

AT THE
STELMO



Douglas Fairbanks Jr. in "STEPHEN STEPS OUT" AT THE STRAND



Shirley Mason in "SOUTH SEA LOVE" AT THE WORLD



Charles Jones and Ruth Clifford in "HELL'S HOLE" AT THE MOON



Dustin Farnum and Peggy Shaw in "THE GRAIL" AT THE EMPRESS



John Gilbert and Bessie Love in "ST. ELMO" AT THE SUN



Mattie Prevost and Johnny Walker in "RED LIGHTS" AT THE MUSE



Blanche Sweet in "ANNA CHRISTIE" AT THE RIALTO

Plots of Photoplays Vary With Trend of Times

Styles of Dramas and Comics Change From Time to Time—Slapstick Exists in Drama as Well as the Funnies and Has Its Place—Mixture of the Two Seemes to Be the Theme Motif in Features Today.

There's cycles and cycles in the photoplay business. There's melodrama, the daddy of all plays, whether spoken or cinema. Then there's all the ramifications and the intricacies of all the plots of all the scenario artists who twist and bend and twine around to give a new angle to an old situation.

Realism, in its entirety has been eschewed by most motion picture scenarists. Everything has had to be "doped" for a happy ending and an endearing closeup. Today the Rialto theater is offering stark realism in "Anna Christie," the kind that in "The woman of Paris" by Charlie Chaplin has astounded critics and public alike and made the name of Chaplin, a director's name in place of the cognomen of a comedy star.

Sex, costume, mush, wild outdoors action, crook melodrama, all have had their day or their season in the movies. Comedies hit the same cycle in a lesser degree. Charlie Chaplin, Buster Keaton and Ham Hamilton all have the control of the slapstick down to the finest point of finesse. Lloyd is a nervous thriller expert. Matrimonial household comedies such as the Sidney Drews' have the field at the Christie lot.

Now a new world is returning to the comedy field in a mixture of action, slapstick, unexpected turns in such plot as there is, and all sorts of "gags" that are sure of a laugh. It's a conglomeration of the realists, that have proven safe in the past.

Drama as exemplified on the screen has been the precursor of the comedy rage. Certain sorts of dramas have been good for a certain number of gasps and ah—ah—s from an audience—hence, they were thrillers, and could command dough at the box office. Others were built around a main cabaret or wild orgy scene and could be billed as spectacular—being sure of a certain percentage of admissions. Now the days seems to have come for a reasonable amount of acting and a fair balance of cast and scenery effects—all to balance a well developed plot with a background to accompany same.

By using only two women in this story, in contrast to a background of surging masculine life, Ince has presented one of the most remarkable studies—and a woman of the unconventional type. Sailors, draymen, street vendors, wharf "rats," shuffling Chinamen, coal-blackened stokers form the picturesque mosaic of masculine life, against which the dramatic story of "Anna" is unfolded. It is due to go down in screen history as the most unconventional and most unusual and powerful picture of the year.

Three principal characters are involved in this drama of a girl who fights all her life for life itself against masculine oppression. "Men—they're all alike—and Gawd, how I hate them all!" is the cry of "Anna," who has been the victim, first of her father's unwillingness to assume parental responsibility and look after his daughter's welfare; next of the brutality of four cousins in the northwest; then of men, men, until she comes to hate them with a deadly loathing. When finally a great love comes to her and she is forced to tell her father and her sweetheart the story of her past life—one of the most powerful situations ever worked out on the screen is presented.

William Russell and George Marion have the two male leads.

Blanche Sweet as "Anna" at Rialto

Thomas H. Ince is reported to have paid the sum of \$100,000 for the screen rights to the Eugene O'Neill stage drama "Anna Christie," which won the Pulitzer prize last year. Out of it he has produced a new sort of screen drama insofar that the big punch of the picture is all based on its realism to life—and the sordid side of life at that. It holds the Rialto screen this week.

Blanche Sweet has the role of Anna and besides her there is only one other woman in the cast, that being "Marthy," played by Eugenie Besserer.

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JOHN GILBERT brings to life on the screen—that great character St. Elmo thinking all women false, - becoming the servant of the devil—dragging down the very creatures who had changed him from a lovable happy-go-lucky chap to a man of iron and hate.

HERE'S A PLACE FOR YOU IN THE SUN PRESENTS STARTING TODAY A picturization of one of the world's best known love stories "ST. ELMO" from the novel by AUGUSTA EVANS LOVED AND READ BY THREE GENERATIONS with JOHN GILBERT BARBARA LA MARR BESSIE LOVE and A NOTABLE CAST.

