

# Valentino Scores Success in Spanish Play; Lloyd at Sun

### "Blood and Sand," "Grandma's Boy," and "Eternal Flame," Predominate Movie Attractions in Omaha—Tom Mix at Moon, Earle Williams at World, Pearl White at Empress.

THE handwriting on the wall is comprehended. This week's array of screen triumphs along theater row predicate the advent of the season's greatest stuff in cinema art—if it may be called an art.

Press critics characterize "Grandma's Boy," featuring Harold Lloyd at the Sun theater this week, as the season's biggest comedy; Valentino's "Blood and Sand," which is current at the Rialto, as a triumph over "The Sheik," and Norma Talmadge's "The Eternal Flame," this week's attraction at the Strand, as a noble episode of human interest.

Earle Williams is the chief cinema attraction at the World theater, in "Fortune's Mask," a light comedy, while Tom Mix takes the screen at the Moon in a rip-roaring series of stunts in "For Big Stakes."

But let it be impressed upon you, patient movie fan, to see Harold Lloyd, Valentino and Miss Talmadge in their respective plays this week.

**Norma Talmadge at Strand.**  
The locale of Norma Talmadge's elaborate picturization of "The Eternal Flame," adapted from Honoré Balzac's "La Duchesse de Langeais," which opens today at the Strand theater, is France, following Napoleon's defeat at Waterloo, when the second restoration swept Louis XVIII and his court back into a madder frivolity than it ever had known. At that time the Duke de Langeais permitted himself the indulgence of warring on the stainless faith of his wife, the duchess, portrayed by Miss Talmadge. Count de Marsay, who boasted his ability to win his way to her heart before the time of her husband's departure on a military mission, was so filled with shame before her nobility of character that he acknowledged his wrong humbly to the duke, which aroused his suspicious and led him to believe the pair were throwing dust in his eyes. In an ensuing quarrel with the duchess she learned of the wager, which resulted in a tacit end to their marriage of convenience.

The innocent young wife, humiliated and in despair, suffered a consequent change of heart and another season found her the reigning court beauty and coquette, with General Armand de Montreuil at her feet. The romance that follows and the subsequent death of the Duc de Langeais combine to make one of the most gripping as well as colorful photo dramas ever produced.

**Tom Mix at Moon.**  
Starting today, the Moon theater will show "For Big Stakes," starring Tom Mix. Tom and his remarkable horse, Tony, go through all the daring stunts that have made them both so well liked and remembered by screen enthusiasts. Tom rides through a prairie fire to save his sweetheart—and every heart in the audience will probably beat higher until the horse carries them both to safety. In expert shooting and rope throwing the screen never has shown a more finished artist than Tom Mix. The story is described as one of rapid action from beginning to end, with threads of intense drama and vivid romance running through it. Everyone with red blood should find an abundance of good entertainment in this photoplay. If you like outdoor life and adventure, if you like romance, "For Big Stakes" will furnish them.

**Valentino at Rialto.**  
Two vastly different types of women portray two different types of affection in "Blood and Sand," starring Rodolph Valentino at the Rialto this week. Lily Lee, youthful and ingenious, evinces a love sweet and tender, while Nita Naldi, colorful and exotic, sweeps everything away with a volcanic, tempestuous rush of romance. The love of Rodolph Valentino for these women provides a series of interesting sequences in the Vicente Blasco Ibanez's story of Spanish life which June Mathis has specially adapted for the screen. As Mr. Valentino has an international reputation as a perfect love-maker, the romantic episodes bid fair to be even more popular than the sensational, colorful periods laid before wild bulls in the Madrid bull ring where "Juan Gallardo" is a famous bull-fighter.

**Lloyd at Sun.**  
Harold Lloyd in "Grandma's Boy," which opens today at the Sun theater, plays the part of a country boy who was afraid. He had no more spirit than a jack rabbit. The other kids had knocked enough chips off his shoulders to start a lumber yard. As a baby he was afraid to call his cradle his own. At school he wore great holes in his stockings, where his knees shook together. At 19 he was meek, modest and retiring. The boy's most precious possession was his old-fashioned grandma. When the girl came into his life, and then a rival who was a big bully, the boy's days were made miserable. Then came realization of his weakness and cowardice. How he goes out and conquers his fear, captures a desperate criminal that has terrorized the community, thrashes the bully and wins the girl provides "Grandma's Boy" with a real, dramatic story and a host of opportunities for hilarious situations and "gags" and some great thrills.

