

BEHIND THE SCREEN

By SAMUEL GOLDWYN

(Continued from Yesterday.)
Too bad for Miss Goodrich! Too bad for the Laskey company! Almost the minute De Mille started to work with her he wired me, "Goodrich too cold."

In the film world this is an epithet. Nor did Miss Goodrich live down her obituary. Time refused to thaw her, and I was then initiated into the profound truth that many an actress whom individuality of voice and beauty of coloring render glowing on the stage are absolutely calmed by the camera.

However, my interview with Miss Goodrich resulted profitably in another way. While dining with her at the Carlton in London I was introduced to a tall, broad-shouldered, manly-looking chap with a mop of chestnut-brown curls. From the moment that I saw him I was struck with Tommy Meighan's possibilities for the screen, and when he came to America I wired Laskey to look him over. We engaged him, and Tommy went to California to make his first picture, "The Fighting Hope."

"Tommy no good," this was the telegraphed verdict which De Mille rendered after this initial performance. I was then in San Francisco, and when I arrived in Los Angeles the defendant got to me before the prosecutor.

"See here," announced Tommy ruefully, "they say I'm no good around this place, so I guess I'll clear out. The Universal has made me an offer, anyhow."

"Do nothing of the sort," I commanded. "Wait until I see your picture first."

My view of that picture convinced me that our chief director's opinion had been conceived too hastily. And the outcome of my intercession was a very distinct gain. A year or so later he is one of the most popular actors of the screen.

All this happened in 1914. The next year was one especially significant in motion picture circles. Among the events contributing to its impressiveness was that Titanic conception of the silver sheet, "The Birth of a Nation." This Griffith picture, by the way, was the first screen performance where \$2 a seat was asked, might also have been called "The Birth of Numerous Stars." Mae Marsh, the Gish girls, perhaps a dozen on luminaries who have since flashed across the public consciousness, owe their success to parts in the giant canvas.

It was during this year that De Mille and I went to a dinner given to Raymond Hitchcock, at Levy's cafe in Los Angeles. We were half-way through when we were seated simultaneously by a young man who had just sat down at an adjacent table. One look at the clear-cut face and we exclaimed in unison, "Isn't he attractive! Wouldn't he be wonderful in pictures?"

He was wonderful in pictures. For his name was Wallace Reid. The very next day we engaged him at a salary of \$100 a week, and he was not until this first meeting that we discovered he had already worked at pictures under Mr. Griffith's direction. The untimely death of this gifted and attractive man, whose future held so much of promise, brought to his profession an irreparable loss.

CHAPTER SIX.
The Mischievousness of Mae Murray. In this same sixth year of the Laskey company engaged another actress whose name is now familiar to the motion picture population of the world. The Ziegfeld Follies of 1913 contained for the first time a screen episode introduced for the presentation of an auto race. From the moment I saw Mae Murray romp across this incidental screen, I saw her possibilities. When I got in touch with her, however, I discovered that several other producers had been inspired by the same belief.

That our organization was the lucky competitor was due to a very advantageous connection which the Laskey company had formed some time previously. The chief concern of both Mr. Zukor and our organization was to get big stories, big plays, and to this end Mr. Zukor and I engaged in a memorable skirmish over Mr. David Belasco. It is apparent, of course, at first glance why the production of this, the most eminent producer of the spoken drama, should have such importance in our eyes. Both of us felt that if we could only have the screen rights to the Belasco plays we should be placed in an invulnerable position.

In our rival efforts Mr. Zukor had the first advantage, for he had earlier formed a connection with Mr. Daniel Frohman, and through him he was enabled to get into direct touch with Mr. Belasco. I, on the contrary, made all overtures through the great producer's business manager. In spite of Mr. Zukor's lead the result hung in the balance for many days.

At last, just when I was beginning to despair, Mr. Belasco announced that he would see me. How well I remember that day when with beating heart I sat in the producer's private office awaiting the decision so vital to my organization! It seemed an eternity that I listened for the opening of a door, and when at last I heard it Mr. Belasco's entrance was as dramatic as that of a hero in one of his own plays. The majestic head with its mop of white hair sunk a trifle forward, the one hand carried inside of his coat—I saw, as I saw this picture of him, as slowly, with me out a word, he descended the stair to greet me.

After I had gathered together my courage I began to talk to him about De Mille and Laskey and our organization, and he seemed impressed from the first by my enthusiasm. I think he liked the fact that we were all such young men. Indeed, he said so. And it was this, I am sure, which influenced his decision. He made it

that very day, and when I went out of his door my head was swimming with my triumph. Mr. Belasco had promised the Laskey company the screen rights to all his plays. For such a price as "The Girl of the Year" and "The Girl of the Year" I saw my triumph. Mr. Belasco had promised the Laskey company the screen rights to all his plays. For such a price as "The Girl of the Year" and "The Girl of the Year" I saw my triumph. Mr. Belasco had promised the Laskey company the screen rights to all his plays. For such a price as "The Girl of the Year" and "The Girl of the Year" I saw my triumph.