STARTING NEXT SUNDAY MARSHALL NEILAN Presents His Story "THE ETERNAL THREE" RAYMOND GRIFFITH—CLAIRE WINDSOR—BESSIE LOVE

ray of photoplays, has been cast in the feminine lead and promises one of the best character delineations of her varied career. As Edna Earle, Miss Love is again the sympathetic, appealing bit of femininity that has been the foundation of her success on the screen and spoken stage.

To Walter Baxter has been assigned the heavy role. Nigel de Bruller and Lydia Knott, veterans of the celluloid, also are mentioned in the cast.

World Screen Play in "South Sea Love"

Shirley Mason in "South Sea Love" at the World theater, a fascinating story of adventure in the Fiji Islands. Miss Mason portrays the role of a high-spirited girl, half French and half Spanish who falls in love with a mysterious stranger. This part is given a realistic portrayal by J. Frank Glendon.

The title role of the famous story is portrayed by John Gilbert, whose excellent work in "Monte Cristo" and in "Shame" has won for him the praise of motion picture critics the country over.

Barbara La Marr plays the part of Agnes Hunt, the faithless sweetheart of St. Elmo. Miss La Marr established an unequalled popularity with her masterful performance in such productions as "Trifling Women," "The Hero," "Prisoner of Zenda" and "Rich Men's Wives."

Bessie Love, the star of a vast ar-

employment as a dancer in a notorious dive.

On receipt of a mysterious cablegram the Englishman follows the girl only to find that the half-breed Frenchman who owns the dive is seeking the downfall of the dancing girl. What happens from then on keeps one on the qui vive and there is plenty of action.

Charles (Buck) Jones in Thriller at Moon

Charles Jones is coming to town again in a new romantic thriller, "Hell's Hole," offered on the Moon screen this week. Racing with breathless speed to a novel and exciting finish, Jones carries a role that affords him liberal opportunities for displaying the daring which is characteristic of his work.

Supporting the star are Ruth Clifford, leading lady; Maurice B. Flynn, heavy; Kathleen Key, Hardy Kirkland, and Eugene Pallette, Emmett J. Flynn adapted the story, which is an original by George Scarborough.

Muse Program.

Sunday—George Arliss in "The Man Who Played God."

Monday and Tuesday—Rex Beach's "The Spellers" and round one of "Fighting Blood."

Wednesday and Thursday—Marie Prevost and Ray Griffith in "Red Lights."

Friday and Saturday—Jack Hoxie in "Men in the Raw."

The Story of a Girl Who Had the Courage to Bare Her Past to the Man She Loved

Today All Week **RIALTO** DIRECTION OF A.H. BLANK Shows Start 11-1-3-5-7-9 Feature 30 Min. Later

The Greatest American Drama in Years WINNER OF THE 1922 PULITZER PRIZE

A Perfectly Cast Picture
Blanche Sweet
William Russell
George Marion
Eugenie Besserer
Chester Conklin



From the shabby, lifeless, white-cheeked, carmine-lipped girl of the past to the lovely girl swept clean by a powerful love and the salt-laden air of the sea.

A story that plays the gamut of human emotions, that handles without gloves, life's most elemental passions, most fundamental loves.

As a film production it has reached dramatic heights hitherto unattained and sets a new goal for picture makers.

Thos H. Ince presents "ANNA CHRISTIE"

Will Rogers in a new laugh idea UNCENSORED MOVIES Imagine Rogers thinking himself Wm. S. Hart, Tom Mix, Rodolph Valentino and a lot of others. You'll laugh 'til your sides ache. IT'S A SCREAM

CHIEF BLUE CLOUD and his INDIAN SYNCOPATORS in native costume, but playing modern music. Introducing Princess Blue Cloud Vaudeville's Only Indian Jazz Singer

THE RIALTO SYMPHONY ORCHESTRA 21 Artists--- Direction Harry Brader ---Artists 21 Playing a Rare Musical Program and the Overture "Il Guarnay"—Easily the Musical Treat of Omaha

MUSE TODAY ONLY GEORGE ARLISS "MAN WHO PLAYED GOD" "THE SPOILERS" Wednesday-Thursday "RED LIGHTS" Continuous Sunday From 1:00 P. M. Other Days—6:45 and 8:45