

Story Told in Griffith's Greatest Film

In the Normandy village, everyone knows the two orphans, Henriette and Louise Gard. One is blind and both are beautiful. Visitors from Paris have told Henriette that Louise might regain her eyesight through an operation, by a famous oculist in Paris.

So they take the coach for Paris, after Louise has made Henriette promise she will not marry and leave her. Henriette says "Sweetness, I will never marry until you see the man I am to wed."

Accident interrupts the progress of the coach before a chateau of one of the nobility, blocking the equipage of the Marquis de Praille. After lashing the riders, the marquis swaggers insolently around to view the passengers, and fascinated by Henriette's fresh beauty, assumes liberties in his conduct.

When Henriette reproaches him and repels him, he directs a servant to proceed in advance of the coach to Paris and abduct Henriette, taking her to his gardens where a great party of gorgeous and scandalous nature is to be given.

The girls, laughing at Henriette's account of the marquis wearing a muf, resume the journey, speaking to all strangers they pass. Arrived in Paris, they are alone, the elderly oculist who comes to meet them having been decoyed away.

With the shadows the henchmen of the marquis comes, seize Henriette, and leave Louise alone, to be found later by Pierre, Frochard, the madame Frochard and her boon companion and son, Jacques, despising Pierre as a cripple and weakling.

Pierre, enraptured by the beauty of the blind girl, and with the sympathy of one also afflicted, advises her and takes her to his mother. The madame accepts her as one who will be useful in singing through the streets for charity.

Henriette recovers from her swoon in the midst of the garden fete. Geographically dressed, fashionable are all about. The marquis demands a kiss. She flees from one ardent face to another seeking a friend. With passionate mischief, the merry-makers pursue her, when the Chevalier de Vaudrey, guest at the party, approaches.

"Is there, gentleman here to protect me?" cries Henriette. "We are all gentlemen," they laughed. "Then is there no man of honor?" she implores.

"May I offer you the services of my honor and sword?" the chevalier answers, won by the pity of her distraction.

The marquis forbids anyone leaving the garden. The chevalier insists, a duel follows. The marquis is injured. The chevalier with Henriette flees to safety.

But Henriette cannot find Louise. After establishing her in a room, the chevalier goes to the home of his relatives, the Count and Countess de Limieres. The count has news of the king that the chevalier is to wed a girl whom the king has selected.

The chevalier refuses and tells of his love for Henriette. The count insists to the development of a quarrel. A few days later the chevalier asks the countess to visit Henriette. Then Henriette tells her that Louise is not her real sister, but an orphan found in front of Notre Dame as an infant abandoned and brought to the Gard home.

The countess recognizes the circumstances as identifying her lost daughter, born from an early marriage with a commoner. Her father had killed the husband and sent the baby away to free his daughter from such an alliance, shameful because the husband was not a nobleman.



What the Theaters Offer

AT THE Brandeis theater will be presented this afternoon, and all week, "Orphans of the Storm," the sixth of D. W. Griffith's big productions. The new work has been suggested by the Trueman stage play, "The Two Orphans," the rights for the same having been obtained from Miss Kate Claxton.

EDDIE FOY is at the Orpheum this week in "The Foy Family," and the younger Foy, the whole family of them, come with him. Since the play was developed in size and ability, the cast is now larger than his father's. This time they are appearing in the most humorous and varied acts will be the performance of the famous Australian mountaineer, Fred Lindsay, who presents native sports and pastimes, "Chasing the Blues," directed by Frank Kellam and Patricia O'Dare, is likewise featured.

Foy Family Has All Comforts of Home on Road

Although the public sees much of a man in vaudeville, it is seldom that it knows anything about him in private life. Back of the scenes there are touches of human interest that really make the whole world akin.

One of the most remarkable families in vaudeville or on the stage today is that of Eddie Foy at the Orpheum theater this week. Six of his seven children are with him now on this tour.

While Eddie Foy was conversing with a friend in an Orpheum theater recently Irving Foy, the youngest of the half dozen, came over and said: "Pop," Foy ran his hand in his pocket and replied: "Don't go too strong. I have to pay income tax this week, but held up two fingers. Mr. Foy caught him by the wrist, carefully folded down one finger, and with his free hand reached in his pocket and handed the boy a silver dollar.

