

Pause in Production While Producers Gauge Results

Early August Sees Many Hitherto Busy Studios Idle—Producers Find That Costs of Filming Are Exceptionally High and Anxiously Watch Reception of Expensive Pictures.

Production experts on the west coast have seemingly all paused for breath, the latter end of the summer—or maybe they're all going to spend a few days in seeing how the first offerings of the motion picture season are taking with the arbiters of their fates, the dear public.

At any rate the first week of August saw a great deal of vacationing and a great many studios not too loath to admit that they had been so prominent all last spring and the early summer. There was plenty of work going on but not nearly the great number of pictures that had been the rule for several months.

Possibly, and very probably, the undercurrent of unrest as to the mounting production costs of pictures had a great deal to do with the present era of idleness. When no less an authority than Elmer Pearson, general sales manager of the Pathe corporation, declared that the total production costs of pictures made this year was greater than the total selling price of previous years, thoughtful minds looked over their programs and asked themselves, or their general managers "Whither are we going?" Stars were getting to be again a little more than merely high salaried, mechanical help was obtaining top prices for its labor, and generally the fever of activity was running up the cost sheet in an alarming manner.

This fall's releases represent a greater amount of money spent in careful preparation, in casting, in research work for the proper scenes and costumes, in beautiful sets, in wonderful lighting effects, and in general care and pains in expensive novelties, than has ever before been seen. The sales force of the companies and the exhibitor to whom these pictures are sold, were very enthusiastic about the worth of them and the fact that more people would be charmed and willing to pay money to view them—but too wide a gap between the bill of expense and the probable revenue was bound to show many worthy pictures far in the red at the end of the year.

A little pause and a close scrutiny of the reception accorded these new and more expensively made pictures will give many a producer a gauge with which to measure his next endeavor and by which to estimate his costs.

In the meantime the public is to be offered the greatest list of really finely made artistic screen productions, that any season has ever had. The measure of the fall receipts at theaters will define the policy plans of makers of films for our midwinter diet.

Ibanez's "Enemies of Women" at Rialto

All the artistry, perfection of detail and lavishness of production possible, were employed in the making of "Enemies of Women," a picturization of Vicente Blasco Ibanez's latest novel, which is offered in screen version at the Rialto this week.

No stone was left unturned to make of "Enemies of Women" one of the most beautiful pictures ever made. The company spent six weeks in Monte Carlo, Nice and Paris, where the author located his story.

The trip abroad brought the company into direct contact with Ibanez, and his assistance in the direction of many of the scenes taken abroad is considered invaluable. So enthusiastic did Ibanez become over the plans of production, that he arranged to have scenes taken in the Casino at Monte Carlo and on the terrace of the garden, the first time in seven years that world famous gaming resort has been filmed. Ibanez also obtained permission to take scenes of the prince of Monaco's palace, and pointed out the most picturesque spots of the Riviera.

As a result of the author's work, "Enemies of Women" as a picture of scenic beauty, surpasses any ever made. The work on the "interiors" of the picture was made on a most lavish scale. Two of the most strikingly handsome sets ever constructed were built by Joseph Urban for the filming of the Prince Lubimoff palace scenes.

Featured are Lionel Barrymore, considered by many as America's leading character actor, and Alma Rubens, of "Humoresque" fame. These two famous players are supported by such stars as Pedro de Cordoba, William (Buster) Collier, Jr., Gareth Hughes, Paul Panzer, W. H. Thompson, Gladys Hulette and Mario Meroni.

Willard Mack's Well-Known Play at World

A photoplay that promises much in the way of excitement, elaborateness, and characterization is "Your Friend and Mine," a photoplay based on the famous play by Willard Mack. In its film form it comes to the World, this week, and it should provide entertainment to the many patrons of that theater.

A cast that includes many celebrities is seen in the motion picture. Willard Mack, actor-author of "Your Friend and Mine," is seen in the role of the playwright, which he has played on the speaking stage of many theaters in this country. The charming Emil Bennett has a sympathetic role. That of a neglected wife and others in the cast are Huntley Gordon, Rosemary Theby, Aileen Ray, J. Herbert Frank and Otto Lederer.

Betty Compson Girl Crook in Strand Play

A woman with four faces! Betty Compson had an opportunity to emulate Nick Carter, Old Sleuth, Old King Brady, Sherlock Holmes and the rest of the great cast of super-sleuths in her new Paramount picture, "The Woman With Four Faces," which will be the attraction at the Strand all this week. Not that Miss Compson is a detective—on the contrary, she plays the part of a girl crook engaged by the district attorney, (played by Richard

Dix) to help him in ferreting out a great drug combine. Disguised, she aids him in many ways and wins his love in the bargain.

One thrill piled on top of another, all played in the tense and highly dramatic manner demanded by this type of story, renders the picture exciting and compelling.

Imagine Betty Compson as an old woman, or as a young waitress in a cheap restaurant! It is easier to imagine her in the role of the girl crook because she established her ability to play a part of that sort in "The Miracle Man." And then there is the lovely, sweet and alluring Betty Compson herself—as she will appear when reformation has come unbidden through the channels of love and mercy. A great supporting cast has been supplied and Richard Dix has a powerful acting role as the district attorney.

Martin Johnson's Animal Film at Moon

Mr. and Mrs. Martin Johnson's "Trailing Wild Animals in Africa," a remarkable history of a 1,000-mile trek through African wilds will be featured this week on the screen at the Moon.

