Comedy, Beauty Prevail in Week's Feature Film Offerings

Rollicking 'Sally' Makes Appearance

Latest Creations of Paris Designers to Be Found in "The Dressmaker From Paris."

OUTLOOK is bright for discriminating motion picture patrons this week.

What with "Sally" at the Rialto and "The Dressmaker from Paris" at the Strand we have two stellar attractions likely to prove delectable morsels to the most jaded cinema appetites.

New York and west coast critics have tossed off thousands of honeyed words about these two productions. Previews here proved the praise of the critics warranted.

"Sally" is a film adaptation of that really sensational musical comedy success produced by Ziegfeld. None of its charm was lost in filming.

The book of Guy Bolton is brought to life by excellent directing of Alfred E. Green. "Sally," the whimsical little girl of alley fame who did a Cinderella act before more theater patrons than have been drawn by one attraction in many a year, lives again in the form of Coleen Moore.

One would suppose that Miss Moore might have felt some diffidence in taking the role. It is the role in which Maralyn Miller danced her way into the hearts of New York audiences, and became the toast of Broadway.

Coleen Moore

But she displays no diffidence. Indeed, it would seem that her part inspired her, for she rollicks through the big feature, spirited, joyful, beautiful and best of all, youthful.

Then there is Leon Errol, whose dancing and gayeties received as much praise as did Miss Miller. Mr. Errol is in the film version; very much in it.

Chief in Miss Moore's support is Lloyd Hughes, playing the foster son of the multi-millionaire ,who first meets "Sally' 'when she is an inmate of an east side foundling asylum. Fate links the lives of the two and carries them through the vicissitudes of struggle to final success and happiness.

Other important players are Myrtle Stedman, John T. Murray, Ray Hallor, Eva Novak, Dan Mason, Carlo Schipa, E. H. Calvert and Louise Beaudet.

T. D. McCord, the cameraman who photographed Miss Moore's previous success, "So Big" was the cameraman for "Sally."

Lavish settings add to the attractiveness of this thoroughly enjoyable and worth-while feature.

On the stage at the Rialto are Harry A. White and Alice Manning, lately of Ziegfeld's Follies. They are a dancing team of note, and head a stage presentation called "Sally's Alley."

Director Harry Brader has selected several of the pleasing numbers from the score of the musical comedy "Sally" to be played by his Rialto Symphony orchestra during the play. Among them are "Sally," "Look for the Silver Lining" and "Snitza Kamiska."

Organist George Haupt has chosen "Home to Our Mountains" from "Il Trovatore" to be presented as an organ and trumpet solo.

Paris creations in colors, displayed by Hope Hampton, the first motion picture shown here utilizing a new process of coloring is another feature of the Rialto program.

Felix, the cat, in "Felix Finds Out," a comedy, completes the program.

Fourteen international beauty models, each one with an active part in the picture are seen wearing luxurious gowns created especially for them by one of the foremost designers of Paris.

Leatrice Joy

The play, the old story of love at first sight, is overflowing in good comedy and dramatic situations. Miss Joy as a tomboy errand girl in a Paris department store by chance meets Allen Forrest, a young army officer and they are separated when Torrence is called to the front. Following his departure Miss Joy enters a designing contest and subsequently wins first prize, that of training in the establishment of a famous dressmaker.

Next we see Miss Joy with her 14 beautifully gowned models on parade in a department store in a small town in the United States. What a surprise is in store for Miss Joy when she discovers that the junior member of the firm is none other than Forrest. Complicating situations present themselves at this juncture but before the end everything turns out all right and everybody is made happy.

Ernest Torrence as the senior partner in the department store appears right at home in his role despite the fact that in the past he associated himself in plays of a western nature in which he appeared as rough frontier characters.

Much credit in the picture is due Ben Ali Haggin, creator of tableaus. He is responsible for the tableau scenes in which Miss Joy and the models appear.

As an added attraction the management will present Thompson-Belden's silk and satin bazaar in which a trio of young women will be seen in the latest creations of Dame Fashion.

