

### Second Annual Children's Party Be Held Dec. 24

Omaha Bee-World Theater Free Show Will Have Many Acts on Bill.

The second annual Omaha Bee-World theater Christmas party to add a little holiday cheer to the lives of several thousand of deserving Omaha kiddies is scheduled for Monday morning, December 24.

Last year the Bee-World theater party was a tremendous success. The children had the time of their young lives but this year, oh boy, it will be bigger, better and more entertaining than ever before. Here is why.

The World Realty company will provide entertainment from three of their theaters for the occasion. Stage attractions will play for the kiddies from the World and Empress theaters and the Sun theater is to provide the photoplay.

Acts from the World will include the laughing novelty, "30 Pink Toes," the nut comedian, Stanley Chapman; the clever singing spectacle, "Poster Girl," and Josephine Davis, impersonator of juvenile characters. These are acts appearing on the World Christmas week bill and especially selected because of their ability to provide the sort of comedy entertainment the children will most enjoy.

The Empress theater is playing the well known rural success, "Sis Hopkins," that week, and Sis herself is coming over to the World to cut capers for the kiddies. Assisting her is Roy Kinslow, the Empress comedian, in the character of the hired boy. Then, too, the "Village Quartet" will take part. This singing four is made up of Messrs. Allen, Hollis, Weber and Hines. Irene Hardy is the girl playing "Sis Hopkins."

From the Sun theater comes the first Baby Peggy feature, "Darling of New York," to top off the list of attractions in this "three-ring circus of entertainment." Baby Peggy is adored by every boy and girl in Omaha and in this her first full length feature she is going to give all her admirers plenty of chance to laugh and applaud.

The big show starts at 9:45 a. m. Monday morning, December 24, at the World theater.

Tickets will be turned over to various charitable organizations for distribution. The idea will be to entertain 2,500 children who do not have opportunities to see a show often.

### Rialto Has Drama of China Today

"Thundergate," opening at the Rialto today, is an adaptation of Sidney Herschel Small's absorbing story "The Lord of Thundergate." It is based on the striking resemblance of an American, a part played by Owen Moore, to the son of a Chinese lord, the head of the forces who use every means at hand to hinder the erection of roads and bridges by a construction firm which the American represents.

Circumstances force the American to masquerade as the son of the Chinese lord and in this way he discovers that not only some of his American associates are in the pay of the reactionaries, but also that the girl to whom he was engaged to marry was plotting his downfall. How he meets romance, while so disguised and how he defeats the enemies of civilization are unfolded in the plot of this highly dramatic play of American and Chinese life.

The all-star cast interpreting the thrilling story includes Sylvia Breamer, Tully Marshall, Virginia Brown Faire, Robert McKim, Richard Cummings and Zaeh Sedore.

### New Angle of Fun in "The Broken Wing"

Picture goes who are looking for something different will enjoy the Strand's offering, "The Broken Wing," one of the most successful Broadway plays of recent years. The original stage piece, by Paul Dickey and Charles W. Goddard, obviously contained all the elements necessary to good "picture stuff," but its producers have done what too few producers do—they have made the most of every situation the manuscript offered and have reduced them to celluloid with every foot a thrill, a laugh or a tear.

An airplane flight serves as the keynote of the plot which takes an American aviator into Mexico. The subsequent crash when the "wing breaks" and his mechanician falls, furnishes a thrilling moment that few films have ever equaled. Our hero falls in the main room of a Mexican ranch house—a direct answer apparently to the pretty little Latin maid's prayer for a Gringo husband. Suffering no ill effects from the accident beyond the total loss of his memory, the young American beats the local bandit terror to it by marrying her, only to return and find his American wife, whose existence he had forgotten, waiting to take him home.

The cast includes Kenneth Harlan, Miriam Cooper, Walter Long, Miss Du Pont, Richard Tucker and Edwin J. Brady.

### Quilt Catapults Laughs for Russell

An old-fashioned quilt, the heirloom of the straight-laced old dame, is the laugh and thought provoker of William Russell's new comedy-drama, "Times Have Changed," the photoplay offering at the World.