The Foy children are remarkable in many ways. They are attending college even before their high school days are over.

Every one has something to do to promote the general interest of the Foy act. Mary, one of the girls, has her bit to do in looking after the costumes, and Madeline, the other girl, has her little assignment in which she serves herself and the balance of the family.

One of the boys has made a study of baggage movement, and he looks after loading the baggage when leaving town and unloading it when arriving. Another looks after providing quarters for the family when it gets to town. Another is responsible for handling the laundry every week, and if he loses a piece of clothing he has to settle out of the salary he is paid for that work.

Traveling with them is a governess who watches over the children as a mother and she helps them in their schooling. She is in charge when Mr. Foy is away, but she has little to do in giving orders. Mary and Madeline are the ones who give the orders. If either of the girls tells one of the boys to do a thing, he obeys that order, because "Sister is the Boss."

Tallest Woman in Movies. She is Blanche Payson, six feet, four, and she plays in support of Baby Peggy, the 3-year-old comedy star, who is the smallest on the screen. Baby Peggy, who is at the head of her own company of grown-ups, will get a lot of laughs when contrasted with the robust Blanche, who was chief of police women at the San Francisco fair. Miss Payson is an actress. She received much of her training in vaudeville.

Lee Moran and Dempsey. "Get Up" is to be the title of Lee Moran's next comedy. It is a "society prizefight picture," and in order that a realistic prizefight might be staged for the film, Jack Dempsey was called in on consultation. Dempsey is a friend of both the star and his director, Fred Hibbard.



Noted Dog Heeds French Commands in Curwood Film

A dog which cannot understand English and answers to the French language only was used in making important sequences in "Flower of the North," the production based on the famous novel by James Oliver Curwood, which will be shown at the Moon theater today until Wednesday.

For that reason Henry B. Walthall and Pauline Starke, and other members of the company bunched up on their linguistic abilities and commenced to speak French while on location. In fact through the greater part of the time French was the language used by the entire company.

The dog, a beautiful Belgian shepherd, was secured from a United States aviator while in France. In tricks and cleverness this dog is all that the most exacting director could wish for. But the animal could not understand a word of English, and when it was necessary for one of the members in the play to speak to it her owner told the non-French speaking party how to pronounce the phrase, and presto, Marie, her great eyes beaming with intelligence, jumped and hurried to the response.

THE "Big Wonder Show" with Pantomime George P. Murphy, will be the attraction at the Orpheum theater twice daily all week. An all new act entitled "A Hot Yarnale Here," is built on laughing lines with a song and musical number introduced here and there. The vaudeville portion is presented by such well-known artists as Mlle. Babette, Bertha Struller, Olive de Corney, Nettie Wilson, Clara Evans, Frank Martin, Burt and Chico Hunter. A novel feature of the production will be the travesty on David Belasco's brilliant production of "The Gold Diggers," which has been one of the biggest successes of the past season. The travesty is entitled "The Dough Diggers" and was specially written and staged by Frank Dunne. Today's matinee starts at 2.

DAVE SCHOLLER, one of the most accomplished pianists on the vaudeville stage, comes to the Orpheum next week with his musical comedy "Chasing the Blues." The star's chief support is Marceta Nally. His trio of other clever assistants are Ellen Boyd, Alcega and Peggy Vane. The leading line is especially displayed as a play. The music by Alcega and Vane are vocalists, and Miss Alcega is a comedienne.

Trinity Cathedral 16th and Capitol Aves. Very Rev. Stephen E. McGinley, Dean

Fourteenth Series of Orzan Recitals on Sunday Afternoon in Lent, at 3:30, beginning today. (March 6, 13, 20, 27, April 2, 9).

BEN STANLEY, Organist Assisted by Cathedral Choir and Soloists The Public is Cordially Invited All Seats Free

Lectures by Noted Theosophist Eugene W. Mason of Los Angeles, Cal., National Lecturer for Theosophical Society, will give three lectures in Theosophical Hall, 215 Leffland Building, 14th and Capitol Aves. (Old Masonic Temple), March 5, 6 and 7, at 8:15 p. m.

