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Boys, Treat 'Em Rough Cave-Man Methods Harvest the Hearts In the Movies They Do

Captured on the desert by a Sheik, bullied, humiliated, mastered by him, what would a pretty, well-bred, white girl do?

Why, love him, of course, love him as she had loved no other man before because the desert chieftain

was so masterful. That in brief, is the story and the thesis of "The Sheik," the sensational novel by E. M. Hull, which every-one is reading or talking about. The film version will be shown in Oma-

E. M. Hull maintains throughout some 300 pages that women like rough and tumble methods in wooing, particularly petted, pampered, poiled girls who have always done as they please. To the healthy male who woul

oo and win, here is the recips: Grab her; show who's boss; dominate her; bully her; declare your

mental and physical superiority. Then she'll come groveling to you,

For after all, she is a woman, one of the weaker sex, and a greater strength delights her. E. M. Hull is, indeed, a woman, Edith by name. From her home in

London she has traveled in France. Belgium, Italy. Holland. Germany, Bavaria, Switzerland, Algeria, India. Bavaria, Switzerland, Algeria, India. Spain and in Canada and the United States. She knows the desert of "Passion" and "Gypsy Blood." It which she writes in "The Sheik" and the Orient described in "The equally talented along the terpsi-Shadow of the East," her forthcom- chorean line until recently.

ing novel to be issued next spring. Like another English woman, more noted as a novelist, who sprang into fame with the sensational book "Three Weeks," Edith M. Hull agrees with Elinor Glyn about the grace. kind of men women like.

Elinor Glyn's Ideal.

"My ideal man must be as strong as Samson, as courteous as Bayard and as ambitious as Napoleon," says Elinor Glyn. "I haven't found quite such a man yet, but in the great western outdoors I have seen many specimens who approach that ideal much more than any man I ever saw in England.

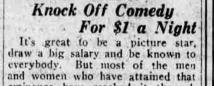
"And your Amrican men have this quality of rugged strength, of firm technique, which is so entrancing to

"American men are too kind to their women," was the way Vincent Blasco Ibanez put it. The Spanish novelist further expressed himself as follows:

"American husbands are afraid of their wives. They should be firm with them. American woman love to be dominted. A woman likes a master and not a slave. Treat them rough once in a while. Be a cave man again, and your women will like it." But Agnes Ayres, the film star who

was the recipient of such treatment in the filming of "The Sheik," insists that is no way to treat a lady.

"It's a worn out idea, started by some one who wanted to be unique," says Miss Ayres. "I don't believe a woman could ever learn to love a man who had been brutal in the be- plished the impossible. ginning. To me, at least, it seems



hard knocks and even harder work. Bryant Washburn, who has been engaged for the leading male role in "Hungry Hearts," now being filmed, was reminiscing the other day. He recalled that for his first work on

the stage he received \$1 a preform-ance. He went on the road at \$18 a week, but this was soon cut to \$16. His salary jumped then to \$35. but not until after he had worked hard and demonstrated his ability.

He was leading man on the road in "The Wolf," at \$45 a week. Washburn was one of the first stage actors to go over to motion pictures, which had not then reached their present prestige. His first con-tract called for \$45 a week, and when this was raised \$10 he celebrated the occasion by taking unto himself a wife-the only one he has ever had.

incidentally. When the pay check showed \$100 written across it, Mr. Washburn knew that he had accom-Now the actor's weekly salary is

that always, no matter what hap-be had to play a lot of one-night and that I could not really care for stands and face a lot of cameras and don a lot of grease pint to chieve it. such a man.



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Not Brutal Strength.

But Rudolph Valentino, who played the masterial Sheik in the picturization of E. M. Hull's novel, believes in Sheik methods even when away from the motion picture studio. A woman likes a man who makes

her do things," he declared with a conviction admitting of no argument. "Even if she be a suffragette or a socalled new woman espousing femi-uism, she likes a strong male.

"I don't mean brutal strength, necessarily, although there is a certain type of woman to whom only physical strength appeals. He may dominate her with intellectual strenggth, and some women like that most. He may combine brain and brawn in his mastery of woman.

"When the English girl, played by Agnes Ayres, fell into the hands of the Sheik on the Arabian desert she was a cold, indifferent Tom-boy. She needed someone to arouse her. No European had ever interested her. Then she met the Sheik, and lie was Brutal.

who was the victim, because he fell in love with her.

"While the circumstances which brought these two young persons together on the desert are quite unusual, still the emotions which there asserted themselves are universal. although the degrees vary with the individual, dependent upon race, character, moods.

'Every woman and every man loves according to his own makeup, for there can be no absolute standard of love and passion.

"Still, some principles seem cstablished to me, and one of them is that beauty alone gets very tiresome. A woman cannot hold a man with mere beauty unless she is also intellectual. Loveliness of face and fig-ire becomes monotonous. Unattractive women usually cultivate mental and spiritual qualities to make up for what they lack physically. Why what they lack physically. Why don't more pretty women look to their intellect, rather than content themselves lazily with mere looks?"

. Delightful Humna Touch

One of the most delightful human touches in "The Swamp," Sessue Hayakawa's picture, shows the progress of a wedding in the tene-ment district in New York. In this section, where such events are the signal for much excitement.

guests do not wait upon such a useless formality as an invitation. The entire neighborhood, mothers with weeping children clinging to their skirts, men on their way to and from work, and kiddies with an excuse for playing hookey from school, turn out en masse to cheer on the blushing bride and nonchalant heiderroom bridegroom

GRAND 16th and Binney KATHERINE MAC DONALD WESLEY BARRY IN STRANGER THAN FICTION Matinee Beginning at 3 F. M

Song Brings Tears To Bessie Love, the winsome litle star, who is seen opposite Sessue Hayakawa in his latest picture, "The Swamp," the song "Mother Macree,"

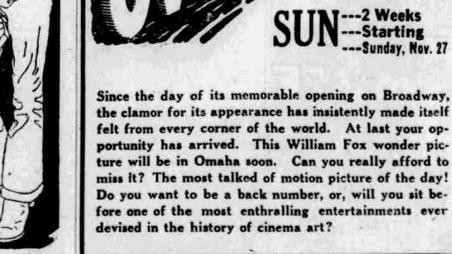
is the one tune that can bring tears to her eves. During the filming of "The Swamp," it was first learned just what song was necessary to make her shed real tears. When the moment came for a big emotional scene, the orchestra playing on the Hayakawa set tried four or five sympa-thetic strains, but none had the desired effect. Then they played

'Mother Macrae" and the effect on Miss Love was miraculous. Her face became tense, her eyes glistened, and a shield of sadness slowly enveloped her. Then the tears beame evident and the scenes were taken.

For Native Sons Gareth Hughes, Grace Darmond and Herbert Heyes are giving San Diego, Cal., a chance to see how films are made. All are working to-

"He beat her mentally. He was cruel. He dominated her. Yet it was not she, but the masterful Sheik, who was the victim bedres before





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