

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

Captured on the desert by a Sheik, lullied, 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 everyone is reading or talking about. The film version will be shown in Omaha soon.

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

To the healthy male who would woo and win, here is the recipe:

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, Spain and in Canada and the United States. She knows the desert of which she writes in "The Sheik" and the Orient described in "The Shadow of the East," her forthcoming 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 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 American men have this quality of rugged strength, of firm technique, which is so entrancing to women."

"American men are too kind to their women," says 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 women love to be dominated. 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 beginning. To me, at least, it seems that always, no matter what happened, I would remember the past and that I could not really care for such a man."

Not Brutal Strength.

But Rudolph Valentino, who played the masterful 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 so-called new woman espousing feminism, 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 strength, 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 life was brutal."

Ah—He Beat Her.

"He beat her mentally. He was cruel. He dominated her. Yet it was not she, but the masterful Sheik, 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 established 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 figure becomes monotonous. Unattractive women usually cultivate mental and spiritual qualities to make up for 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 tenement district in New York.

In this section, where such events are the signal for much excitement, guests do not wait upon such a less 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 hooky from school, turn out en masse to cheer on the blushing bride and monochlorant bridegroom.

GRAND 16th and Binney
TODAY
KATHERINE MAC DONALD
WESLEY BARRY in
"STRANGER THAN FICTION"
Matinee Beginning at 3 P. M.

Pola Negri Comes From Noted Ballet



During the reign of the czars in Petrograd there existed in that city an artistic institution which produced the greatest dancers of the world. It was the Imperial Russian ballet, which gave to the world such dancers as Pavlova and scores of others whose fame is almost as great.

One of these is Pola Negri, the actress who recently ascended the world with her characterizations in "Passion" and "Gypsy Blood." It did not become known that she was equally talented along the terpsichorean line until recently.

Miss Negri will appear at the Rialto this week as the desert dancer in "One Arabian Night." In it she is given an opportunity to dance and she does so with amazing skill and grace.

This Star Used to Knock Off Comedy For \$1 a Night

It's great to be a picture star, draw a big salary and be known to everybody. But most of the men and women who have attained that eminence have reached it through 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 performance. 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 contract 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 accomplished the impossible.

Now the actor's weekly salary is written in three large figures, but he had to play a lot of cameras and don a lot of grease pint to achieve it.

Song Brings Tears

To Bessie Love, the winsome little star, who is seen opposite Sessue Hayakawa in his latest picture, "The Swamp," the song "Mother Macrae," is the one tune that can bring tears to her eyes.

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 sympathetic 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 became 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 together there "on location" in a new photoplay. Various scenes will be made in Tijuana, Mex., a famous racing mecca.

"Ham" and Bacon Enter Films for Some More Comedy

"Ham" and Bacon have met again after 12 years.

Lloyd "Ham" Hamilton and Lloyd Bacon, who trouped together 12 years ago in comedies and comedy dramas on the legitimate stage, are working together now in the production of film comedies. Bacon is assisting "Ham" in the preparation of stories for comedies featuring Hamilton. He is the son of Frank Bacon of "Lightnin'" fame.

Bacon was leading man in stage plays promoted by W. J. Elliott, while Hamilton played juvenile roles with the same company. Hamilton is now one of the screen's favorite comedians.

Suburban Programs

Grand.
Today and Tomorrow—Katherine MacDonald and Wesley Barry in "Stranger Than Fiction."
Tuesday—"Home Stuff."
Wednesday—Frank Mayo in "Go Straight" and "Miracles of the Jungle," No. 7.
Thursday and Friday—Constance Talmadge in "Woman's Place" and Buster Keaton in "The Haunted House." Matinee on Thanksgiving, beginning at 3 p. m.

Monkeying With Wrenches
While most film favorites can be found after studio hours either resting or enjoying diversions Tom Sautschi is to be seen in his garage attending to the mechanism of his automobiles. He has several and does all his own repair work.

Fairbanks Made Debut on Stage— Chaplin in Rags

It is interesting to note how the prominent motion picture stars made their debut. An enterprising press-agent has compiled a record of the stage or screen beginnings of some of the players in his own company, and a few others besides:

Helene Chadwick—as a western girl in "The Challenge."
Tom Moore—in a Broadway stock company.
John Bowers—in Frohman's "Charity Ball."
Richard Dix—in stock company in St. Paul.
Lionel Belmore—as Noah Claypole in "Oliver Twist."
Nick Cogley—in "Our Flat."

Sydney Ainsworth—as Denton in Arizona.
Elliott Dexter—leading man in Marie Doro.
Charles Chaplin—in "Rags and Riches," in London.
Douglas Fairbanks—in Vaudeville.
Claire Windsor—as extra with Alan Dwan.
Raymond Hatton—in "The House That Jack Built."
Cullen Landis—as a stunt man in pictures.
James Neill—supporting Heleu Blythe, in 1884.
Irene Rich—as extra with Mary Pickford.
Richard Tucker—in "When We Were 21."
Lon Chaney—as comedian in "The Little Tycoon."
James Kirkwood—in stock with "Henderson's High Periods."

Sylvia Breamer—in stock in Australia.
Leatrice Joy—as ingenue with a New Orleans stock company.
Mary Alden—in Shakespearean repertoire in London.
House Peters—in a Sunday school entertainment.

More War Stuff
Marcus Loew, now a large factor in the control of the Metro company, has announced that his organization is shortly to produce another film spectacle of the magnitude of "The Four Horsemen of the Apocalypse."

Strand's
18th & Douglas

ALL THIS WEEK
Today at 11-1-3-5-6-30-8-9-30
Nights and Sunday Matinee:
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Boxes, 50c
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Just a mad cap learning for the first time how wonderful love is—Then a wife heartbroken, but trying to smile through the sorrows of a money marriage

Charming, most pleasing

norma TALMADGE and **HARRISON FORD** in
"The Wonderful Thing"

Meet Jacqueline Boggs, whose "pop" owns all the hams in the U.S.A., and her Americanism made all the royalty jealous

Pathe News

A 2-Reel Comedy of Laughs and Giggles
Bobby Vernon in "Exit Quietly"

SILVERMAN'S STRAND ORCHESTRA
Playing the Overture, "LA GIOCONDA"

Haupt at the Organ, playing "Land of Sky Blue Waters"

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You'll Never Forget the Picture!

"When an Arab sees a woman he wants he takes her"
—Ancient Proverb of Arabia.

"THE SHEIK"

From the Novel by E. M. Hull
WITH **AGNES AYRES AND RUDOLPH VALENTINO**

A photoplay of tempestuous love between a madcap English beauty and a bronzed Arab chief.



Empress

STARTING TODAY

REALART PICTURES PRESENTS
CONSTANCE BINNEY
in **"THE MAGIC CUP"**
BY E. LLOYD SHELTON DIRECTED BY JOHN S. ROBERTSON



A sort of Cinderella was Mary Malloy, only she worked as a scullery maid in a big New York hotel, and it was a lively young cub reporter who played the roles of fairy godmother and Prince Charming both in one.

A typical clean and wholesome Constance Binney picture and one in which this delightfully unaffected little star will win your heart all over again.

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The Thrill-A-Minute Stunt King, in
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Matinee Beginning at 3 P. M.

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BUCK JONES
in a story of the golden west that keeps moving with plenty of snap and vigor.
"Bar Nothin'"

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