in an ice palace in Russia, at the circus Maximus in Rome, on the desert sands in Algeria, and at various show places in England and France.

In point of expense "Forever" is one of the foremost picture productions of the year. The sets are exact copies of the places they represent, having been made from photographs and old prints of the days about which George Du Maurier wrote.

### "PEACOCK ALLEY"

"Peacock Alley," which yesterday opened at the Grand theatre, is one of the most delightful pictures of the season. It is a ravishing, dazzling Mae Murray presentation with all that magnificence and splendor which mark the blonde star's offerings on the screen. It is gorgeously costumed and excellently directed, the story running smoothly to its romantic conclusion.

It pictures the romance of a famed Parisian dancer who falls in love with a small town American youth and then finds that his home folks will not accept her because she has been a dancer. The couple go to New York, but troubles come thick and fast upon the two who, for a while find life a very drab affair.

As the dancer in this colorful production, Mae Murray scored with the finest bit of characterization she has ever done. She is supported by a notable cast headed by Monte Blue as the youthful husband and this screen favorite brings to the part all that genius for which he is noted.

### "THE PROPHET'S PARADISE"

Some pictures tell stories of adventure, some romance, some comedy, and now and then there is one which combines all three of these elements. The Grand theatre promises one of the latter class April 23 and 24 when "The Prophet's Paradise" will be the feature attraction.

The adventure phase of the story relates the experiences of a young American, Howard Anderson, in Constantinople, where he discovers Mary Talbot, an American girl, in the clutches of an unscrupulous band of slave traders, and rescues her after a series of thrilling escapades. The romantic element deals with love at first sight between the two leading characters, and the manner in which they lose each other, only to meet again in most remarkable circumstances. And the comedy, which is incidental to the principal story, and yet never far in the background, is an essential part of the action, not dragged in by the heels for occasional laughs. All this is carried along in the picturesque atmosphere of the Orient with its mysterious characters and still more mysterious secret passages and strange ways.

## LIBERTY THEATRE

Saturday, April 22—Edward Sutherland in "The Light in the Clearing." Harold Lloyd comedy, "Bashful." Pathe News.

Sunday and Monday, April 23-24—Katharine McDonald in "Curtain." Hal Roach comedy, "Trolley Troubles." Pathe Review.

Tuesday and Wednesday, April 25-26—Lottie Pickford in "They Shall Pay." Chapter 12 of "Hurricane Hutch." Aesop's Fables. Pathe News.

Thursday and Friday, April 27-28—Pola Negri in "Gypsy Blood." Harold Lloyd in "The Goat." Pathe Review.

### "THE LIGHT IN THE CLEARING"

Lighting and photoplay are invaluable assets to a successful motion picture production, no matter how good the dramatic action or how funny the comedy might prove to be.

In T. Hayes Hunter's production of Irving Bacheller's "The Light in the Clearing" for Hodkinson release, which comes to the Liberty theatre April 22, Abe Scholtz, who made possible the marvelous prints on W. D. Griffith's "Way Down East," has obtained some of the most beautiful photographic effects that have ever reflected upon the silver sheet. The photography itself is a worthwhile feature, and it goes without saying that the creator of "Earthbound" has made from Bacheller's largest selling novel, a production that will be hailed as one of the season's greatest.

### "CURTAIN"

At the Liberty theatre April 23 and 24, Katherine MacDonald in her latest photoplay, "Curtain!" will be the attraction. "Curtain!" is a story of stage life and it is a picturization of Rita Wieman's delightful Saturday Evening Post story. It is a First National attraction.

In "Curtain!" Miss MacDonald plays the part of an actress who achieves a tremendous success as the star of a new play. She is wooed by a millionaire bachelor through a whirlwind courtship and finally marries him and gives up the stage. Later—after she has become the mother of a boy, she discovers her husband is untrue to her—he having gone to Tia Juana with the actress who has taken her place as star. She returns to the stage, getting back her old place, and scores a tremendous hit. Later she finds real happiness, but how is a secret, the telling of which would spoil your enjoyment of the picture.

### "THEY SHALL PAY"

Lottie Pickford comes to the Liberty theatre April 25 and 26 in a Playgoers feature, "They Shall Pay." It is a powerful drama taken from life.

Revenge is a motive for many actions in the course of human life. Revenge is an emotion that, at some time or another, stirs us all. It is a very human desire—this one that craves "an eye for an eye, a tooth for a tooth."

What could, in a moment, change a care-free, happy, innocent girl of the schoolroom into a calculating, hard woman with but one determination ruling her life—and that to make three men pay for a wrong that was theirs—but that her father had paid for.

Could she erase from the slate of life the disgrace, imprisonment and death of her father, by making his persecutors pay? Is not revenge a twofold sword? A boomerang?

### "GYPSY BLOOD"

"Gypsy Blood," starring Pola Negri, the great emotional actress of the European continent, who made her debut on the American screen in "Passion," is coming to the Liberty theatre April 27 and 28.

This production, which has been made on an elaborate scale with thousands in the cast, is said to be a wonderful successor to "Passion."

"Gypsy Blood" is adapted from Prosper Merimee's original story of "Carmen." Twice before has "Carmen" been done in films, but in those instances they were adaptations of the popular French librettos put to music by Bizet for the opera instead of from the original story, which is quite a different matter.

Pola Negri will be seen in the role of La Carmencita. Harry Liedtke, who played Armand de Foix in "Passion," appears as Don Jose Navarro, the Spanish dragoon who becomes a victim of his own love for the charming but fickle cigarette girl.

## DISASTER OF 1917

Inside Secret of the Great World War Now Revealed.