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EDDIE'S FRIENDS

Fellow Who Talks on Deuces Wild



They have been engaged in living happily ever since.

Burgess Bedtime Stories

By THORNTON W. BURGESS.

Ranger knows not rank nor cast; It trips alike the first and last. —Old Mother Nature.
Danny's Neighbors Up North. Danny and Nanny Meadow Mouse, way down there far in the Sunny South, had forgotten that there was such a thing as winter. It was just like summer down there. But back on the Green Meadows and on the Green Forest up North their old-time neighbors had almost forgotten that there could be such a thing as warm weather. The truth is they were spending one of the hardest winters in all their lives.



Even Peter Rabbit sometimes ventured up to Farmer Brown's in broad daylight.

While Danny and Nanny Meadow Mouse were having their wonderful adventures their neighbors of the Green Meadows back home were having hard work to get enough to eat. They wouldn't have minded rough Brother North Wind and the snow he brought, and they wouldn't have minded Jack Frost so very much if they had had plenty to eat. But with everything buried in snow and crusted with ice food was so hard to get that few of them knew where the next pinch and freeze.

It was especially hard for the smaller people. It would have been hard enough if they had had nothing to do but hunt for food. But little people like Peter Rabbit, Bob White, Mrs. Grouse and Jumper the Hare and Tommy Tit the Chickadee and Drummer the Woodpecker and Seep Seep the Brown Creeper had not only to hunt far and wide for food, but at the same time they had to watch out every minute for other hunters, hunters who wanted them for food. They had to watch out for Reddy Fox, Old Man Coyote, Terror the Goshawk, Hooty the Owl and Shadow the Weasel.

And these hunters in their turn were having an almost equally hard time. It was harder to catch those on whom they depended for food, and there was very little in their stomachs for days at a time. They couldn't eat bark, bugs and seeds and nuts. Yes, indeed, it was a hard, hard winter. They suffered from cold as well as from hunger. No one with an empty

stomach, no matter how thick his coat may be, can be really warm. It takes food to make heat.

Had it not been for Farmer Brown's Boy I am afraid that many of the little people would have died that winter. But he knew just how hard it was for them, so he never forgot to put food out for them. Even Peter Rabbit sometimes ventured up to Farmer Brown's in broad daylight. And how they all did long for the return of Mistress Spring! Only the sleepers were comfortable and knew no suffering.

(Copyright 1924.)
The next story: "The Boldness of Old Man Coyote."

Can a Girl Love More Than Once

By Martha Allen

Dear Miss Allen: Can you advise a girl of 20?

Four years ago I was very young and having no one to advise me was in love with a man older than myself. He was very nice to me but did not seem to understand that I was in love with him. It was leap year and I sent him a leap year proposal without saying who it was from. Two weeks later he proposed to me. And I was happy. For a year he cared a great deal for me.

But after a year something caused him to become different. I was so proud and stubborn that after he broke a date with me and when he never told me the reason or never came back to even ask for an explanation, and feeling that the wrong would never be made right, I thought I would forget him. Now for three years I have worked real hard trying to forget him, but I find it impossible. Miss Allen what I want to know is

if you ever see another picture in your life see

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"A good salesman must 'know his stuff'—he must believe in his firm, his goods and himself. He must 'sell himself' first—then sell his customer.

"YOU are a salesman for Omaha. You believe in its ideals, its institutions, its future. Learn the facts about this wonderful city. Sell yourself—then 'sell' Omaha to every man, woman and child you meet!

"Omaha needs more red-blooded salesmen—men who know their stuff and can 'put it over.' Let's go!

Bemis Bro. Bag Co.

REAL AND UNREAL

DON H. EDDY, Hollywood Correspondent of The Omaha Bee.

Two Good Reasons. Talking about the Sennett lot reminds us of Cecile Evans, the red-head of the bathing brigade, and Cecile, for no reason whatsoever, reminds us of Blanche Mehaffey, who is over on the Roach lot.

Blanche went to work in the Follies first, and they wouldn't let her wear hardly any clothes at all, and then she came out to the movies and they put 17 petticoats on her. Which she didn't like very much.

And Cecile, when she got old enough to toddle away from Oxford, Kan., came to Hollywood because they wore such see-ootful clothes in the movies, and the first thing they did was make her a bathing girl, and for two years she hasn't had on anything more substantial than a one-piece bathing suit.

And Cecile would like to wear 17 petticoats, and Blanche would like to wear a bathing suit, and if you can figure it out you win the sheet iron powder puff.

