

Do Omaha Patrons of Cinema Object to Advanced Prices

Poor Attendance at "Scaramouche" Would Indicate Some Such Objection—Flat Rate Favored.

Do the movie patrons of Omaha object to advanced prices on motion pictures? So it would seem from the boxoffice record of "Scaramouche," one of the outstanding pictures of the season, which did a very poor business at the Brandeis all last week, at a price list topped at \$1.50.

New York, Philadelphia and other eastern cities have been reporting record breaking houses at equal or even greater prices, but the attraction did not seem to appeal to Omaha as being worth that much money. The picture is, in fact, still running in New York and other eastern towns on extended time.

Faced with the experience of "Scaramouche" at an advanced price, the owners of big pictures are wondering whether or not to attempt to bring them here and show them at any such admission price.

The essential difference between stage plays and pictures insofar as the policy of playing them is, is much more pronounced throughout the middle west than in any other section of the country. Stage plays are priced at their value—a poor show goes cheaply and tickets for a big attraction demand a greater price. Most exhibitors of pictures in this section refuse under almost any circumstances to vary their admission prices with the value of the attraction.

The public one week may get a picture bargain—the next week a fair buy—and occasionally gets a disappointment. But with the prospect in sight of a public refusal to pay any advanced admissions, the gamble is up to the exhibitor as to how many people he can attract with the worth of his product.

Maybe Film Didn't Appeal. Does it mean that Omaha and middle west territory doesn't want pictures so costly that admission prices must be \$1.50 or so, or that pictures of the character of "Scaramouche"



Glenn Hammondson and... at the RIALTO

don't appeal to Omaha? For "Scaramouche" was admittedly a costume middle aged romance, one of a number of fine period pictures of this year.

"Ashes of Vengeance," which comes to the Strand this week, is another costume picture, as to a certain extent, is "Rupert of Hentzau," at the Rialto, though both will be played at usual prices at these theaters.

For that matter, almost all of the really big pictures of this season have been "costume," in trade parlance. Few of them have been pictures with the characters dressed as are the men and women you meet on the streets, whether the period be of this last 100 years or back several centuries.

Probably the most abused term used in connection with motion pictures is "all star." Nine times out of ten it means "no star," but in the case of the forthcoming production of "Rupert of Hentzau" this is by no means the case. It is really the first production in which all of the principals are either stars or else featured leading men and women, as a glance at the following names of the cast will prove: Elaine

Hammerstein, Bert Lytell, Lew Cody, Claire Windsor, Bryant Washburn, Marjorie Daw, Mitchell Lewis, Hobart Bosworth, Josephine Crowell, Elmo Lincoln, Irving Cummings and Adolphe Menjou.

"Rupert of Hentzau" is a sequel to "The Prisoner of Zenda," both having been written by the same author, Anthony Hope. It deals with the romantic adventures of Rudolph Rasendyl, a young Englishman who is almost a perfect double for the king of Ruritania, a mythical European principality. He is in love with the king's wife, Queen Flavia, and she with him, and this fact, together with his striking resemblance, leads to many complications and adventures. "Rupert of Hentzau" will be shown at the Rialto all this week.

Norma Talmadge's New Film at Strand

"Romance—magnified, glorified and entrancing." The words are those of the dramatic critic of a New York newspaper in reviewing "Ashes of Vengeance," starring Norma Talmadge, which opens a two weeks' engagement at the Strand today.

The colorful atmosphere of France of 1572. Interior and exterior scenes of three different castles. The massive ballroom of the Palace of the Louvre, where, in suffused excitement, 1,200 ladies and gentlemen of the court are dancing the minuet on the fateful eve of St. Bartholomew. Sword play ranging from single duels to the mighty clash of great contending forces. Brilliant cavalcades of gaily caparisoned horses and attending men-at-arms moving along the picturesque roads of France—only a few highlights, these, of the scores of features that make "Ashes of Vengeance" the greatest picture of Norma Talmadge's career. But it is the drama itself, the romance of Yoland de Breux and Rupert de Vreac, which is the most appealing feature of the production. These roles are played respectively by Norma Talmadge and Conway Tearle. Twenty

screen notables are in the cast of principals in support of this twin, including Wallace Beery, Courtenay Foote, Josephine Crowell, Betty Francisco, Claire McDowell, Andre de Beranger, Murdock MacQuarrie, Boyd Irwin, Carmen Phillips, Winter Hall, William Clifford, Hector V. Sarno, Earl Schenck, Jimmy Cooley, Lucy Beaumont, Forrest Robinson, Mary McAllister, Kenneth Gibson, Howard Truesdell, Frank Leigh and little Jeanne Carpenter; and 4,000 extras are employed in the mob scenes.

"The Fair Cheat" on Screen at World Theater

Broadway and its show girls are again in the movies in "The Fair Cheat" on the World screen this week.

Dorothy Mackall, pretty English girl, has the leading role in a light comedy drama, of a daughter of a millionaire, who undertakes to earn her own way in the world for a year in order to prove that she has a right to marry a poor man if she chooses.

The father is reported lost at sea while daughter is earning dollars in a Broadway chorus and an untrustworthy secretary becomes the villain of the cast when he attempts to steal the fortune.

"If Winter Comes" Opens Today at Sun

When A. S. M. Hutchinson wrote "If Winter Comes" he contributed to the world of fiction the literary sensation of a decade. The Sun opens today a two weeks' showing of the screen counterpart of this now famous novel which bids fair to become the most talked of photoplay of the season.