Aunt Cordelia, one of the leading characters, has no interest in life but the preservation of the traditions of the Hedman family. Her domination of the Hedman clan is supreme and unquestioned.



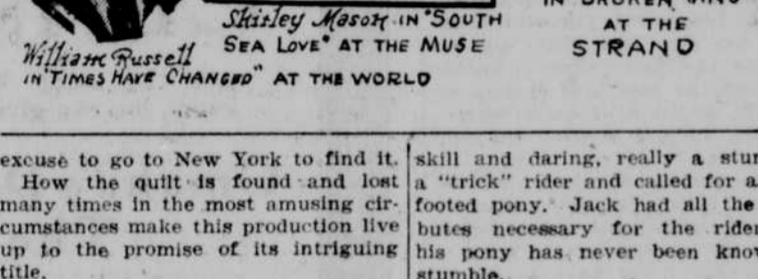
Jack Hoxie and Fred Kohler in "The Red Warning" at the Moon.



Virginia Brown Faire in "Thundergate" at the Rialto.



Louise LaPlante and Thomas Carvillat in "Crooked Alley" at the Empress.



Shirley Mason in "South Sea Love" at the Muse.



Kenneth Harlan in "Broken Wing" at the Strand.

excuse to go to New York to find it. How the quilt is found and lost many times in the most amusing circumstances make this production live up to the promise of its intriguing title.

Jack Hoxie Makes Will Ride on Horse. "And some say that motion picture stars take no chances!" This was Lone Pine's exclamation when his people observed the wild ride down the side of a mountain staged by Jack Hoxie for the big night scene in "The Red Warning," at the Moon theater the first of this week.

Hoxie started at the top of a hill about a mile from the little California town and rode his horse at a dead run down the steep slope, into town, carrying a flaming torch. The town folks knew that it was Hoxie, for he and his beautiful white horse were clearly visible against the skyline.

There wasn't any chance for the substitution of a double, for the horse never quit running from the time that the start was made until Jack pulled up at the village store and spoke "howsdy" to the crowd that had assembled there.

It was a case for unusual riding skill and daring, really a stunt for a "trick" rider and called for a sure-footed pony. Jack had all the attributes necessary for the rider and his pony has never been known to stumble.

The ride comes as an anti-climax in the picture, the signal for the ranchers to start on the big chase after the cattle rustlers.

"Crooked Alley" Is Story of Frisco. "Crooked Alley," originally titled "The Daughter of Crooked Alley," adapted from Jack Boyle's story, showing at the Empress, portrays the life of picturesque characters of San Francisco's underworld. That is quite sufficient reason for expecting something entertaining, for Frank Norris, Jack London and other writers besides Boyle made great successes of writing what they saw on the Barbary coast and south of the Slot.

San Francisco's underworld is like that of no other city, because San Francisco's population is and always has been composed of all nationalities which drifted in from the corners of the earth.

Robert F. Hill directed the motion picture version of "Crooked Alley" from a continuity by Adrian Johnson.

Grand Program. Sunday, Monday and Tuesday—Barney Bernard, Alexander Carr and Vera Gordon in "Potash and Perlmutter."

Wednesday and Thursday—Dustin Farnum in "Bucking the Barter." "Days of Daniel Boone," chapter 11.

Friday and Saturday—Thomas Meighan in "The Man Who Saw Tomorrow."

Muse Theater. Sunday—Jack Hoxie in "The Red Warning." Monday and Tuesday—Shirley Mason in "South Sea Love." Wednesday and Thursday—"Just Like a Woman." Friday and Saturday, "Pure Grit."

### "Little Johnny Jones" Drama of Racetrack

Beauty and beast clash with dramatic effect in "Little Johnny Jones," the George M. Cohan stage success starring Johnny Hines, to be seen in the photoplay version now at the Sun.

The "beauty" takes the form of a charming little English girl who decides to forget her blue blood and tradition because of her love for Johnny Jones, the American jockey; and the "beast" is a professional gambler of shady past, who tries to put stumbling blocks and dangers in the path of the young Yankee lad so that he might win the girl himself. It is a romance of the turf, the story of Johnny Jones, the Yankee jockey, who is scheduled to win the English derby. A bar in his way comes up in the form of Robert Anstead, a gambler, who knows his own horse doesn't stand the ghost of a chance unless Johnny is put out of the way and disqualified. A plot bristling with adventure is concocted to prove that the Yankee has agreed to throw away the race, and Johnny has to show that actions are stronger than words before he is reinstated in the heart of his sweetheart.