Allan Forrest AND Leatrice Joy IN "The Dressmaker from Paris" AT THE STRAND

Leon Errol, Colleen Moore AND Lloyd Hughes IN "Sally" AT THE RIALTO

On the stage Art Randall and his Royal orchestra will entertain. For this week's feature number Randall has selected L. Wolfe Gilbert and Richard Fall's latest song success, "O Katharina" from Baileff's Chauve Souris.

The program is completed with a comedy picture, "The Iron Mule."

Beauty Reigns In Fashion Film

BEAUTY and fashion reign supreme in "The Dressmaker From Paris," the Paul Bern-Paramount production featuring Leatrice Joy and Ernest Torrence at the Strand theater. The picture marks the return to the screen after nearly a year's absence of the vivacious Miss Joy.

Adelaide Heilbron and Howard Hawks are co-authors of "The Dressmaker From Paris," and it is said that this pair has left nothing undone in the story, an original one for the screen.

Neighborhood Theaters

At the Hamilton

Sunday and Monday—Richard Barthelmess and Mary Hay in "New Toys," final chapter of "The Days of Daniel Boone" and comedy "The Milk Bandit."

Tuesday and Wednesday—All star cast in "The Bandalero" and comedy, "Sleeping Cutie."

Thursday—Vaudeville and Buck Jones in "The Man Who Played Square," comedy, "Tenting Out," and Fox News.

Friday and Saturday—Zane Grey's "The Mine with the Iron Door," serial, "Ten Scars Make a Man," and comedy, "Zeb vs. Paprika."

At the Grand

Sunday and Monday—Rod La Rocque, Vera Reynolds and Lillian Rich in Cecil de Mille's "The Golden Bed," comedy and news.

Tuesday and Wednesday—Tom Mix in "Oh You Tony," Chapter 2 of "The Way of a Man," and comedy.

Thursday and Friday—Norma Talmadge in "Secrets."

Saturday—Dorothy Devore and Matt Moore in "The Narrow Street" and comedy and Review.

At the Ideal

Sunday and Monday—Glenn Hunter and May McAvoy in "The Silent Watcher," fifth episode of "Galloping Hoofs" and Aesop's Fables.

Tuesday and Wednesday—"The Silent Accuser" and comedy.

Thursday—"The Masked Dancer" and comedy.

Friday and Saturday—Vaudeville and Monte Blue and Marie Prevost in "Lover of Camille."

At the Boulevard

Sunday and Monday—Betty Bronson and Ernest Torrence in J. M. Barrie's "Peter Pan."

Tuesday, Wednesday and Thursday—Jack Holt and Lois Wilson in Zane Grey's "The Thundering Herd."

Friday and Saturday—Vaudeville and Bebe Daniels in "Miss Bluebeard."

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NEIGHBORHOOD THEATERS

HAMILTON - - - 40th and Hamilton
Richard Barthelmess and Mary Hays in "New Toys"

IDEAL - - - - - - 16th and Dorcas
Glenn Hunter and May McAvoy in "The Silent Watcher"

GRAND - - - - - - - 16th and Binney
Cecil De Mille's "The Golden Bed"

BOULEVARD - - 33d and Leavenworth
Betty Bronson and Ernest Torrence in "Peter Pan"

Edward B. Hofmann, in 30 Years as Musician in Omaha Theaters, Boasts of Enviable Record

By EDWARD BLACK.

THIRTY-four years of continuous service as a musician in Omaha theaters is the record of Emil B. Hofmann, leader of the orchestra at the Gayety theater, where he has played for 20 years.

Hofmann was born in Omaha on December 12, 1873, at Tenth and Jackson streets, and at the age of 8 began playing the violin under the direction of his father. At 12 he was playing in an orchestra and at 17 he was second violinist at the old Boyd theater, Fifteenth and Farnam streets. When the Boyd was destroyed by fire on October 2, 1892, he went to the Fifteenth street theater on Capitol avenue, and then when that place was burned on December 4, 1894, he was transferred to the Empire theater, formerly known as the Academy of Music.

