

Signs of the Times

New Globes Glisten Along Gay Rialto, Heralding Another Season of Uncertainty

By PERCY HAMMOND.
NEW YORK, Aug. 16.—The annual midsummer lacunae along Broadway is now at an end and myriads of ferocious and incandescent bulbs are replacing the comfortable gloom that for nigh a month shrouded the desolate caverns of the 'Forties. The writing on the billboards reads doom to all who have been wooing the sylvan terrains and the bosky coverlets, and there will be no release henceforward. The estimators of the mimes are in the same mental orientation as the Senegambian in jail who asked a newcomer how long he was in for. "Sixty days," responded the newcomer. "Dat's nothin'," said the other, "Ah'm here from—now—on."

New ventures are plotted by the producers, and the dogology of the press agent is heard in the land. The list of enterprises in contemplation for immediate serving is kilometers long already, and includes the Scandinavian, the Czech, the Neopolitan, the Teutonic, the Anglo-Saxon, and Abyssinian, the Muscovite, the Celtic, the Galic and the Yiddish, as well as the merely local.

Already the temper of the new offerings is changing. The hurly-burly is taking on weight, and the present preponderance of sprightly carousals is shadowed by sterner stuff. The comedies without music have begun to arrive and soon the bus boys will be staggering under ponderous reticules full of drama. The seer and yellow is presaged.

With the years the routine doesn't change, except to get a little slicker, and there are annually a few more theaters to be opened and shut. We whirl around like squirrels in a revolving wheel.

Perhaps the industrialists of the drama are making up, in their present frenzy, for the slackness of July, which, it was noted, did very bad business following a rather lethargic spring. As early as May there was wailing and gnashing of teeth, and the chirographers had hardly time to count out the flickering pulse of one expiring opus before they were called to the bedside of another. There were demises on every street, and the cadavers were shoveled into their eternal homes with as little ceremony as during the great plague year.

The rigors were traced to many causes. The theory of heat prostration held one school of diagnosticians. The cinema took on its familiar aspect of flaming eyes and claws and other appurtenances of feline and fabulous beasts of prey. Astute medicals pointed to the thin, mistletoe wreath of the radio, which they aver lured like mandragora the citizens in their domestic cubicles and sufficed them with the sickish plums of parasitismous entertainment.

Many men held that it was not the tropical ether that caused the inanition among the theaters, nor yet the flickering celluloids, nor the drone of the loud speaker. They said it was the democrats.

Theoretically speaking, it is no secret the late convention was a wish-

Milton and Enid in "The Sea Hawk"



Milton Sills and Enid Bennett

Above are seen Milton Sills and Enid Bennett in one of the year's best pictures, "The Sea Hawk," which comes to the Rialto theater

for a nine-day run, August 21. The picture cost nearly a million dollars to produce and is elaborately staged and costumed, the costumes alone having cost over \$35,000.

the Equity, the promoters are asserting.

Mr. Morris Gilbert having succeeded the Messrs. Mencken and Nathan in editing the "Smart Set," is perhaps more able than I to estimate the verities of "Dancing Mothers," Mr. Selwyn's new study (presumably) of disputation among the recheches. His opinions, therefore, are submitted as those of an authority on subjects pertaining to the sad frivolities of the world of fashion. Mr. Gilbert writes:

"Mrs. Westcourt, of Westbury, L. I., as early as the first act of 'Dancing Mothers,' finds that her domestic life is a mockery. Her husband deceives her manhoodly with a young person, and her daughter gets jingled on cocktails in the apartment of a man of evil repute. Instead of viewing these habits as typical of life in the Long Island comedy set, Mrs. Westcourt takes a firm stand. She resents her husband's sentimentous observation that 'the woman of forty is the high priestess of her sex,' and at the curtain of the last act she sets forth briskly for Paris and a new life following the commandments of her heart. Her husband and her daughter are left to whatever consolations they can find. 'Dancing Mothers' has the merit of an exceptionally happy ending."

Throughout the four acts of the play there is considerable debate on the venerable topics of the double standard, the younger generation, and the moral code of the young-man-about-the-city. I distinguish nothing of particular novelty in the themes except the sweet reasonableness of Mrs. Westcourt. The lady, whose equipment of persuasions in the first act was only a Gladstone bag of wornout, aphorisms, strapped on finally a quiverful of fiery darts, and did not hesitate to shoot them. All she could tell her daughter at first was that 'You have a definite purpose to perform,' and she could merely exhort her to 'ask God to make you a real woman.' These remarks failed to move Kittens, and it was Mrs.

out. The party of Jefferson and Targart established at least one record for celebrity when it closed 19 theaters in a night. Chairman Walsh's notorious gavel crushed more than the microphones in front of him. It crushed the heart's blood, so the indignant doctors assert, out of the show business. So technical were the sentiments of certain managers that even the sobriquet of one divertimento—"So This Is Politics!"—was instantly metamorphosed into "Strange Bedfellows" as soon as the embattled delegates quit town.

What, if any, then, will be the possibilities, the managers complain, of success at the polls for a party which blights whatever it touches, as exemplified by its effect on Broadway? The democrats are almost as fatal as

Westcourt's realization that they would fall again which caused her to desert, with excellent courtesy and restraint, her hearthstone.