Excuse These Yawn. If "Alfred" hadn't insisted, we would never in the world have printed what Will Rogers said about "The Ten Commandments." But Al insisted, so what Will said was, "I don't see how 'The Ten Commandments' can be a success; so few folks have read the book."

Trials of the Mighty. You have no idea what these here fillum ladies have to go through. The last picture Betty Compson made here she was supposed to get fat. And she managed to gain 10 pounds as she went along. But she said it was awful.

And the other day we happened onto Jacqueline Logan's set and the music was sweet and low and she was just starting to cry. And just as she cried the first tear the cameraman yelled "Wait!" The fillum had busted. And we would hate to have to tell you what Jackie said. It was a very naughty word, and it was something like darn—only more so.

These Bathing Girls. It's a funny thing about these bathing girls; quite a lot of them become famous. In fact, they claim that more female stars were made from

Hoot Gibson Fire Laddie in New Screen Thriller



When Hoot Gibson gives up making thrillers for the screen and comes back to his home town of Tekamah, Neb., they ought to be able to choose a job for "Hoot."

What chance would a fire have with the redoubtable cowboy star all dressed up like this? Of course, the hat he has on is representing the Los Angeles department—but Hoot explains that's for stage purposes only—the one he would wear with an excess of pride and zeal, would have to read "Tekamah." The outfit is a part of "Hook and Ladder," in which he is to appear on the Moon theater screen.

The old Sennett bathing brigade (than any other aggregation in the world.) Mabel Normand, of course, started out in a one-piece bathing suit. So did Marie Prevost.

And on the walls of some of the offices are fading pictures of a plump little gazelle in a fancy bathing suit, and an innocent smile, and almost anybody could see that it was the Gloria Swanson of yesterday.

William A. Brady is again a producer of pictures. The first will be Robert Keable's story "Simon Called Peter."

AT THE THEATERS

Dancing is an important feature of the "Silk Stocking Revue," next week's offering at the Gayety theater, starting today. There being at least three expert teams of artists in the cast. Rood and LaMonte are cited for their pep and vigor. Carney and Carr offer a variety including eccentric stepping. The Busch Sisters do oriental and society dances. Frank X. Silk is the featured comedian and Billy Wallace is his assistant. Frank Martin is the possessor of an excellent voice, as is Ray Kossar, the prima donna. Tomorrow's matinee starts at 3.

With the coming of the Famous Smart Set Goin' Minstrels to the Brantley theater tomorrow afternoon and night and also Monday night, the Omaha minstrel fans will have something to look forward to. The company numbers 50 people and makes a street parade daily with a band concert in front of the theater in the evening.

"Name the Man" on Saturday

"Name the Man" will open at the Rialto theater Saturday in place of Sunday, due, states the management, to a great interest manifested in the attraction, which will merit it having an eight days' showing.

The picture, which has been made by Victor Stenstrom of Sweden as his first American picture, is from the story, "The Master Man," by Sir Hall Caine.

"Over the Hill" has been awarded distinction of having the tax on American films canceled in its case, in Germany. The government recognized the moral of the picture and canceled the tax in order to encourage its more general showing throughout the country.

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GEORGE ARLISS
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With ALICE JOYCE, DAVID POWELL and HARRY T. MORLEY
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ANCIENT OF PARS
Featuring Edna Purviance
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Last 2 Times
LAST DAY
Matinee, 2:30 P. M.
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Starting Today
A. ROBINS
"The Walking Music Store" and Notable Six-Act Cast
On the Screen
THE LAST HOUR
With Milton Sills

Orpheum
2:30—NOW PLAYING—8:30
DE LYLE ALDA
LATE STAR OF ZIEGFELD FOLLIES
With Edward Tierney & James Donnelly
"Compliments of the Season"
Kenney & Hollis 3 Danosa Sisters
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Screen Highlights of Ex-President Wilson's Life
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Starring Lon Chaney with Ernest Torrence, Norman Kerry, Patsy Ruth Miller
Symphony Orchestra—Choir
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500 RESERVED SEATS \$1.00

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A Spicy Romance of Laughs & Adventure
A Great Screen Feature
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CONTINUED EFFORTS BY BARGAIN HUNTERS TO OBTAIN REASONABLY GOOD SEATS FOR
'SILK STOCKING REVUE' Columbia Burlesque
With Frank X. Silk
YOU HAVE ONLY UNTIL FRIDAY NITE Ladies' 25c Bargain Mat. 2:15 Week Days

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L.B. HOLT KAMP
Presents
FAMOUS GEORGIA SMART SET MINSTRELS
28th ANNUAL TOUR
Lower Floor, \$1; Balcony, 75c and \$1
2d Balcony, 50c; Plus U. S. Gov. Tax

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In His Laugh Thriller
"HOOK & LADDER"
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MOON

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"Ruth of the Range," No. 12
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William Faroum in "The Gunfighter"
Imperial Comedy, "Why Pay Rent?"

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