**Williams at World.**  
"Fortune's Mask," which will be shown at the World theater this week, is one of the most colorful of pictures. In an early scene Dicky Malone—played by Earle Williams, looking strangely unfamiliar in a bond wig—rides into the Central American city of Corallo with his knees hugging the side of a distinctive burro. The debonair adventurer proceeds to stir things up in grand style, treats the entire city to drinks, loses money freely at cards, beats up a few and makes himself generally popular. In fact, the only inhabitants who do not fall for Dicky are the



John Gilbert - EMPRESS

commandante of police and the disappointed lovers of Pasa Ortiz, who carried off her feet by Dicky's whirlwind methods of courtship, elopes with him. In the end it is discovered that there is method in Dicky's madness, the blond wig comes off and he turns out to be the most unexpected person in the world.

**Conway Tearle at Muse.**  
Winifred Westover, wife of Bill Hart, has an important role in "Love's Masquerade," which plays next Wednesday and Thursday at the Muse theater. Conway Tearle is the star. "The Man With Two Mothers," a human interest story, is the feature at the Muse theater today.

Elaine Hammerstein is featured in "Evidence," a story of domestic unhappiness, which plays tomorrow and Tuesday at the Muse. James Kirkwood takes the screen at the Muse next Friday and Saturday in "The Man From Home," a story of an American girl's rescue from the wiles of a foreign prince.

**Pearl White at Empress.**  
John Gilbert will be at the Empress the first four days of this week in "Arabian Love," a stirring story set in the Arabian desert with its sheiks, its outlaws, its cruelty and its charm. Gilbert plays the part of a white man who has been driven by necessity to join a band of Arab outlaws and who finds the band a good refuge—until he meets a white girl captive from a looted caravan. He wins this girl from the band, helps her to escape, and falls in love with her. She thanks her gallant rescuer, and does not learn until their romance has progressed into a deep love that Gilbert is a fugitive charged with the murder of her husband.

Pearl White is something of an angel, but more of a demon, in her new picture, "The Broadway Peacock," which will open at the Empress theater next Thursday. The picture narrates the experiences of a weirdly beautiful cabaret girl, who falls in love with a young "blue-blood."

**GRAND.**  
Today—Gaston Glass in "Cameron of the Royal Mounted."  
Tomorrow and Tuesday—"Free Air."  
Wednesday and Thursday—Robert McKim in "The Man From the Forest."  
Friday—"Down Home."  
Saturday—"East Lynne."

**Austrian Scenery Affords Mecca for Film Producers**  
Austria has long been noted among tourists for its magnificent scenery and many different types of interesting architecture, but not until recently has it made any very distinct efforts to cater to the motion picture industry as a producing center. Now, however, it has come to a sudden realization of the value of its wonderful resources and with active government co-operation has set about co-ordinating and tabulating in a most painstaking way every possible piece of information that might be of use in picture producing. The Austrian Film service, with headquarters in Vienna, is the name of the official bureau that acts as a clearing house expressly established to be of assistance to picture producers. Here, under the supervision of experts in every department, are kept complete records of every location that might be used to advantage as a picture setting, together with photographic archives depicting quaint and unusual buildings, architectural motives, places of historical interest, etc., all systematically arranged for ready reference. The bureau through its official affiliations is in a position to obtain special permits and privileges, arrange for railroad transportation, secure hotel accommodations and otherwise facilitate and expedite the taking of pictures. Production has begun on "A Daughter of Luxury," starring Agnes Ayres. It was adapted from the play, "The Imposter," by Benj. Marie Dix and is under the direction of Paul Powell.

**Pola Negri Here.**  
Pola Negri, Polish star, who is coming to America to appear in Paramount pictures, will sail from Europe on the Majestic September 9 and will arrive in New York the 15th, ready to start work at the Long Island studio, according to a statement emanating from the Famous Players-Lasky home office in New York. George Fitzmaurice, who will direct Miss Negri in the production which is to mark her American debut, will arrive from the west coast with his producing organization at about the same date. Mack Bennett will return to Los Angeles from New York within the next two weeks to assume personal supervision over the comedies he is making for First National release, "When Summer Comes," "The Shriek" and "How Woe" are now being filmed.

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# Norma Talmadge

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From Honore de Balzac's "Le Duchesse de Langeais"

**GORGEOUS TO BEHOLD—YET NEVER TO BE HELD—vivid to love, yet never to be won; pure beauty asking only the fealty of one man, but when he wagered on her faith as he would upon a falcon—exotic exile to the intrigue, glamor, scandal of France's gayest courts. They the playground, men the baubles of the glorious Duchesse of Langeais. And dimly flickered the Love-Flame, to be snuffed by a breath—or fanned to a blast, to consume her with a passion of sacrifice, an ecstasy of love, such as few women may squander on a man.**

*For Norma Talmadge—for the Art of the Screen—another pillar of unique achievement. Vast scenes, magnificent in investiture of color and crowd, will hold your eye—but ever holding your heart will be the glory, romance, drama, the inaffable appeal of this wonderful woman.*

Strand Enlarged Orchestra  
Harry Silverman, Director

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**GASTON GLASS** in  
"Cameron of the Royal Mounted"