

Manslaughter, Monte Cristo, Lorna Doone Before Camera

Harold Lloyd in "Grandma's Boy" Scheduled for Early Showing at Sun Theater—Valentino's "Blood and Sand" Plays This Week at Rialto—Paramount Week Celebrated With Announcement of Big Productions.

By JOHN E. KENNEBECK.

FILM producers are rapidly emerging from a period of business sluggishness and are evidencing their faith in the motion picture industry in the arrival of better pictures by releasing this season an array of pictures surpassing in excellence the productions of other seasons. "Press agent stuff," you may say. But 'tis so, notwithstanding the fact that less pictures are being released and not every studio is operating on the west coast. Word from the film colonies indicates that producers look for a revival of the motion picture industry through the presentation of higher class stuff, whether the public wants it or not. And it may be recalled with telling effect that when such pictures as "The Christian," "Silas Marner," "David Copperfield" and other classics of literature were filmed years ago they had to be forced on the public—somehow or other they didn't go across, so to speak. But such classics are coming back!

Paramount celebrates its fifth annual business festival this week with announcement of the release this coming season of 41 pictures that promise to set a standard of entertainment. Foremost among the productions scheduled for early release are Rodolph Valentino's picture, "Blood and Sand," which will open at the Rialto theater next Thursday; "Manslaughter," a Cecil B. De Mille production; "Burning Sands," "The Old Homestead," "To Have and To Hold," and "Nice People," featuring Wallace Reid. What is press agented as Harold Lloyd's biggest comedy sketch of his film career is "Grandma's Boy," a five-reel series of thrills and fun, which is scheduled for early showing at the Sun theater. It is said that the picture out-rivals Lloyd's "High and Dizzy." Indicative of better productions for this season is the booking of "The Storm" at the Sun theater this week; the filming of "Nice People," "Nero," "Lorna Doone" and additional classics. This week's attractions at the various movie houses along theater row should satisfy theater fans that the film industry has come back into its own.

"Nice People" at Strand. What may happen to the modern jazz girl in her pursuit of pleasure—any cost, is vividly portrayed in William De Mille's latest Paramount picture, "Nice People," which opens today at the Strand. Wallace Reid plays the role of the young American who is unacquainted with the modern and sophisticated girl. Bebe Daniels is delightful as the girl. Conrad Nagel gives one of the finest characterizations of his career as the male counterpart of the "jazz girl." Julia Faye is the villainess, if such a term can be applied to the catty young woman, who does her best to ruin the romance of her friend because both happen to love the same man. The story of "Nice People" has to do with a modern girl who resents the sudden assertion of parental authority. In a fit of pique she finds herself accidentally in a seemingly compromising situation. The other man does not always understand, but he is always loyal. With his aid and the assistance of a sympathetic aunt, the girl does a right about face that brings happiness in the end, but only after some trying experiences for the young woman.

Gloria Swanson at Rialto. "Her Gilded Cage," which is the chief attraction at the Rialto theater the first four days of this week, deals with a little French girl who

infuriate the bull, who dare the beast to kill them—and who often lose their dare. Marie Prevost at World. The possession of wealth and social standing aren't necessarily factors that make for one's happiness and contentment. This "comes home" to the millionaire's wife in "The Married Flapper," at the World theater this week. As a leader of a very smart set and as the mistress of a three-room flat that is being run upon a limited income, Marie Prevost in her starring role has opportunity to show which side of life offers the greater happiness. "The Married Flapper" is a story of the kitchen and the motor speedway that presents thrills in both stunts and dramatic acting. Substituting herself for her injured husband, the heroine drives in the greatest auto speed classic of the year and comes in under the wire a winner. Playing the lead opposite Marie Prevost is Kenneth Harlan, an old Universal favorite, who portrays her young husband. Others in the cast are Philo McCullough, Frank Kingsley, Kathleen O'Connor, Lucille Ricksen, Tom McGuire, Hazel Keener, Martha Mattox, Burton Wilson and William Quinn.

