

MARIE DORO SEEN AS 'OLIVER TWIST'

Film Version of Dickens's Novel Pleases at the Strand

"WITCHING HOUR" SHOWN AT RIALTO

Stage Success Is Cleverly Adapted—Academy Has "Battle of Life"

Marie Doro is at the Strand this week, and, incidentally, she is appearing in the film version of "Oliver Twist"; but it was Miss Doro whom one went to see, and one saw her. As Oliver, the little waif of the workhouse, Miss Doro scored one of her greatest stage successes, but somehow she did not seem like Oliver on the screen. She was sweet and appealing, but she did not give the impression of being a boy.

It was difficult, too, to imagine that she was hungry, for, although those beautiful eyes of hers were rolled with a due amount of wistfulness in the direction of the soup kettle when she said "I want some more," her ragged suit revealed the fact that she was as plump as a little partridge, and as pretty. When Bill Sikes abused her one felt like crying: "Hobart Bosworth, you stop beating Marie Doro!"

"Oliver Twist" is one of the most entertaining and appealing pictures shown this season. Hobart Bosworth does some wonderful things with the obnoxious role of Bill Sikes. There is no trace of Bosworth in the part. Even his make-up is a work of art.

The same might be said of Tully Marshall's Fagin. Mr. Marshall plays the part in not quite so unctuous a vein as did Nat Goodwin in the spoken drama. Mr. Marshall makes him an out-and-out villain without any salve. It is difficult to pick out any particular piece of work, for all was so good. Raymond Hatton, as the Artful Dodger, was excellent; Elsie Jane Wilson was just the correct mixture of good and bad as the poor Nancy who gave up her life for a principle which she had had no chance to develop.

The picture is not a screen adaptation of the play, but follows the book closely, showing the death of Oliver's mother and finally the death of Fagin and Bill Sikes and the identification of Oliver as George Laeford.

Nadine Legot, a coloratura soprano, and Enrico Arenzen sang the duet from "Rigoletto." Other numbers on the programme were the "Topical Review," the "Educational Film," "Our American Boys on the Battlefield of Europe" and "Descriptive Fantaisie" by the orchestra.