Three Seasons at Creighton

He played three seasons at the Creighton theater (now the Orpheum) after its opening on August 22, 1895; then he went to the Boyd theater from 1898 to 1905; then to the Burwood theater during its season of stock plays, vaudeville and Shubert shows. The Burwood theater was converted into a burlesque house on December 5, 1910, and the name changed to "Gayety."

During the summers of 1913 and 1914 Hofmann played with the Denver Symphony orchestra in which Paul Whiteman was then playing.

Mr. Hofmann has a collection of

Emil B. Hofmann

old-time theater programs which he scans now and then when he is in a reminiscent mood. He recalls that Katie Emmett's scenery was in the old Boyd theater at the time of the fire and that her new scenery was also in the Fifteenth Street theater when that house was destroyed 14 months later. As a result the insurance companies raised the rates on her scenery and baggage.

He remembers the opening of the Creighton theater 30 years ago by Charles Frohman's Empire Theater company in "The Masqueraders," "Liberty Hall" and "Sowing the Wind." W. A. Paxton, jr., and W. J. Burgess were lessees and managers. On the executive staff of the theater were John Scott, treasurer; Ralph Hayward, assistant treasurer; Ernest Nordin, musical director; James Harrington, property master; George Kearney, head doorkeeper; W. J. Woodard, press agent; Charles Porter, stage carpenter; David Clarke, electrician; W. Grabach, scenic artist.

Notables in Cast.

In the cast of the company opening the theater were William Faversham, Henry Miller, Robert Edeson, Viola Allen, May Robson, Ida Comquest. A glance over these interesting programs recalls the names of many men and women whose names have made stage history in the last quarter of a century.

"I believe the most thrilling experience I ever had during my theater career in the orchestra pit," Mr. Hofmann said, "occurred many years ago in the old Boyd theater at Fifteenth and Farnam streets. I have forgotten the name of the show, but I recall that a performing bear was a feature. As you know, bears have a liking for intoxicating liquors.

"On this occasion someone gave the trained bear a rather liberal amount of beer a few minutes before his act. The result was that bruin stepped into the footlight gutter and lost his balance, and over he went, right into my lap, where I sat in the pit. I moved right out and I moved faster than any time before or since. Did I get a kick out of it? Well, I don't know what you call it, but a strange feeling came over me. It was so sudden and so unusual. And I believe the bear was about as frightened as I was. I remember that at the next performance the bear looked over at me with a sort of apologetic expression."

Ladies! You will see the very latest fashions straight from Paris

Strand
DIRECTION A. H. BLANK

Men! You will see the fourteen most beautiful girls in the world.

TODAY—ENDS FRIDAY

"The DRESSMAKER FROM PARIS"

PRESENTED BY
ADOLPH ZUKOR
JESSE L. LASKY

WITH
Leatrice Joy
Ernest Torrence
Mildred Harris
Allan Forrest

And the 14 International Beauty Models

A romantic love story of Paris and America in a super-gorgeous setting of beautiful girls and beautiful gowns.

A Paramount Picture

The Perfect Entertainment of 1925

ON THE STAGE
THOMPSON - BELDEN'S SILK AND SATIN BAZAAR
Living Models Draped and Dressed Before Your Eyes—and
RANDALL'S ROYAL FONTENELLE ORCHESTRA

NEWS ORGAN NEWSPAPER FUN ORCHESTRA

MUSIC

By MORLEY CASSIDY.

There seems to be no question about John McCormack's singing tomorrow night at the Auditorium. The matter has gone so far now that his program has even been announced.

This will reassure those who remembered last year's cancelled engagement, who probably read the announcement of this year's concert and said "I'll believe it when I see him."

Still, maybe it's a good thing, says Pollyanna, that he broke his date here last year. Critics who have heard him on his concert tour this year say that he is in much better voice this year than last, and better last year than the year before, and so on, all of which boils down to the mere statement that he is better now than ever before.

As if to make up for his failure to appear last year, Mr. McCormack is bringing with him this year an assisting artist, Lauri Kennedy, 'cellist, who is not to be sneezed at by even the most careless sneezers. Mr. Kennedy is a concert artist of considerable prominence, and has recently appeared as soloist with a number of eastern orchestras. He will take an important part in the concert.