"I Am the Law" at Moon. With its awe-inspiring scenes set in the land made famous by the poems of Robert Service, "I Am the Law," which opens today at the Moon theater, tells the story of a brother against brother—of blood kinship turned to frenzied hate—of the fury of the northlands' blinding snow-gales—of the indomitable power of the Royal Northwest Mounted Police—of the snow tracks—the man, the woman and retribution—all depicted in a blizzard of emotions, of remarkable acting, of red-blooded plot and breath-taking action. Featured in this story of stories are Kenneth Harlan or Corporal Bob Fitzgerald, the same Harlan who in the past year was leading man for Constance Talmadge; Alice Lake, the brilliant little star of over a dozen Metro productions; Rosemary Theby, diminutive female lead of "A Connecticut Yankee"; Noah Beery, the fighting man in "Bob Hampton of Placer" and lately with Douglas Fairbanks in "The Mark of Zorro," his brother, Wallace Beery, the famous villain of over 100 pictures, and Gaston Glass, who made an instantaneous hit in "Humoresque" and more recently featured in "Cameron of the Royal Mounted."

Ethel Clayton at Muse. A mysterious murder causes the suspense in "For the Defense," featuring Ethel Clayton at the Muse tomorrow and Tuesday. A love story is woven through the film. Vera Gordon is the chief attraction at the Muse theater Wednesday and Thursday in "The Good Provider." Featuring the Star of "Humoresque" BETTY COMPTON FRIDAY AND SATURDAY "Across the Border" Featuring BETTY COMPTON Also Second Showing "In the Days of Buffalo Bill!"

Alice Lake Has Had Meteoric Career



Alice Lake's rise from playing opposite Roscoe Arbuckle in two reel comedies to stardom is sufficient proof of her talent. Notable among the productions in which she was recently starred by Metro were "The Mist Wife," "Body and Soul" and "Should a Woman Tell?" Her latest hit is "I Am the Law," which is the chief attraction at the Moon theater this week. And Thursday in "The Good Provider," a story of domestic life. The dash and thrill of bootlegging days over the Canadian-United States border are featured in "Over the Border," which lays at the Muse theater next Friday and Saturday. Tom Moore and Betty Compton have the leading roles. "The \$10 Raise," telling a human interest love story, is the chief attraction at the Muse theater today. Marguerite de la Motte and William V. Mong are the stars. "The Storm" at Sun. The awesome stillness of frozen wastes, snowbanked. The whispering quiet of giant, snow-weighted, sentinel trees—A primitive man—A man sick of women and tired of love—An innocent girl thrown upon them by chance—And a cabin in the midst of the loneliness. Put these all together, they spell "trouble." And so they do in the production, "The Storm," starring House Peters in his second week at the Sun theater. It is a picture of top notch caliber, with Matt Moore, Virginia Valli, Josef Swickard, Gordon McGee and Frank Lanning in support of Peters,

directed by Reginald Barker, the producer of "The Old Nest." Langdon McCormick wrote the play from which the picture was adapted and which made New York stage history. "The Storm" was the sensation of a season and its dramatic possibilities were readily recognized by Universal.

Wanda Hawley at Empress. As a shabby little poor relation who makes up her mind that the spoiled young lady of the house in which she toils without thanks shall not have all the beaux and good times, Wanda Hawley has a delightful role in "The Love Charm," which opens today at the Empress theater. A shabby little vamp is Ruth Sheldon of the story, but her scheme for winning the most eligible young man in town was as efficacious as it was novel.

Suburban Houses. Grand. Today—Lewis Stone and Jane Novak in "The Rosary." Tomorrow and Tuesday—Jackie Coogan in "Trouble." Wednesday and Thursday—Richard Barthelmess in "The Seventh Day." Friday and Saturday—"Hail the Woman."

