

### Crime Is Art

Nice Clean Murder Marks Epoch in Stage Crimes—Soddest Are the Sinless

By PERCY HAMMOND.

New York, October, 11. FREDERICK LONSDALE'S "The Fake" boasts one of the proudest murders in all the history of assassination. Its setting is lowly—the living room of a hotel in rural England—but its manner is distinguished if not magnificent. Geoffrey Sands (Mr. Geoffrey Tearle) is the perpetrator of this lowly crime. A sane, masterful, outdoor Englishman, he knows that he is superior to some of the practices of a backward civilization. For instance, he feels sure that the earth would be improved were it to be rid of so bad a man as Gerrard Pilloch.

Mr. Pilloch, though the son of an earl, is a complete dastard. He drinks heavily, he is fond of morphine and is cruel to his wife. That patient woman (Miss Frieda Inescort) evokes the paternal sympathies of Geoffrey Sands. Why, he asks himself, should the villain be allowed to live and persecute the loveliest lady this side of heaven? Since he appears to be no legal way to exterminate the fellow, Mr. Sands decides to lure him to the suburbs and kill him.

He does it in a most deliberate and impersonal fashion. It is after dinner in the forlorn tavern, and the executioner, in evening dress, sits by the fireside, calmly reading a book. The night is moonlit, and the hollow moan of the breakers is to be heard in the distance. No atmosphere of homicide can be detected, however. As Mr. Sands smokes his pipe and peruses his volume serenely his victim quarrels with the maid servant. While she is absent, fetching another bottle of Scotch, Mr. Sands suggests that Mr. Pilloch, frightened to the marrow by telling her that he is going to do away with himself, which he does, thereby establishing what is known as the alibi.

So the vial of poison is emptied into the whisky glass with no risk whatever to him who thus empties it. Mr. Pilloch gulps it down and dies; and his princely assassin, after placidly removing the finger prints with a kerchief, lights his pipe, puts his book under his arm and saunters off to notify the coroner. It is a restful murder, containing justice, dignity and repose. The author's recommendation that it is a good deed, well done, is disputed by none who witness it. Perhaps it is a hopeful omen that a large gathering of New York's most law-abiding first-nighters approve of it vehemently as a dramatic plea for more and better murders.

"The Fake" is one of Mr. Lonsdale's expert and gentle thrillers, and it has been a prosperous entertainment in London. Mr. Tearle, whose last visit to the U. S. A. was unhappy, is well disposed on this occasion—a quiet, handsome, superior player with a good sense of the theater. It should be reported that the Fake of Mr. Lonsdale's title is neither the murderer nor his victim. The Fake is a pompous and snobbish M. P. who, for counterfeit reasons, sacrifices his daughter in marriage to the drunkard son of a nobleman.

In "The Far Off Cry" Mr. Arthur Richman makes us familiar with the bad habits of a certain class of Americans resident in foreign parts. They are the type of rich and over-bred bourgeoisie who, hampered by the annoying social conventions of New York City, board the Mauretania and seek the broader life of Paris and other European capitals. Unleashed in those voluptuous pastures they go to the devil. Drink, adultery, idleness and kindred turpitudes beset them until they become an abomination to their God-fearing and well-behaved countrymen. While the honest father of the family remains at home and makes the money, the handsome wife lolls among the faubourgs with Basil, the amorous Englishman; and his pretty daughter (Miss Margalo Gilmore) does even worse. After picking up and discarding a butterfly husband, she absconds to Florence with an American student of painting and lives there with him in shame and a villa. The play is an eloquent warning to wicked excursionists—though, indeed, the saddest people in it are those who do not sin. The naughty young girl and her dissipated artist bid fair at the end to become respectable and happy through marriage.

You are not interested in rich young New Yorkers whose ambition to write great symphonies is thwarted by their vulgar parents? You will be less so after seeing what happens to the aspiring composer in Martin Brown's large and hysterical comedy, "Great Music." He (Tom Powers) was discovered by his family, he eloped from Rome to Paris with a sinful married lady, he took to drugs, he murdered a sailor in a Port Said bagnio, he drifted to the South Sea Islands, he married a Polynesian ingenue and he was seized by leprosy just before the curtain fell. "Great Music" seemed to teach us that rich New York boys should not commit symphonies against their parents' wishes.

Jiggs and Maggie Come to Brandeis

"Bringing Up Father," George McManus' world-famed cartoon characters, will appear in person at the Brandeis theater on Sunday, Monday and Tuesday, October 19, 20, and 21. "Jiggs and Maggie" have now become a couple of inveterate globe trotters, as well as society scions. "Bringing Up Father in Ireland" is the title of their latest exploit. Comedy, scenic and musical, with ample comedy, scenic and electrical environment to make the entire presentation pleasing to the eye as well as the ear, and sending you home with a good taste in your mouth, and a spark of hilarity in your nature. You don't yawn to keep awake after seeing "Bringing Up Father in Ireland." You go out whistling the tunes you have heard and with a feeling of "pep" sufficient to last all the next day.

