

Melodrama Handed to the Public

Films of the Week Rely on Lure of Gunplay and the Unexpected to Draw Patrons.

Two Comedies to Show

Melodrama, red hot and sizzling, and slightly cooler and milder—both kinds—are to be served up to Omaha audiences this week. If you like curling flames and crumbling tresses, hie yourself to "The Ninety and Nine" at the Moon.

If your taste runs rather to hurricanes, brawling sailors and marlin-spike duels, try "Fury" at the Rialto.

The Muse in "White Hands" presents a lone woman in a nest of crime by way of a thrill, while the World advises that there only will you find "The Real Adventure," in the tale of the wife who wanted to be a partner, not a mistress. But at the Strand is the original ancestor of all the crook plays of the last six years—"Kick In" itself, with a safe-cracking, a reformed crook, at least 10 mean detectives and the seducing love of the beautiful girl. The popular stage hit has just been put into movie form.

The Sun, with another week of "Dr. Jack," and the Empress, playing Viola Dana in a comedy drama, "June Madness," offer the only respite to tired nerves that would feign relax.

Sea Story at Rialto.

The famous Limehouse district of London, the grog shops of Glasgow frequented by the rough folk of the sea, the rolling and majestic Atlantic as seen from an old-time four-masted schooner—these are the backgrounds of Richard Barthelmess' latest photodrama, "Fury," shown at the Rialto.

The story of "Fury" is a highly dramatic tale of the sea. It deals with the transformation of "Roy" Leyton from the timorous second mate of a sailing vessel who is held in contempt even by his own father to a courageous man of fearless purpose when he learns of a wrong done his mother and seeks to avenge her. Interwoven in the plot is a romantic romance in which Dorothy Gibson, as a little London boarding house slavey, plays the leading feminine role opposite Barthelmess.

Much of the picture was taken at sea on a picturesque old schooner off the Maine coast. These ocean scenes are said to constitute some of the most striking bits of marine photography ever taken for any photoplay.

Viola Dana at Empress.

"June Madness" is the title of the picture at the Empress and it depicts the madcap adventures of a sprightly young miss, played by Viola Dana, who breaks away from her own wedding ceremony, leaving a million-dollar bridegroom flat and speechless.

She is chased by mamma, friends, ushers, clergyman and relatives, but outside the church she meets a hundred dollar jazz king and orchestra leader in his roadster. He helps her to escape from the horrors of a life of luxury. Bryant Washburn is the co-star.

"The Old Homestead," a delightful picturization of the stage success, will be seen at the Empress the end of the week. Theodore Roberts, "the grand old man of the screen," plays the part of Uncle Josh.

Strand Shows "Kick In"

"Kick In" is said to present set as well as individual variety, the scenes flashing rapidly from the slums to upper Fifth avenue, from an exquisite boudoir to a sordid tenement, from the cabarets to the bread line. And in between all the drama of hunters and hunted, the eternal strife between the police and those that society considers the "lawless."

The play was originally famous with John Barrymore in the role of Chic Hewes, ex-convict, who tries to go straight. Bert Lytell is the present star, with Betty Compson supporting him, and Gareth Hughes and May McAvoy as the younger lovers, also entangled in the web of crime.

Molly Brandon, daughter of the reform district attorney, finds in her father's home a man whom she had seen previously as a hero. And now he is in the guise of a thief. A stirring sequence of events follow before his regeneration is accomplished.

Adventure Picture at Moon. Based on the old biblical parable of the one missing lamb, "The Ninety and Nine," which is to run all week at the Moon, is a tale of the out-



doors, laid in the west. A terrific forest fire furnished the basis of the plot, and the fire pictures were taken during an actual conflagration which burned many acres of timber.

Colleen Moore is the heroine and Warner Baxter is the young civil engineer.

There is an engine on the siding, a streak of burning track to these towns and their pitiful plight, and one chance in a million of going through. That once chance is enough for him. He takes it, and, with a string of freight cars, he plunges through. Hastily loading the almost frenzied hundreds aboard the train, he dashes a second time over the rails, red hot, ties burned out, over bridges that crumple and fall behind him, to safety.

Sun Has Lloyd Another Week

"Dr. Jack" is a conglomeration of everything one could hope for in a comedy. Lloyd's box of tricks seems everlasting and one never knows what to expect, except that the next laugh will be louder than the first.

Besides all this, "Dr. Jack" contains a real story—a story with a serious undertone of a girl's struggle for health. The girl is played by Mildred Davis, and she aids Lloyd charmingly in the sentimental vein of the comedy. The uproarious part of the offering comes when Lloyd, as the young doctor, begins his campaign to oust the eminent but unscrupulous physician from the girl's household.

Disguised as an escaped maniac Dr. Jack proves that all the invalid needs is a little honest excitement.

Muse Features of Week

The Muse offering for Sunday is "The Ninety and Nine," drama of blazing forest lands and a daring rescue of the villagers who are hemmed in by the flames.