Mr. McCormack's program is an entirely lyric one, without a single opera number, but the lyrics include some of the most beautiful in the library. The program ends with Dickson's "Thanks Be to God," which is appropriate enough for the end of many concerts, but hardly fitting for one of McCormick's.

The program:

1. (a) Adagio .....Tartini
   (b) Vivace .....Sammartini
   Mr. Kennedy.
2. (a) Oh, Sleep, Why Dost Thou Leave Me.....Handel
   (b) Let Us Remain Here in Quiet .....Bach
   Mr. McCormack.
3. (a) Melodie .....Rachmaninoff
   (b) Allegro Spiritoso .....Sennallie
   Mr. Kennedy.
4. (a) When Night Descends.....Rachmaninoff
   (b) The Fairy Story by the Fire.....Merikanto
   (c) To the Children.....Rachmaninoff
   (d) Panis Angelicus .....Franck
   (With 'Cello and Piano Obligato)
   Mr. McCormack.
   INTERMISSION.
5. Irish Songs—
   (a) The Bard of Armagh.....Arr. by Dr. Larchet
   (b) Open the Door....Arr. by Hughes
   (c) Kathleen Mavourneen .....Crouch
   Mr. McCormack.
6. (a) Nocturne .....Chopin
   (b) Vito (Spanish Dance).....Popper
   Mr. Kennedy.
7. (a) The Bitterness of Love.....James Dunn
   (b) Your Eyes.....Edwin Schneider
   (c) I Look Into Your Garden.....Hayda Wood
   (d) Thanks Be to God.....Stanley Dickson
   Mr. McCormack.

The list of subscribers to the guaranty fund of the Omaha Symphony orchestra continues to grow steadily. Nine new names were added to the list last week.

Those who made subscriptions last week were Walter Head, Ford Hovey, Mrs. L. F. Crofoot, Ben Stanley, Grace Pool Steinberg, Max Mosher, Herman K. Mansfield and Ernest Nordin.

According to Miss Grace Roland, in charge of the orchestra affairs for the business and professional women's division of the Chamber of Commerce, the belief has become general that the orchestra's budget is to be increased so largely that a heavy deficit is probable. This is a mistake, Miss Roland declares. Basing their estimate on the past year's experience, members of the division believe that if the entire $30,000 guaranty fund is subscribed, it will not be necessary to call on the subscribers for more than 10 per cent of their subscriptions, if that much.

Mr. and Mrs. August M. Borglum will present junior intermediate and advanced pupils in a piano recital at the Schmoller & Mueller auditorium, 1516 Dodge street, Thursday evening. The recital is open to the public.

Those taking part will be: Carl Jonas, Edward Quinn, Margaret Bowen, Constance Morrison, Ernesline Jones, Jeanette Miller, Kathryn Tukey, Norma Knode, Patsy Timlin, Mary Ellen Mason, Jane Walrath, Margaret McCulley, Elizabeth Hayward, Clarke Bowerman, Mary Alice McCaffrey, Winifred Bowerman, Millard Hansen, Mary Ann Glick, Kathryn Heywood, Josephine Mach, Mary George, Louise Wright, Virginia Ralph, Ruth Hofner, Frances Simon, Margaret Smith, Mary Walrath, Marguerite Kirschner and Ruth Pilling.

The Reel quartet, composed of Roland Rudeen, Emerson Westgate, Edmund Warner and Lorance Cole, will give a program Saturday evening at Lowe Avenue Presbyterian church. The quartet will be assisted by Mrs. Clarence Allyn, reader, and Lucille Barnum, accompanist.

The program:

"Gypsy Trail," by the quartet.
Duet, "The Night Wind," by Emerson Westgate and Roland Rudeen.
"Pumpkin Sue," by the quartet.
Solo, "I Love a Lassie," by Edmund Warner.
Reading, "Dead Jimmie," by Mrs. Clarence Allyn.
"Sylvia," by the quartet.
Solo, "Love, I Have Won You," by Roland Rudeen.
"I'm a Longin' fo' You," by the quartet.
"Twilight fo' Dreamin'," by the quartet.
Reading, "When She Yawns," by Mrs. Allyn.
"Nearer, My God, to Thee," by the quartet.