"Dancing Mothers," which is the work of Edgar Selwyn and Edmund Goulding, has a good cast. The palm goes to Mary Young, who presents a neat and charming portrayal of Mrs. Westcourt. Helen Hayes as "Kittens" carries a scize through two acts very creditably and makes as appealing as one could her slightly ungrateful role. John Halliday and Henry Stephenson are excellent as lover and father, and Norman Mitchell and Elsie Lawson more than meet the exigencies of their parts.

"While there is a very smart and engrossing climax to the third act, it is my duty to report that the first two acts seemed Monday night a little slow, and the play on the whole, unlike the reducing girdle advertised in the program, didn't appear to be strong enough to really hold you in."

"Hill Billy" Returns This Week at Muse

"The Hill Billy," with Jack Pickford, which proved so popular at the Empire several weeks ago, will come to the Muse theater as a return engagement for two days only—Monday and Tuesday. This will enable movie fans who were unfortunate in not seeing the picture when here before to see the film, which undoubtedly is one of Jack's best. Wednesday and Thursday Florence Vidor will be shown in "Borrowed Husbands," in connection with the first story of "The Fast Stepper" series. Friday and Saturday the film offering will be a return engagement of "Daughters of Today," which will be shown in connection with "The Fast Express," No. 8.

Colleen Moore's newest film is Edna Ferber's story, "So Big."

Jackie Coogan's Second Metro Picture Coming



Jackie Coogan

With all the earnest and pathos of which Jackie Coogan is capable, he appears in his second Metro picture "A Boy of Flanders," based on Ouida's famous story. The film comes to the Sun theater, August 23. The picture was directed by Victor Schertzinger under the personal supervision of Jack Coogan, sr.

At Lothrop. Today and tomorrow, Betty Compson and Conway Tearle will be seen in "The Rustle of Silk" at the Lothrop theater. Tuesday and Wednesday, Leatrice Joy and Owen Moore in "The Silent Partner," will be the feature film. Thursday, "Dark Secrets" with Dorothy Dalton, will be shown, with vaudeville in connection, and Friday and Saturday, Marguerite

11 Picnics Will Be Held at Krug Park Next Week

Kearney Reunion, Security Benefit, National Refining and Other Outings Scheduled.

A reunion picnic of all former Kearney (Neb.) residents now living in Omaha will be held Sunday. Former Senator Norris Brown will speak. The Columbian club of Sacred Heart church will hold an outing Monday. Officers and policy holders of the Fraternal Aid union picnic Tuesday, and bankers of Douglas and Sarpy counties will hold their third annual picnic and outing Wednesday with a chicken dinner to be served in the private grove. The Latter Day church of which the Rev. Mr. Melhus is pastor, will picnic Wednesday. Other picnics this week are: National Refining company employees, Thursday; Clifton Hill merchants' and customers' picnic, Thursday; Ladies' Aid society of the Lowe Avenue Presbyterian church, Friday; officers of the Metropolitan Life Insurance company, Saturday; Western Electric company employees, Saturday; Ralston merchants' and customers' outing, Saturday; the Security Benefit association, Sunday.

More than 5,000 members are expected to attend the latter affair, according to C. W. Slingerland, chairman of the picnic committee. Court and Lew Cody will be seen in "Jacqueline," Aesop's Fables complete the program.

Gene Wright's adventurous novel of Indian army life, "Pandora La Croix," vision of Earl Hudson, but as yet is to be transferred to the screen by First National. The photoplay will reach the screen under the supervision of Earl Hudson, but as yet no announcement is forthcoming to director or cast.

HEY! KIDDIES!

Here is a bunch of good news—STARTING NEXT SATURDAY — SUN THEATER Just a Week Before School Opens we have arranged a great program for the youngsters and the grown-ups.

Jackie Coogan

assisted by his dog actor—"Teddy" "BOY OF FLANDERS"



Back again in rags as you love him. BABY PEGGY in "The Flower Girl" "SONS OF SWAT" Two Boys in a Regular Prize Fight "It's Kiddies' Week" Starting Next Saturday

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Another Feature of "Kiddies' Week"

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The love story of a mighty pirate chieftain

"The SEA HAWK"

A First National Picture
9 BIG DAYS Starts Thursday
COOL AS MOUNTAIN TOP THE ICE PLANT DOES IT
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DIRECTION OF A BLANK

POLA NEGRI in "LILY of the DUST"

On the Stage George Getsey and Jess Sutton in "A Little Revue of Songs and Music"

There's a thrill, a laugh, and a tear in this picture for anyone who has ever loved.

PRICES: Nights and Sunday Mat. 45c, Week Day 30c, Matinee 30c, Children 10c

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The dramatic fire of Pola Negri flames to new heights in "Lily of the Dust."

Gowned in silks and satins and clad in rags, loving, fighting, hating — you've never seen a Pola Negri like this one.

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COLLINS & PILLARD In the New Girl Show "Hollywood Follies"

Direct and Intact From Two Capacity Months at the Columbia Theater, New York.

READ WHAT NEW YORK DRAMATIC CRITICS SAID: There isn't a dull spot in the Columbia's new show.—N. Y. "Sun." One of the best burlesque shows we ever saw.—N. Y. "World." As jazzy, snappy a Revue as is to be found on the Rialto.—N. Y. "Bulletin." More speed and pep than we have seen at the Columbia in years. N. Y. "American."

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