Remarkable in many ways, one of the features of interest in the photoplay are the scenes in which Mrs. Johnson, a little body of 110 pounds, faced charging rhinoceros, wild African elephants and other dangerous beasts, in fearless fashion. More than 100,000 feet of film were shot by the Johnsons in their two-year's trip through Africa and the film "Trailing Wild Animals" is 6,000 feet of the most interesting bits, telling the story of the remarkable journey.

Martin Johnson has the distinction of being the only man who made the entire trip around the globe with Jack London. Since those days, he and Mrs. Johnson have made trips through the South Sea Isles and through Africa. They have planned another trip to Africa.

"A Tailor-Made Man" Stars Ray at Sun

From all advance reports, Charles Ray made a happy choice in selecting "A Tailor-Made Man," featured at the Sun this week.

"A Tailor-Made Man" is a significant production in more ways than one. Not only is it the costliest photoplay ever produced by Charles Ray, but it presents him in a new character, a novel environment, and astounding situations. He is said to have made the role of John Paul Bart one of the most colorful and picturesque in the annals of screen drama, and to have outdone himself in point of humor, charm and tenderness.

The philosophy, gaiety and wholesomeness of "A Tailor-Made Man" undoubtedly carried a particular appeal to American audiences, patrons of the spoken drama. The same should hold true in the case of the screen interpretation and elaboration.

Supporting Charles Ray in this production are Ethel Grandin, Jacqueline Logan, Thomas Ricketts, Douglas Gerrard, Victor Patel, Thomas Jefferson, Stanton Heck, William Parke, Edith Chapman, Kate Lester, Frank Butler, Nellie Peck Saunders and others.



Don't Look Like a Star if You Want Mot'ie Job

If you look like a movie star and want to get into pictures—change your looks. This is the advice of Lloyd Hughes, popular young leading man for Mary Pickford, Colleen Moore and other noted film stars. "My letters from fans' evidence the belief which seems to be general among film followers, that because a person resembles a certain motion picture star, he or she should be in pictures. "Among those around the studio who have been playing extra

parts for years, are prominent those who 'look like' Norma Talmadge, Blanche Sweet or some other star. They do not seem to understand that their efforts to closely resemble these stars are just what stand in their way to success. "Mary Pickford, Charlie Chaplin and others have been imitated to the extreme. They have never been de-throned. Their imitators have fallen into oblivion. This should illustrate the moral. "The fact that you resemble a film star will hinder you rather than help you. If therefore, you want to get into pictures and look like some established player, do not imitate the star's characteristics. If you resemble Blanche Sweet do not dress your

hair as she does or wear your clothes as she wears them. Get away from her personality as much as possible and eliminate her characteristics—do not copy them. "What the screen needs are new personalities, new types. Casting directors for instance, when looking for child players, immediately discard those who try to look like Jackie Coogan and engage those who bring something new to the screen. "If those who want to get in will only remember this, they will find it a lot easier to get a start. "Fredericus Rex," forty reels long, has been completed in Germany and is listed as one of the American im-portations.

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"A TAILOR MADE MAN"

featuring

CHARLES RAY

JACQUELINE LOGAN

From a poorly paid presser in a tailor shop to the Beau Brummel of society. All on account of clothes—and clothes that didn't even belong to him. He fell in love—the owner of the clothes returned—and then?

OH! BOY! What a Mix-Up!

YOU WILL ROAR

ON THE SQUARE

IT'S GOOD

COMEDY

News Weekly

SCENIC

Muse Program.

Sunday, "Trailing Wild Animals Through Africa."

Monday and Tuesday, Betty Blythe in "How Women Love."

Wednesday and Thursday, Jane Novak in "Divorce."

Friday and Saturday, Tom Moore in "The Lesson."

NEIGHBORHOOD THEATERS

GRAND - - - 16th and Blaney

GUY BATES POST in "OMAR THE TENTMAKER"

VICTORIA, - - - 24th and Fort

"Coolest in Omaha"

VERA GORDON in "YOUR BEST FRIEND"

West Point, Neb., Girls Off for China



Marie and Frieda Oelschlaeger—

Marie Oelschlaeger and Frieda Oelschlaeger, sisters of West Point, Neb., will leave shortly for China, under the auspices of the Lutheran synod of Missouri, Ohio and other states, for a period of seven years.

Hangkong, China. They plan to attend a language school the first year, after which both will enter their respective fields of work.

Both are the daughters of Rev. A. R. E. Oelschlaeger, pastor of St. Paul's Lutheran church of West Point.

Supporting Charles Ray in this production are Ethel Grandin, Jacqueline Logan, Thomas Ricketts, Douglas Gerrard, Victor Patel, Thomas Jefferson, Stanton Heck, William Parke, Edith Chapman, Kate Lester, Frank Butler, Nellie Peck Saunders and others.

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Lionel Barrymore

Alma Rubens

and an all star cast

More Dramatic Than "The Four Horsemen"

More Magnificent Than "Blood and Sand"

A Mighty Drama of the Gilded Social Set

—staged in unparalleled luxury and splendor in Paris, Nice and Monte Carlo.

—the story of the mad, modern-day, pleasure-loving Prince Lubimoff and Alicia, the most famous beauty of the entire continent.

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