On Monday and Tuesday, Hobart Bosworth in "White Hands" disarms a man with a knife after a deadly battle and then fights single-handed an entire band of desert ruffians.

"Till We Meet Again," the mid-week production, is the story of a girl who, after being betrayed by her trusted guardian, trusted her life to a band of crooks, and learned the real meaning of faith and sacrifice.

Domestic Drama at World

Florence Vidor comes to the World this week in a satire on the romance of marriage, "The Real Adventure." Florence Vidor plays the role of a college girl who meets a man under circumstances so prosaic they are romantic. After a whirlwind courtship they are married. She is a keen-thinking young woman and had dreamed of being a great help to her husband—of being considered by him an intellectual equal. Instead, he considers her only a woman—man's rarest possession! She takes an interesting way of securing the position she craves.

Neilan Tries New Method

"The Ingrate," to be directed by Marshal Neilan, is a eulogy of the physician's work and service to humanity.

The director will rehearse the complete picture before beginning to film it—an unusual method of procedure in the industry. Rehearsals have already begun.

"Gennett" LATEST
LATEST Records
75c 75c
"Baby Blue Eyes"
Biggest Hit in Omaha
"DUMBBELL"—On Reverse Side
"I'm Through Shedding Tears"
"JAPANESE MOON"—On Reverse Side
They'll Make You Dance
Jackson 4779 **ED PATTON** 1522 Farnam
"FIRST WITH THE LATEST"

Programs of the Week

Rialto—"Fury."
World—"The Real Adventure."
Strand—"Kick In."
Sun—"Dr. Jack."
Empress—Sunday to Thursday, "June Madness," Thursday to Saturday, "The Old Homestead."
Moon—All week, "The Ninety and Nine."
Muse—Sunday, "The Ninety and Nine," Monday and Tuesday, "White Hands," Wednesday and Thursday, "Till We Meet Again," Friday and Saturday, "If I Were Queen."

Rival Filmings of "Faust" Are Now Under Way

Mary Pickford will almost immediately set to work upon the production of "Faust," regarded by many as the greatest story in all literature. She will interpret the part of Marguerite. This announcement, although a surprise to the public in view of the expectation that she was about to film "Dorothy Vernon of Haddon Hall" does not constitute any real change in the Pickford plans, since the portrayal of Marguerite in "Faust" has always been one of Miss Pickford's greatest ambitions, and the production of "Dorothy Vernon" will simply be postponed until next summer.

The plan to film "Faust" has been kept a secret until Miss Pickford conferred with Ernst Lubitsch who will direct this most ambitious attempt of Mary Pickford's career. But it was with this production in mind that she sent for Mr. Lubitsch. Coincidentally enough, it developed that doing "Faust" was also the great ambition of the famous European director. Up to the time of his meeting with Miss Pickford, Mr. Lubitsch had never found anyone whom he thought capable of properly presenting the part of Marguerite, but he greeted her intention with the greatest enthusiasm and declared that she would make an ideal Marguerite.

What is the attitude of Ferdinand Earle, painter and poet who announced one year ago his intention to produce "Faust" as a "motion painting" toward his beautiful competitor? With the artist's generosity, the artist's confidence in his own dream of a new kind of motion picture that will justly be arrayed among the fine arts, Earle's response is typical: "Mary Pickford's challenge will afford public opportunity to compare best in old and new screen art.

"No more interesting experiment possible."
In 21 words the challenge is accepted. The new art versus the old.

An eastern lady has invented a system for photoplay writing, which probably will ring the song on scenario instruction and cause many university students to take mathematics instead. She has an index, with a noun, verb or adjective upon each card. Having fattened up the index, she was ready for business. Any day that an original plot did not descend from the skies and sparkle right in front of her eyes, she would grab for the index, shuffle the cards and deal herself a plot. That's one way of doing it!

Neighborhood Theaters

GRAND - 16th and Binney
CONSTANCE TALMADGE
in "EAST IS WEST"
HAMILTON TOM MIX
in "SKY HIGH"

Pola Negri and Jack Holt Will Play "The Cheat"

Pola Negri is to be starred in "The Cheat" with Jack Holt featured with her, and Charles de Roche, who recently came from Europe, at the head of the supporting cast. George Fitzmaurice will be the producer. Work will start at the Lasky studio about January 22.

"The Cheat" was produced originally about eight years ago by Cecil B. DeMille. At that time it was declared by critics to be the first motion picture with perfect dramatic construction. It was written originally by Hector Turnbull, and was produced on the stage by William A. Brady.

This is the only motion picture that has ever been produced as grand opera. Two years ago it was brought out at the Opera Comique in Paris as the posthumous work of Camille Erlanger, composer of "The Sorcerer."