Even 17th Century Had Its Flappers

"Flapperism a new idea! I should say not!" George Fitzmaurice, producing "To Have and to Hold" for Paramount, laughed at the suggestion that modern women had something different. "If you think flapperism is new," he laughed, "watch a few scenes of 'To Have and to Hold.' The costumes show you that the action is laid in the early 17th century. Then watch the sequences." And for 10 minutes thereafter the doubtful person will see a few of the coquettes of early history roll their eyes and vamp as successfully as modern women. Near the camera a beautiful girl with high white wig and butles crosses her knees slyly and smiles coyly at Bert Lytell, featured with Betty Compton in the picture. In a distant corner another miss of sweet 16 mounts the stairs and hesitates a moment—long enough to exhibit a few inches of silken clad ankle. "Flapperism a new idea!" laughed Fitzmaurice. "I should say not." Cats Give 'Em Chills. While Cecil B. De Mille was film-

CORRECTION --but no apology!!

We did not mean to mislead when we said "Smilin' Through" was all that the screen could give. We honestly believed it. So did our patrons. Now we wish to retract that statement. "Smilin' Through" was a great achievement—BUT GREATER, FAR GREATER IS HER NEWEST MASTERPIECE.

Norma Talmadge IN THE DRAMA INCOMPARABLE "The Eternal Flame" —and that's a statement we won't have to retract. SUNDAY AT THE STRAND

ing a big Roman revel scene for "Manslaughter," two huge Bengal tigers were chained at either side of an enormous flight of steps at the top of which in regal splendor sat Leatrice Joy. On each side of her were stationed negro guards and one of these was getting a breath of air between scenes by strolling on the parapet. Discussing the matter with an actor, the colored gentleman was heard to remark: "Them there steps ought to last a long time." "Why not?" inquired the other. "Why not?" replied the colored man, "jes' so long as they have them two cats chained there nobody ain't goin' to wear them steps walking up and down—believe me!"

ANNIVERSARY WEEK The Moon is Three Years Old. MOON PRESENTS THIS WEEK STARTING TODAY A Befitting Attraction on its Birthday and opening of the fall season. A STORY OF THE NORTHLAND Where it's Fifty Odd Below—Where Waste Lands of Civilization harbor a Law of their own—There in that region of blasted hopes and blighted morals is placed the setting of a gripping story, brimfull of real action, — Sparkling with scenes of wondrous splendor. I AM THE LAW

We Couldn't Have Said Bigger Things Ourselves

Than Omaha People Said About "The Storm" On Its First Week's Showing WITH HOUSE PETERS MATT MOORE VIRGINIA VALLI Second and Last Week Starts Today

STARTS SAT. TWO WEEKS HAROLD LLOYD In His First Five-Act Feature "Grandma's Boy"

RIALTO 4 more days GLORIA SWANSON in a gorgeous romance that carries you through gilded Paris cabarets and New York society revels HER GILDED CAGE Glittering Gloria in 50 New Eye-filling Gowns. A brilliant cast with HARRISON FORD, DAVID POWELL, WALTER HIERS Engagement Du Luxe ERNEST DUROS Distinguished Athlete Pianist Appears at 3, 7:45, 9:45 SYMPHONY PLAYERS Reader Conducting Overtures: "Jolly Robbers" . . . Suppe JULIUS K. JOHNSON at the Organ playing "All Over Nothing at All!"

Pronounced by Critics to be bigger and better than JAMES OLIVER CURWOOD'S "The River's End" AND WITH A CAST GREATER THAN HAS BEEN SEEN IN OMAHA IN MONTHS NOAH BEERY ALICE LAKE WALLACE BEERY KENNETH HARLAN ROSEMARY THEBY and others IF YOU MISS THIS PICTURE YOU ARE DEPRIVING YOURSELF OF AN ENJOYABLE EVENING'S ENTERTAINMENT