Sunday Evening, March 5 "HOW MANY LIVES HAVE YOU LIVED?" A Stereoscopic Lecture on "Reincarnation" Monday Eve., March 6th, "The Soul's Business Career." Tuesday Eve., March 7th, "Practical Theosophy." Lectures are Free—The Public Invited.

EMPRESS NEW VAUDEVILLE SHOW TODAY Captain Bett's SEALS "A Happy Family" LEWIS & ROGERS "The Torsorial Artists" HAL WEST "Taking a Chance" Reno Sisters & Allen "A Pot Pourri of Dance and Music"

Big Men From Australian Bush Like Lively Life "After all, there isn't anything that can take the place of an armchair, is there?" remarked Fred Lindsay, the big, broad-shouldered Australian ranchman, big game hunter and soldier. And that explains why the celebrated bush whip expert is touring American vaudeville theaters this season. After spending many years in the saddle, in the lonely expanse of an Australian ranch, trekking in Africa after big game, the Australian has succumbed to the fleshpots of Egypt and is luxuriating in the comforts of modern European and American hotels and clubs. And, because he is a big, vital, restless man, he cannot give himself up to complete idleness, so he has turned actor. Ever since he was a youngster, Lindsay, whose real name is Holman James, Lieut. Col. Holman James, to give him the title that was his during the last war, has been a broncho hunter, hunter, rancher and explorer. When he graduated from Melbourne university he set out as the leader of a party that explored Australia. Then came the South African war and the young man distinguished himself with the Australian Bushmen under Gen. Plumer. When that excitement was over, he went on a big game hunting expedition, during which he obtained large concessions in East Africa which he floated to such advantage in England that he became independently wealthy, enough to live the rest of his days as he chose. At that time he thought his desire was to be a Canadian ranchman, so he purchased a five-thousand-acre ranch in Saskatchewan, but the intense cold was a little more than the Australian could stand, so he came back to the comforts of the stationer. Although still retaining his ranch and now and then making a flying trip to it. Fred Lindsay has crowded into his life enough adventure and thrills to do a dozen ordinary men. He is a diffident, reserved man, but once started in conversation he will recite the most interesting experience he has had in different parts of the world, fascinating tales about men and animals and places. One of his warm personal friends was the late Theodore Roosevelt. Mr. Lindsay's sister is a prominent literary light in England. Winitred James, by name, author of several widely read novels. He prefers, when he is not hunting or ranching or soldiering to gather a few kindred spirits around him, or a dog or a horse, or best of all, a gathering of Boy Scouts to whom he will tell stories of outdoor life in Australia, of the pastimes and pursuits of the Australian bushman, a phase of life known to few men as it is to Mr. Lindsay.

Wally Reid at Pick and Shovel Ten Years Ago

Adolph Zukor and Sarah Bernhardt made their movie debut in "Queen Elizabeth," the former as producer and the latter as star, 10 years ago. It was the first great live-reel ever made and marked the beginning of the modern cinema industry. This month, a big birthday celebration will be held in approximately 12,000 theaters throughout the country in commemoration of the tenth anniversary. In this connection many inquiries have been made as to what the stars were doing ten years ago. Here's what some of them did: Wallace Reid was working as a pick-and-shovel man on the Shoshone dam, in Wyoming. Betty Compton was playing around the silver mine in Utah near which she was born. Dorothy Dalton was attending Sacred Heart academy, Chicago. Thomas Meighan was making his debut as a stage star with Henrietta Crossman in Pittsburgh. Gloria Swanson returned to Chicago with her family after several years spent at an army post in Porto Rico. Agnes Ayres was the reigning belle in the town of Carbonade, Ill. William de Mille was writing plays for David Belasco. Rodolf Valentino was attending a military academy in Taranto, Italy. George Melford made a picture called "The Beer War" and spent \$20,000 on it. This was a stupendous price for the day and almost broke the hearts of the Kalem officials. Leatrice Joy was the prettiest girl in her class at a convent in New Orleans, La. Lila Lee was attending public school in New York City. Lois Wilson was having seen to graduate from Alabama Normal school and become a schoolmarm.

