

FLASHES FROM FILMLAND

MARGARITA FISHER in "Molly of the Follies" will be the attraction at the Strand theater today and Wednesday. It is a clever satire comedy on sidewalk life and one of the best. Miss Fisher is a clever little artist and her work in this picture merits all confidence placed in her.

In the supporting cast with Miss Fisher are seen, Jack Mower, J. Farrell MacDonald, Lule Warrenton and other well known screen performers. "Molly of the Follies" provides the most fascinating entertainment that is possible via screen. The Sun announces that it is holding over for two more days its comedy bill because of the appreciation of the audiences for the Fox comedy which showed there on Sunday and Monday.

David W. Griffith's superb picture, "A Romance of Happy Valley," which is the attraction at the Strand theater this week, is a photoplay with a distinct moral. It is a story of simple folk, but its treatment is so powerful as to make it a screen classic whose power for good is far reaching and effective. The various roles are charmingly portrayed, the principals being Lillian Gish, Robert Harron, George Fawcett and Kate Bruce.

Harry Hilliard, prominent in support of Theda Bara and others, has just completed the leading masculine role in Carmel Myers' latest production. He plays the part of a young minister, who is unrocked by his congregation, when they discover the wild girl of a circus side show hiding in his home.

To make an elephant, a five month's human baby, and an orang-outang synchronize their movements for the cinema camera is the task Director William Campbell has at Universal City in making a spectacularly funny animal comedy soon to be released.

You all remember the good old days when marbles were swapped, yes and political buttons and postage stamps and the girls dealt busily in pieces of silk for their clothes. Now there's a new sort of bargaining. It's swapping stories about the movie stars, and in many gathering of real fans there can be heard "I'll trade you a Mary Pickford for a Charlie Chaplin."

Marion Davies, appearing in "The Belle of New York" has the role of a young girl who sacrifices herself for the good of humanity and in the end discovers that she has found herself in the doing.

Walter Heirs, the fat boy, who is supporting Charles Ray in a picture now in the making at the Thomas H. Ince studio, will not take a buffalo nickel in change. He says the profile of the Indian is that of the ex-kaiser, minus the mustache.

Alice Joyce made such a success of "The Lion and the Mouse," that she has decided to start at once at work on another of Robert W. Chambers' novels, "The Cambric Mask."

Constance Talmadge, who is to appear in Omaha soon in "Romance and Arabella," is hard at work on her newest picture which will follow this one. It will be entitled, "Saturday to Monday."

Charles Ray is learning to play an ocarina—a small instrument that looks very much like a potato and has a whistle sound. He picked one up in the prop room of the Thomas H. Ince studio. It struck his fancy. "This ought to be a great instrument on which to play Irish tunes. It looks enough like an Irish potato," he remarked and he set about practicing the scale.

On the Screen Today.

STRAND—D. W. GRIFFITH'S "ROMANCE OF HAPPY VALLEY."
BRANDELS—DOROTHY PHILLIPS in "THE HEART OF HUMANITY."
SUN—MARGARITA FISHER, in "MOLLY OF THE FOLLIES."
RIALTO—HENRY B. WALTHALL, in "FALSE FACES."
MUSE—TOM MOORE, in "A MAN AND HIS MONEY."
EMPIRE—BERT LYTELL, in "THE FAITHFUL."
BOULEVARD—33d and Leavenworth. Good Show.
LOTHROP—24th and Lothrop. BERT LYTELL, in "UNEXPECTED PLACES."
GRAND—16th and Grand. D. W. GRIFFITH'S "THE GREATEST THING IN LIFE."
ORPHEUM—South 36d—24th and N. MARTIN JOHNSON'S "ANIMALS OF THE SOUTH SEA ISLES."
HAMILTON—10th and Hamilton. NORMA TALMADGE, in "THE SAFETY CURTAIN."
MURKIN—34th and Ames. WILLIAM RUSSELL, in "HOBBS IN A HURRY."
APOLLO—Leavenworth. ALICE JOYCE, in "THE LION AND THE MOUSE."

AT THE THEATERS

M R. AND MRS. SIDNEY DREW kept an audience at the Boyd theater smiling last night for several hours by the swift-moving action and lines of the new comedy, "Keep Her Smiling." The play, which is by John Hunter Booth, after Edgar Franklin's stories, is peculiarly adapted to the talents of the stars. Richard Walton Tully has surrounded Mr. and Mrs. Drew with a capable company, including Walter D. Greene, who is remembered as a stock actor who won favor during his engagement here some years ago.