### Bessie Love Stars in New Lloyd Film



Bessie Love

Frank Lloyd, producer of "The Sea Hawk," which had such a successful run at the Rialto theater, has produced another picture which is said to run it a close second. It is "The Silent Watcher." The new play is an adaptation for the screen from Mary Roberts Rinehart's Saturday Evening Post story, "The Altar on the Hill." Mr. Lloyd selected Bessie Love, shown above, for the leading feminine role. Miss Love's screen personality is universally known because of her numerous appearances on the silver sheet. Glenn Hunter and Hobart Bosworth have the two leading male roles.

Vera Reynolds and Rod La Rocque who are featured together in "Feet of Clay," will also have the leads in "The Golden Bed," soon to be produced by Cecil B. De Mille.

Cyril Ring has been signed for a supporting role in Thomas Meighan's "Tongues of Flame." This is the Peter Clark MacFarlane story which Joseph Henabery is to direct.

Four girls, formerly in Ziegfeld's Follies, appear in a fashion review which is a part of "Worldly Goods," a Paramount picture starring Agnes Ayres. They are Jocelyn Lee, Charlotte Morgan, Jean Laverty and Gwendolyn Lee.

### Sabatini's Story, "Captain Blood," Booked for Sun

J. Warren Kerrigan Has Lead in Thrilling Tale of Piracy in West Indies.

The management of the Sun theater has announced the booking of one of the biggest pictures of the present season, "Captain Blood," arranged from the story by Rafael Sabatini, which ran in serial form in the Omaha Bee. "Captain Blood" will be shown at the Sun for 10 days, starting Wednesday, November 6.

The motion picture is now playing its 14th week on Broadway and its eighth week in Chicago. J. Warren Kerrigan has the leading role of Captain Blood—the slave, doctor and pirate. Others in the cast are Jean Page, James Morrison and Otis Harlan, and more than a thousand others.

The story is of a young Irish physician, Peter Blood, who because he gives medical aid to a follower of the Duke of Monmouth in his rebellion against King James, is captured and sent away to a West Indies colony as a slave. When the Spaniards capture the town Blood and his fellow convicts capture the enemies' ship and sail south on the high seas as pirates. His name becomes a terror to all who sail the West Indies seas, in his mad desire to avenge the wrong that King James had done to him.

The play contains a fascinating love story of Captain Blood's devotion to Arabella, the niece of the governor of the West Indies.

Rosemary Theby and Phyllis Haver, two leading exponents of "vamp" roles are the latest acquisitions to the now completed cast of Edna Ferber's "So Big."

Douglas Fairbanks, Jr., has signed a long-term contract as an additional member of the Paramount Stock company and will start work November 1.

Ann Cornwall has been cast for the feminine lead in Douglas MacLean's next picture, as yet untitled. A portion of the story will be filmed in Paris.

### Glyn Story Coming to Sun Theater



John Gilbert

Another Elinor Glyn story is soon to be shown in Omaha. Madam Glyn wrote "His Hour," in the pre-war days, but she has succeeded, for the screen adaptation, will be shown at the Sun theater starting to date. A purely romantic story, the film opens in the land of harems. Then the scenes change to the winter palace of Prince Grizko, a Russian nobleman of the old school, played by John Gilbert. Alleen Bringle and Bertram Grassby have the other leading roles.

John Bowers, hero of many screenistic encounters in the past, is down on his knees digging potatoes. Bowers is playing a Dutch farmer, husband to Colleen Moore in "So Big," the First National screen version of Edna Ferber's best selling novel.

Hector Sarno, screen character man for 15 years, has just had his first screen kiss. Viola Dana was the victim—or was it the beneficiary. It happened in First National's "As Man Desires." Hector is a Tahiti fisherman; Viola an impish dancing girl.

### Kahn Orchestra Plays 2d Week

Field Club Band's Success Prompts Rialto to Extend Engagement.

Edwin M. Kahn and his orchestra will be at the Rialto theater for another week. Manager Harry Watts made this announcement joyously, for the orchestra has literally played itself into the hearts of the big audiences during the last week and has prepared what Director Kahn believes is an even more satisfying program for the ensuing seven days. The orchestra, a 10-piece organization, has almost over night gained much favor in Omaha. It delighted dancers at the Omaha Field club during the latter part of the club season, and at the close of the season there immediately began rehearsals for the Rialto program. This program proved an extraordinary success. Among the numbers to be used by Mr. Kahn and his orchestra during the ensuing week are "Someone Loves You After All," the rain song from "Kid Boots"; "Little Old Clock on the Mantle"; "I Can't Get the One I Want"; and "Chanson du Coeur Brise," translated, "The Song of Songs." Special arrangements add much to the effectiveness of these numbers.