Musical traditions in the middlewest are usually all branches and no roots, but the "Messiah" tradition at Wahoo will be 20 years old this spring.

The most famous numbers of Handel's great oratorio will be sung for the 21st time by a chorus of 175 voices at the commencement exercises of Luther college, May 11. The oratorio has traditionally been sung at the commencement exercises every spring since 1905.

The chorus which will sing the oratorio is composed principally of college students, with a number of townspeople. It is under the direction of Professor Nelson Johnston, a graduate of Augustana conservatory of music at Rock Island, Ill.

Four soloists of recognized ability have been engaged to sing the leading parts this spring. They are Monica Graham Stults, soprano, of Chicago; Effie Johnson, contralto, of DuBois, Pa.; J. Henry Welton, tenor, of Chicago, and Louis Kreidler, baritone, of Chicago.

E. Einar Kron is president of the oratorio association.

An unusual symphonic arrangement of Schubert's song of love from "Blossom Time" will be played by the Rialto Symphony orchestra at this week's program.

The arrangement was made by Harry Brader, conductor, and Rudolph Seidl, associate conductor of the orchestra. It opens with the original form of the song as it is found in Schubert's Symphony in B Minor. The next passage presents the song in its present form as a popular song, played as an English horn solo by Mr. Seidl. This is followed by an arrangement of the song for the full orchestra.

George Haupt, organist, will play "Home to Our Mountains" from "Il Trovatore" as an organ and trumpet solo.

Irene Trumble and Eleanor Jane Lear, artist pupils of August M. Borglum, will give a two-piano recital at 4 this afternoon in the ballroom of Hotel Fontenelle.

The program:

Prelude, Fugue, Variation.....Franck
L'Apprenti Sorcier.....Dukas
Hungarian Rhapsody No. 11.....Liszt
Eleanor Jane Lear.
Sonata in F Major.....Mozart
Accompanied for second piano.....Grieg
Allegro.
Andante molto.
Rondo, allegrettto.
Etude in G flat Major (Butterfly).Chopin
Berceuse.....
Etude in C Minor (Resolutionary).....
Irene Trumble.
Espana.....Chabrier
Miss Lear and Miss Trumble.

Waiting only for the camera to grind the last foot of film for "A Kiss in the Dark," in which she was one of the featured players, Aileen Pringle left the Paramount Long Island studio in which the picture was filmed under Frank Tuttle's direction, and made a bee-line for an expert hair-bobber.

Miss Pringle has decided that she is tired of seeing herself with long hair, and now seeks to join the swelling ranks of bobbed-haired screen luminaries.

COLLEEN MOORE

RIALTO
DIRECTION OF A.H. BLANK

Today!
Ends Friday

in
Sally

Don't sing "I Wonder What's Become of Sally" —she's back to make you laugh—to make you happier and full of joy after seeing her.

And Leon Errol is in it, too, as the man who can't make his feet behave.

And Lloyd Hughes is there as the boy who can't make his heart behave.

You'll be laughing till your sides ache—and you won't want it to end.

Don't Miss Sally!!
There May Never Be Such Another!

FIRST NATIONAL PICTURES

FELIX The Cartoon Cat in A CLEVER COMEDY

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WHITE & MANNING
ONE OF THIS COUNTRY'S BEST ACTS — IN
SALLY'S ALLEY

PARIS CREATIONS IN COLORS
DISPLAYED BY HOPE HAMPTON
POUIRET, LANVIN, WORTH
AND OTHER FRENCH DESIGNERS
LATEST CREATIONS
SHOWN IN THEIR ORIGINAL SHADES

GEO. HAUPT at the organ playing HOME TO OUR MOUNTAINS

Kinograms

RIALTO ORCHESTRA Playing "SONG OF LOVE" from "Blossom Time"