"Keep Her Smiling" is a story of domestic situations cleverly woven into an interesting story, not unlike the little domestic screen comedies in which Mr. and Mrs. Drew have become favorites among a large clientele of the silent drama.

It is refreshing, however, to hear and see them again in the spoken drama, because one cannot but help feeling better for having laughed with them in their present perplexities and rejoicing with them when everything turns out all right in the end, as good stories should. The comedy in which they opened last night at the Boyd is wholesome, which is characteristic of the Drews. It is full of hearty laughs and the staging reflects care.

Mr. Drew's whimsicalities and drollery are infectious. His pantomime is artistic as he knows the art of leaving something for the imagination. Mrs. Drew is charming as the young wife who would not intentionally be extravagant but at the same time she craves things which are necessary to make a showing among her set, and, of course, a woman must meet her social obligations. As Polly Trindle, she keeps her husband, Henry, at his wits' end to keep their domestic institution going on a precarious footing until the tide turns and the former plodder in the office of Brackett and Bland begins to think in millions. Mrs. Drew is pretty and she has a voice that soothes.

At the close of the third act last night Mr. Drew acceded to repeated entreaties by stopping his role and giving a brief characteristic talk. He referred to his wife as the stabilizing influence in his recent work in the spoken and silent drama. "Keep Her Smiling" is one of the

best comedies of the season and deserved the approbation bestowed last night. It will be repeated to-night and twice on Wednesday.

Can an actress be so affected by her own emotional work that she can cry when she sees herself on the screen?

Dorothy Phillips, star of "The Heart of Humanity," which is being shown at the Brandeis theater twice daily all this week, was caught crying when she attended the opening performance of the picture in New York City. She was asked to explain why she should boo hoo. "It isn't my acting that affects me," she declared as she wiped away a tear. "It's the story—I believe I forgot it was myself on the screen. You see an actress is subject to her director. Of course, we can't help but learn something of the story, but it is only the director who knows the entire details. He places us within a certain scene and tells us to smile, to walk, to cry or whatever the story calls for. The

characters are not in all the scenes. Consequently we have to wait until the picture is completed before we get the full worth of the story.

"An actress must have imagination. That's why it is I forget I am looking at myself. I see on the screen only the characters I portray. It isn't my acting, I assure you. I've cried more over Mrs. Mann's work in the elderly mother role than I have over my own."

Lucille Cavanaugh, the renowned dancer, who is the headline attraction this week at the Orpheum, opened her engagement at the matinee yesterday, instead of on Sunday. Owing to a washout on the Missouri Pacific she did not arrive in Omaha until nearly midnight on Sunday. Two other acts for this week were similarly belated, one being the vocal feature offered by Irene and Bobby Smith and the other being the contortionist, Will Ferry. Last evening Miss Cavanaugh delighted the big society night audience with her kaleidoscope of

song, dance and color. She is efficiently assisted by the musical trio, Wheeler Wadsworth, Mel Craig and William B. Taylor.

Last season many of the musical shows at the Gayety sang of and depicted much that had to do with the soldier boys marching away. Gerard's "Follies," now at the Gayety, is showing them coming home "mid the playing of the big band, hurrahs and much flag waving. Hundreds of glistening bayonets are seen as the troops pass just the other side of a wall which is part of the stage setting. The boys evidently realize that it is all over "over there" as many of them have the flags of the allies fastened to their bayonets. It is truly an inspiring sight. Ladies' matinee daily at 2:15.

The Five McLarens, appearing at the Empress, prove versatile in the extreme, playing various instruments in different combinations and offering songs and dances that meet with the hearty approval of the

audiences. Singing, talking and dancing, utilizing their own heads that fit into the bodies of dolls, giving the impression of puppets, is offered by Jess and Dell. A singing duo is Frick and Adair, who are also clever dancers of ability. Jimmie Lyons has a line of entertaining talk that has his audience following him with laughing appreciation.

Howell Says Agreement Does Not Limit Control

R. B. Howell, general manager of the Metropolitan Water district, declares that reports from Lincoln relating to Senate File No. 131 have not been fair. "I read a report in an Omaha newspaper to the effect that I had entered into a compromise agreement in connection with certain electric light plant legislation," said Mr. Howell. "It was made to appear," he added, "that an agreement had been reached whereby the Metropolitan Water board's control of an

electric light plant in Omaha would be limited to the plant which is now in operation. That is not the fact of the case. The legislation agreement, on which I am sure will provide that the Metropolitan Water district shall control either gas or electric light plant, whether such plant shall be erected or acquired. We are not in any way committed nor limited to the proposition acquiring the present electric light plant."