### "Manutenetics" Is New Parlor Game

Marie Prevost, who plays the role of a manicurist in the Samuel Goldwyn production, "Tarnish," at the Strand this week, has discovered a new study. She has christened it "manutenetics." "It comes from the Latin," explains Miss Prevost. "Manus is the Latin word for hand, and 'teno' means I hold." And what is manutenetics but the art of holding hands, developed to a higher degree? "I'm afraid, though," added the screen star with a smile, "that such a study would be entirely unnecessary in most of our schools and co-ed colleges."

Bebé Daniels' first starring picture for Paramount, "Dangerous Money," has been completed at the Long Island studio and is now being edited and titled by Julian Johnson.

### "Covered Wagon" to Be Returned to Omaha



Lola Wilson

Lola Wilson, who recently starred in "Another Scandal" at the Sun, will soon be seen again in Omaha. However, this time it is a return engagement of "The Covered Wagon," in which she made her first big hit. This important story of pioneer days has by popular request been secured for a week's return engagement starting October 18 at the Strand.

Dorothy Walters, well known character on the stage and screen, has been given the role of the landlady in Richard Dix's newest picture, "A Man Must Live."

### Doesn't Want to Die Just Before Opera Is Ended

Miss Kathryn Hannon the soprano soloist of "Bohemian Nights" at the World wants an opera in which the heroine will not have to die in the last act. Miss Hannon, who has starred in an extensive repertoire of operas as a student and pupil of Maestro Scriabin of the Metropolitan school of opera in New York. Her favorite roles are Mini in "La Boheme" and Nedda in "Pagliacci," both of which she has sung with the Puccini opera company.

So here's a chance, you young composers. Write an opera with a happy ending, and Miss Hannon will see that it is brought to the attention of the leading operatic impresarios of New York, and an honor worth considering—she will sing the leading soprano role herself.

### Two Talmadge Sisters Together in Film

Norma and Constance Talmadge appear in two of the funniest episodes of "In Hollywood with Potash and Perlmutter," which is being shown this week at the Rialto theater, claimed to be the laugh sensation of the year in films.

They are seen applying to Potash and Perlmutter for a position in a new film which the 50-50 partners are making, in which they need a "real" A No. 1 first-class film, vampire (bring samples). Norma and Constance took part in the picture just for a lark, and for 20 minutes each, they show their samples to those two funny partners and incidentally furnish two of the most amusing episodes of the picture.

### Hubby Leads Empress Fun Race This Week

Story of a wild and reckless husband whom everybody thought an angel is the basic theme of the musical comedy "Oh Papa" which the popular Empress Players are presenting this week. From the time the curtain goes up until the final "tag" line there is something doing. And it is all laughable and snappy. One funny situation follows another until it seems that hubby is caught in a net from which there is no possible escape. How he gets away with it would make the Sphinx smile and when it is known that Rudy Wintner plays the role of the model husband, it is a certain sign that there will be laughter a plenty. Other featured members of the company include Olga Brooks, Bert Evans and Helen Burke. Appearing in special musical numbers are Maybelle La Couver, Mae Kenris, Whitey Holman, Rudy Wintner, Bobby Whalen, the Southern Four, Helen Burke and others. The organization will sing any number requested by its audiences.

An elaborate western play, the biggest and most pretentious production yet offered by the Empress Players is scheduled for next Saturday when "The Western Girl" is produced.

- #### NEIGHBORHOOD THEATERS
- GRAND - 16th and Blinney  
Viola Dana in "Search of a Thrill" Comedy, "Rough Sailing"
  - LOTHROP - 24th and Lothrop  
Barbara La Marr and Ramon Novarro in "The Name Is Woman" Also Comedy, 7th Chap. "The Fast Express"
  - BOULEVARD - 33d and Leavenworth  
Buster Keaton in "Three Ages"



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*"Great!" says Mawruss  
"Rotten!" says Abe*

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Harry Brader, Dir.  
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**TODAY ENDS FRIDAY**  
Shows at 11, 1, 3, 5, 7, 9



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Shows at 11, 1, 3, 5, 7, 9

## The Sensational Play That Made New York Gasp!



# TARNISHED

Has a Boy Any More Right to "Sow Wild Oats" Than a Girl? Can He Allow Himself to Become "Tarnished" and Then Hold the Love of a Good Woman?

—and you dared ask me to be your wife with another woman's kiss still warm on your lips?

**Cast Includes**  
**MAY McAVOY | MARIE PREVOST**  
**HARRY MYERS | RONALD COLMAN | NORMAN KERRY**

Strand Orchestra  
Sutton, Directing

A REGULAR RIOT OF LAUGHTER  
**Neal Burns in "Court Plaster"**  
A Comedy to Patch Up Your Worries

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**STARTING NEXT SATURDAY**  
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A Paramount Picture