Photographed in England, in the

Her Dad Made Her Fiddle Years Before She Was Born

Miss Rachel Senior, this year violin soloist with Lieut. Com. John Phillip Sousa and his band, who play at the Auditorium Saturday, November 24, was attempting to play a violin at an age when most girls are quite contented with their dolls. Miss Senior was born in a house of violins, and the beautifully-toned instrument which she uses is the handiwork of her father, Charles Senior, of Mason City, Ia., who all his life has had violin making for a hobby, has found time to make in their entirety more than 100 of the instruments.



Miss Rachel Senior

Charles Senior was a business man with a love for music. He used to direct the local orchestra, and then as a means of diversion he attempted to make himself a violin. He was successful, so he made another, and by the time Rachel was old enough to take a violin into her hands at least fifty of the instruments were in the home.

Miss Senior eventually went to New York to study with Franz Kneisel, a famous teacher of violin, and then to Leopold Auer, who has taught the greatest violinists of the world. Through Meredith Wilson, who had been a member of Sousa's band, and who had lived in Mason City, Iowa, she heard of the girl whose father made violins.

After Sousa had engaged Miss Senior, he became interested in the hobby of her father. He asked Miss Senior to bring him one of her father's violins, which she had in New York. Sousa played it and then it was passed around to several of his musical friends, all of whom were delighted with the instrument. So those who like a bit of sentiment will find it in the fact that Miss Senior, upon her first appearance with Sousa's band, played an instrument which had been fashioned by her

father years before she was born and which for more than 20 years had been mellowing and sweetening and waiting for her.

Wally Van Old Time Film Star

How many of you remember Wally Van? Back in the days when movies were just becoming popular, Wally was among the shining faces that peered out at the public, which was still dazed at seeing pictures actually moving, and along with John Bunny, Broncho Billy Anderson and Flora Finch, he built up such popularity as a comedian that, it is safe to say, is rivaled by no one today. Of course Wally was just a boy then and for that matter he still is, but a few years ago he left the movie flat, never to return.

It's like everything else, this movie game, and "they" say, if you once get the sand in your shoes, you are bound to go back, and so here is another case where "they" are right.

Van's first picture since his return is "The Drivin' Fool," now at the Moon. Thrills, suspense and romance are crammed into this swift moving comedy and gives Wally a great chance to display his happy-go-lucky ways. A strong supporting cast includes Patsy Ruth Miller, Alec B. Francis, Wilton Taylor, Ramsey Wallace and others.

"Dark Secrets" Action Role for Dalton

The part of Ruth Rutherford in "Dark Secrets," which is Dorothy Dalton's role, coming to the Empress this week, is one of ease and hardship for this popular star. As the heroine of the story, Miss Dalton becomes partly paralyzed when thrown from a horse, and therefore many of her scenes are played with the star in a wheel chair. But Miss Dalton does some of the hardest work of her screen career in this picture. She rides a spirited horse in a hurdle race at a horse show, and her work generally is strenuous. Robert Ellis is leading man, and heads an unusually strong supporting cast of players.

TO-DAY Performances at 11-1-3-5-7-9 Feature 10 minutes later

Strand DIRECTION OF A. H. BLANK

PRICES: Nights & Sunday Mat 50¢ Week Day Matinees 35¢ Children Any Time 10¢

Her most majestic masterpiece

Norma Talmadge in a story of hearts conquered by love

"Ashes of Vengeance" Conway Tearle heads the great supporting cast

Here is romance magnified, glorified and entrancing. Huge settings, massive scenes, moments of splendor and grandeur. Never before a picture like this and perhaps never again one as great to follow

Were it up to us to dictate the pictures one should see and enjoy, "Ashes of Vengeance" would head our list. —N. Y. Daily News.

"Ashes of Vengeance" is the best in everything the films so far have to offer. —N. Y. Evening World.

"Ashes of Vengeance" is a masterpiece. Norma Talmadge is radiant in all her scenes and proves herself an actress with vim. —N. Y. Evening Journal.

The merits of the picture are too numerous to mention. It must be seen to be appreciated. —N. Y. Sun and Globe.

Original Musical Score by Victor L. Schertzinger interpreted by the Strand Concert Orchestra

Attend the Matinees or early shows if possible and avoid the crowds

TODAY **RIALTO** ALL WEEK DIRECTION OF A. H. BLANK

A MIGHTY PICTURIZATION OF SIR ANTHONY HOPES' NOVEL OF LOVE AND DARING with one of the most remarkable casts ever in one production

A Sequel to PRISONER OF ZENDA

RUPERT OF HENTZAU

A Comedy of mix-ups and laughs

CLIFF BOWES and RUTH HIATT in SIMPLE SADIE

Extra Attraction **WELSH MALE QUARTETTE** presenting a program of Vaudeville Concert and Opera Selections

Elaine Hammerstein, Lew Cody, Bert Lytell, Claire Windsor, Bryant Washburn, Hobart Bosworth, Gertrude Astor, Kenneth Widener at the organ playing Oh Harold, Marjorie Daw, Nigel de Bruillier, Josephine Crowell, Irving Cummings, Harry Trauer

Rialto Symphony Orchestra playing a wonderful program and the overture Rhenzi by Wagner