Johnny Jones, who rides his favorite horse, Yankee Doodle, to victory at the English derby and eludes the trap set for him. The supporting cast is made up of Windham Standing, Margaret Seddon, Robert Prior, Molly Malone, George Webb, Mervyn LeRoy, Pat Carr, Pauline French, and Brownie, the wonder dog.

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### What Happens to a Screen Story

By JAY CHAPMAN, Associate Editor Pathway Photoplay Corporation. Preparations Before Filming. The studio continuity writer having finished the adaptation of the original story into its completed form—into action-description in numbered scenes, each of which represents a camera "shot" from one "stand" or the tripod—and every one concerned having passed upon it satisfactorily, the script is turned over to the typing department for copying. Many copies are made, for it is now the vital factor in preparations made for filming the picture.

The director is one of the first to receive a copy. His thoughts usually turn first to casting the picture, for throughout production the actual functions of the average director are more closely concerned with players and the enactment of the story than with anything else. The casting director gets another copy, and the assistant director also turns part of his attention toward casting when he receives the script intended for him. The assistant director, in consultation with the director, the technical and art directors, the business manager and others, then lays out a "shooting" schedule. This is merely an arrangement of the scenes in the order in which they are to be taken, usually determined by the "sets" and "locations" used. Economy and convenience are striven for by arranging to take all the scenes in one location or on one "set" in succession, whether or not they happen to come together in the story sequence. Scenes one may be followed by scene 23, then by scene 200, and so on. "Shooting" may begin in the middle or end of the story, and the beginning may be filmed last. From both dramatic and practical standpoints, most directors prefer to begin with easy material, to do the hardest scenes near the middle of the production, and to finish with "odds and ends" of no great consequence, into which the necessary "retakes" may be worked conveniently. A really good assistant director's functions, in the preparatory stages as well as in the actual filming of a picture, are to take all executive detail from his chief's shoulders, so that the latter may concentrate uninterruptedly upon the dramatic aspects of his story.

A script goes to the art director as soon as possible, in order that he may, with the technical director, dream out and work out the artistic

and technical details of the settings required. Occasionally the art director and technical director are one. The head property man of the company is given a script so that he may make arrangements to buy, rent or borrow the needed "props" for every scene. ("Props" include everything from house furniture to pocket knives, telegrams to lawn mowers, and firearms to toothpicks.) The location manager, script in hand, scouts by automobile or train for boat for suitable "locations" for the exterior scenes. The camera man, and the important members of the cast read the script to familiarize themselves with the story, and to get into its atmosphere. So, usually, film cutters, film editors, title writers and others whose active duties begin with the actual "shooting" or later. Players also read the script as soon as possible in order to plan their costumes. From 10 to 15 copies of the script are made, and together with production charts, cast estimates and blueprints of "sets," they constitute the foundation of all preparation for actual camera work.

Advertisement for 'Me-Baby Peggy' featuring a large illustration of a baby's face and text: 'The Darling of New York' starting next Sunday.

Advertisement for 'The Wanters' featuring a large illustration of a woman's face and text: 'A Play of Luxury Lovers' starting Sunday next.

Advertisement for 'A Story of Three Thoroughbreds' featuring a horse and text: 'A Boy—A Girl—A Horse'.

Advertisement for 'Here They Come Down the Home Stretch YANKEE DOODLE' featuring a horse race illustration and text: 'Little Johnny Jones Urging Him on TO WIN!'.

Large advertisement for 'Thundergate' at the Rialto, featuring Owen Moore, Virginia Brown Faire, Tully Marshall, and Robert McKim. Includes promotional text and a portrait of a man.

Large advertisement for 'Little Johnny Jones' at the Sun, featuring a portrait of Johnny Hines and text: 'Starts Today For One Week at the SUN'.