Crushing Defeat of the French Armies Under General Nivelle Due to That Leader's Overconfidence.

The Revue de Paris is printing, month by month, the fullest account yet given of the greatest disaster sustained by the allies on the western front during the war. This was the defeat of the French armies under General Nivelle between Reims and Soissons on April 16, 1917. The account is given by M. Painleve, who was the French war minister at that time, though he only came into office when the plans for the battle were complete and their execution almost inevitable. M. Painleve often has been attacked for his own action before and after the smash, so he speaks as a party to a case. Still, more of what he says is only new in the sense that it has not been fully published before, though it was substantially known to the French and British general staffs within a few weeks of the calamity. The French attack, commonly known at the time as the Chemin des Dames attack, was to be the main blow of the Franco-British offensive for the year. Sir Douglas Haig, placed provisionally and with some qualification under the supreme command of Nivelle, was to attack on April 9 from near Arras in the north to our right flank near St. Quentin in the south.

Our part of the work was to draw off the German strength from the critical point, to kill and be killed and keep Ludendorff busy rather than to penetrate far. The whole scheme was Nivelle's. Nivelle had been made commander in chief in succession to Joffre the Christmas before, to the exclusion of Foch and Petain. Nivelle was at the moment the latest fashion in generals. French political feeling that winter was in a state of reaction against the "Somme school"—the school of Foch and Haig, the "limited objective" school, the school which restricted the depth of infantry advances to ground on which artillery had quite ruined the enemy's defense. Nivelle represented a new "Verdun school" of swifter, deeper advance. He had succeeded at Vaux and Douaumont a few months before, by making his men advance in a way that the "Somme school" would have thought reckless—because they or their predecessors had tried it in 1915 and found it disastrous, but this was forgotten; fashion had changed; it had gone back to the more slashing fashions of 1914 and 1915; Foch and Haig were back numbers, Nivelle was the man, and wisdom would die with him. So he was given the whole Franco-British offensive in 1917 to mold at his will.

His mind was completely made up by New Year's day, 1917. He had not a shadow of doubt, from then on, that he would be able to drive straight northward from Reims towards Brussels, behind the German front, cutting off the German northern armies. To anyone, soldier or statesman, who suggested a doubt or an extra precaution he said, in effect, "Leave it to me. I pledge you my word we shall win." To infect the troops with his own optimism he circulated freely among regimental officers full written details of the plan of attack, the date, the attacking strength, everything. This was done in January. Within a fortnight the enemy knew it all. Ludendorff in his book of memoirs tells us how a German raiding party captured, in the pocket of a dead French captain of the second division, the French plan of battle. The Germans had now two months in which to fit up as an abattoir the ground which Nivelle meant to capture first. They drew back their whole line between Arras and the British right, fulfilling the great part of the intended British division. Then they sent down to the Reims-Soissons front the troops thus economized. Then they rigged up on the high flats of Vaucleurs and Craonne, where the chief hopes of Nivelle's coming attack centered, such an aggression of machine guns and quick-firing guns, hooded with concrete and metal, as no troops ever had to face, before or after.—Manchester (Eng.) Guardian.

### A Welsh Poet Miner.

Huw Menai Williams is Wales poet-miner, who bids fair to bring Welsh literature to the attention of the Anglo-Saxon world. Born in Carnarvonshire, Williams has been a coal miner at Glamorgan since he was sixteen. His work has therefore been entirely inspired among the sordid surroundings of a mining town. Intellectually, he is a self-made man. The remarkable thing about Williams' verse is that it is written in English—an acquired language for him and one that he has no extraordinary command of. His book, "Through the Upcast Shaft," is causing a furore in England.—From Argonaut.

### Iceland Ponies.

Iceland ponies run well in company. Out of fifteen or twenty, one or two will soon be recognized as the leaders, and the rest will follow these; but no amount of whipping will persuade them to go even a short distance separately—a fact which the traveler soon finds to be very inconvenient if his pony does not happen to be a leader, and he is yet anxious to deviate occasionally to examine objects of interest off the track. This inability to run except in company has gained the Icelandic ponies a character for stupidity in this country, where they are seldom used except in the coal mines.

# LIBERTY

OPERATED BY J.W. ALLENDER, INC.

Saturday, April 22—One Day Only  
Matinee and Evening

Matinee, 10c and 25c

Evening, 10c and 35c

## IRVING BACHELLER'S GREATEST PLAY

# The Light in the Clearing



Featuring  
Edward Sutherland  
Clara Horton

The masterpiece of a master writer. It is so closely identified with the heart-throbs and joys of everyday life that it will find a place close to the heart of every lover of romance.

Sunday Matinee and Monday Evening

## KATHERINE McDONALD IN CURTAIN

A vivid story of a beautiful actress who forsook the stage for something that was more to her than a career.

# GRAND THEATRE

Matinee Friday 3:00 to 5:15

Thursday and Friday  
April 27-28



ADOLPH ZUKOR  
presents

WALLACE  
REID  
and

## ELSIE FERGUSON in "FOREVER"

a GEORGE FITZMAURICE production

Based on "PETER IBKETSON" by George Du Maurier

Search among all the stars on the screen, and here are two you would choose to portray a great love!  
Search among all the stories in recent years, and here is the love story matchless!  
Search your heart when you've seen this glorious picture, and you'll know you've lived through one of the greatest hours of your life!

Cast includes:  
Elliott Dexter  
George Fawcett  
Montagu Love

Cast includes:  
Barbara Dean  
Dolores Cassinelli  
Paul McAllister

Also an Educational Comedy

Prices: Matinee 10c and 25c; Evening 20c and 50c