AMERICA'S youngest motion picture producer is making a tour of the studios of California. He is Jesus Enriquez Topete, age 23, and he has been making films in Mexico City for several years. Topete is now producing a series of pictures for the Mexican government. The American movie plants are proving a revelation to him.

"OMAHA'S FINE CENTER" Gayety Mat. and Nite Today. Good Res. V'd Seat, 50c. PURPOSELY booked for March 6th Market Street. BIG WONDER SHOW BURESK Hurling. GEO. P. DOG MURPHY Mlle. BABETTE and the New York cast, INTACT, "The Dough Diggers," travesty on David Belasco's "The Gold Diggers," Class A-1 Beauty Chorus. Only 50c. Ladies' Tickets, 10c-25c—EVERY WEEK DAY

THE BEST IN VAUDEVILLE Orpheum Circuit

WEEK STARTING SUNDAY, MAR. 5 Matinee Every Day 2:15—Every Night 8:15 EDDIE FOY and THE YOUNGER FOYS In Their New Travesty "THE FOY FUN REVUE" Basil—LYNN—William & SMYTHE in "A Racy Conversation" Ben—RODERO—Ernest & MARCONI Entitled "Guise and Queries" Frank—KELLAM & O'DARE in "CHASING THE BLUES" HECTOR and HIS PAL Original Entertainment In "Aviating Antics" The Famous Australian Sportsman and Big Game Hunter FRED LINDSAY In Native Sports and Pastimes Topics of the Day Amap's Fables Paths Weekly Matinee—10 to 1:30; 5:00 to 7:30 Saturday and Sunday. Night—10 to 11:25 (Patrons Pay U. S. War Tax) Today's winner of two free seats is Auto No. 2440.

Omaha's Beauty Spot DANCING Empress Rustic Garden CARL LAMP'S ORCHESTRA Omaha Dance Championship 50 Couples Will Be Selected STARTS FRIDAY

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This Is Why . . . You have heard people says they were appalled, overwhelmed and swept out of themselves by the cyclonic emotional climaxes in "ORPHANS OF THE STORM" WHY? Omaha World-Herald says: ". . . the emotional tugs, the suspense, the breathless slumps in your seat . . . make an epic picture." WHY? Omaha Daily News says: "Danton and a squadron of mounted guards ride such a ride as never the Ku Klux Kan was capable of." WHY?

Here is Griffith's Secret Sensational - Original - Baffling - Unseen WE TELL YOU THE SECRET THAT UNCOVERS SOMETHING NEW UNDER THE SUN It is as much what you don't see as what you do. It is as though behind the scenes at every performance sat Griffith with his hand on a great keyboard. A touch and there comes a blast from distant regions of the theater! Another touch! soft murmuring lights creep into your eyes! Again! And your body vibrates with something you can't define, yet know exists. A movement? Noise? MORE! Music, color, voices, the beat of a hundred drums, magnifiers sounding distant roars, tramping feet, the rattling rage of hoof-beats . . . all caught in the dynamic sweep of a picture as colossal as "The Birth of a Nation."

Vast - dramatic - hypnotic - thunderous One scene lasting one-half minute cost more than any two dramatic productions in New York. The Bel-Air fete, lasting a minute and a half cost more than any four. Yet this most astounding theatrical entertainment ever known is given at popular prices. Imagine these unheard-of, unbelievable effects: The swirl of the mad dance of the Carmagnole The golden love trumpets sounding in purple twilight The frenzied sweep of passions through the magic gardens of De Praille.

Greater Yet The thunder of hatred and tyranny! The world-shaking rush of a thousand horsemen! The hurricane of that vast, undreamed-of climax! These you feel . . . and hear . . . as well as you see This is the secret of that tremendous power that has made the sensation of the century of David Wark Griffith's Empire of New Emotions

Orphans of the Storm or TWO ORPHANS By arrangement with Kate Claxton

BRANDEIS Theatre 2nd BIG WEEK Starts Afternoon At 3 o'Clock All Seats Reserved Daily Matinees (except Sat.), 25c, 50c, 75c, \$1 Nights and Saturday Mat., 50c, 75c, \$1 and \$1.50 EVERY NIGHT 300 Orchestra Seats at \$1.00 - 200 Balcony Seats at 50c NOTE—Better buy tickets in advance and avoid the long wait in line.