Famous Costumer to Design for Movies

Howard Greer, well-known New York fashion designer, who created the costumes for the last edition of the Greenwich Village Follies, has been engaged to create costumes for Paramount pictures, and has left for Hollywood, where he will join the costume department.

Mr. Greer, who has been well known to the public through his fashion articles in Vanity Fair, Vogue and Harper's Bazar, studied designing in Paris for five years, was with Lady Duff-Gordon (Lucile) for two years, and also with Poiret and Molynieux for some time.

Actress Collects Silver

Collecting silver is a swell hobby—if you don't have to travel a lot! Kathleen Clifford, who is appearing at the Strand in "Kick In," has about a ton of historic plate—but many years ago she quit carrying it in a trunk and stored it in a safety deposit vault. Among the choice pieces owned by Miss Clifford is a silver toilet set which belonged to the empress of Russia. The pitcher and bowl weigh 40 pounds. She also possess the famous silver shoe of Nell Gwynn, presented to her by Lord Kitchener, a Marie Antoinette powder box and plates, teapots and vases by the score.

When Miss Clifford does move her collection from one place to another the directors of the express company get together and declare a special dividend!

Horses 800 Years Ago Wore Dresses

There was a day when no self-respecting horse, permitted in a certain exclusive circle, would go prancing around in public disrobed. That day was back in the twelfth century in England during the reign of King Richard I. Every charger privileged to hobnob with knights was amply provided with gorgeous raiment bearing the emblem of its knightly owner, so that it might be distinguished from all others. The kind of trappings used in those romantic and thrilling times are to be seen on the horses appearing in Douglas Fairbanks' production, "Robin Hood," coming soon to Omaha, and the effect is quite bizarre to the public of this generation, accustomed as we are to having all manner of styles of motor cars cross our daily vision.

According to present-day authorities on the history of the Norman period of a knight's steed was never allowed to go out of its stable without being garbed correctly, and it seems logical to assume the animals instinctively became so used to "being dressed for the street" that they would be most reluctant to venture out otherwise.

These equine robes were noted for their ornateness and they served no useful purposes such as protection against foes or the natural elements. It was just plain, every-day style then among knights and the style was inspired by the convenience afforded for making prominent on mounts the crests by which they could always be known.

Film Flashes.

Mabel Ballin is probably the only picture star in the world who prefers to be called Mrs. instead of Miss. She likes it, she says, because "it's different." She is playing the role of Becky Sharp in "Vanity Fair."

The only leading man who ever wore glasses in a picture is Rockcliffe Fellows, in "The Strangers' Banquet." Marshall Neilan, the director, ordered it because "cheaters" go with the character.

Frank Lloyd has started directing Norma Talmadge in "Within the Law." Jane Cowl originally starred in the stage play. Jack Mulhall is Miss Talmadge's leading man. Others in the cast are Margaret Leahy, British prize winner; DeWitt Jennings and Tom Ricketts.

Almost three blocks of cobble stone pavement have been laid down in the sets for "The Hunchback of Notre Dame," being constructed at Universal City. Every resource of moving picture ingenuity is being expended to make this production as complete a visualization of Victor Hugo's story as possible.

English Beauty to Play Opposite Buster Keaton

Margaret Leahy, the English beauty, has been chosen to play opposite Buster Keaton in his first five-reeler.

This is a far bigger part than it was first planned to give her with Norma Talmadge in "Within the Law," according to Producer Joseph Schenck, who declares that screen tests prove Miss Leahy possesses starring ability and that everyone is certain she will make good.

Heretofore Buster Keaton has been making two-reel comedies. Now he is branching out into the feature comedy class.

Miss Leahy is the 20-year-old British girl chosen by Norma Talmadge from 8,000 British applicants for a screen career, as the outcome of a newspaper contest conducted in London.

"A Friendly Husband," starring Lupino Lane, the famous English pantomimist, is the first feature length picture in which the celebrated comedian is the star.

WITHOUT DOUBT ONE OF THE BIGGEST PHOTOPLAY SUCCESSES OMAHA HAS EVER KNOWN

SHOWS AT 11, 12, 1:40, 3:20 and 5
SHOWS AT 6:40, 8:20 and last show at 10

SUN

Second and Last Weeks
STARTING TODAY

HAROLD LLOYD

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"DR. JACK"

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A SURE CURE FOR THE SICK THE NEAR SICK and THE HEALTHY

ONE OF THE BIG THRILLS IN A BIG PHOTOPLAY.

THROUGH MILES OF FLAME!
OVER BURNING BRIDGES!
PAST FALLING TREES!
BRINGING HUNDREDS TO SAFETY!

MOON
ONE WEEK - STARTS TODAY.

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A Story that held millions spellbound to their seats when it was presented on the stage AND NOW IN PICTURES it is reproduced ten-fold with scenes of the blazing forest actually taken at one of the northwest's greatest timber fires.

Featuring COLLEEN MOORE & WARNER BAXTER