Too Valuable to Operate.

Philadelphia's most famous appendicitis expert had a dog of which he thinks a great deal, which had lapsed walk. A friend asked the doctor on one occasion the cause of this. "Why," was the reply, "he's got appendicitis." "Then why don't you operate on him?" queried the caller. "What! Operate on that dog? Why that dog's worth a hundred dollars!"

Rialto Theater Makes Feature of the Organ in Recitals This Week

D. Kenneth Widenor, an associate of the American Guild of Organists and the leading organist at the Rialto theater, was introduced by the management of the theater in a half-hour organ recital starting Monday evening at 9 o'clock.

It has sometimes been a wonder to musical people that these theaters with their well-equipped organs did not give their patrons an opportunity to hear these musical instruments for themselves occasionally, uninfluenced by the pictures. Mr. Widenor's recital was an innovation for movie audiences and it was greeted with attention and applause. The numbers played by Mr. Widenor bring out the many resources of this organ, and give him a fine opportunity to display his versatility of organ expression and technique.

During the half hour he played six numbers, a "Dance of the Elves," Schubert's "Serenade" an "Etude," by Eugene De Bricque, which is played by the feet alone, on the pedal keyboard, "Evening Bells" and "Cradle Song" by McFarlane, in which the chimes and other effects were used, and a big brilliant "Fanfare d'Orgue" by Shelley at the close. This is quite a delightful innovation, and another instance of the increasingly important part music plays in the movies. A good organist and good music makes a vast difference in the effect of the evening's entertainment. The organ recital will be repeated Tuesday and Wednesday evenings.

PHOTO-PLAYS.
LOTHROP—24th and Lothrop. LAST TIMES TODAY. BERT LYTELL, in "UNEXPECTED PLACES."
GRAND—SIXTEENTH and BINNEY. LAST TIMES TODAY. D. W. GRIFFITH'S "THE GREATEST THING IN LIFE."

MUSE
TOM MOORE
 in
"A Man and His Money"

EMPIRE
 Versatile Vaudevillians.
 JESS & DELL; PATRICIA & ADAM; JIMMIE LYONS. Photoplay Attraction—BERT LYTELL in "THE FAITHFUL." CHAPLIN in "THE MAN ARTIST." PATHE WEEKLY.

"OMAHA'S FUN CENTER"
Gayety—Daily Mat., 15-25-50c
 Evngs., 25c-50c-75c-\$1
 Barney Gerard's Greatest Effort
FOLLIES OF THE DAY Burlesque
 Gertrude Hayes, Harry "Sliding" Welsh, Chester Nelson and the Gerard Beauty Chorus in "Polly's Gating Up." Satire on current Broadway hits. Sumptuously staged.
LADIES' DIME MATINEE WEEK DAYS.
 Sat. Mat. and Week: Lew Kelly and His Show.

BOYD—Tonight and Wed. Matinee Wed.
RICHARD WALTON TULLY Presents
Mr. & Mrs. SIDNEY DREW
 PERSONALLY IN "KEEP HER SMILING"
BOYD—Five Nights Beginning Tuesday.
 Mat., Sat. & Sun.
The Naughty Bride
 Best Laughing Comedy Since
 "Twin Beds."
 Price—Mat., 25c to 50c; Nights, 50c to \$1.00.

GRAND OPERA NEXT WEEK
 5 Nights Beginning Tuesday.
 Matinees Wednesday.
SAN CARLO Grand Opera Co.
 America's Greatest Touring Organization
 100 People. Distinguished American and European Stars. Symphony Orchestra. Brilliant Chorus.
 Superb Stage Settings
 Tues.: "Butterfly." Wed. Mat.: "Secret of Suzanne" (In English) and "Pagliacci." Eve.: "Rigoletto." Thurs.: "Aida." Fri.: "Carmen." Sat. Mat.: "Martha." Eve.: "Trovatore."
 All Seats Ready Now.
 Prices: \$2 to 50c; Boxes, \$2.50 and \$2. Mat.: \$1.50 to 50c; Boxes, \$2 & \$1.50.

PHOTO-PLAYS.
RIALTO
 A. H. Blank
HENRY B. WALTHALL
 in
"False Faces"

IT'S GOING TO BE THE ONE BIG EVENT OF YOUR WHOLE LIFE WHEN YOU GO TO THE
BRANDELS
 2:30 and 8:30 p. m. Daily.

STRAND

Now Showing

THE BOY'S insatiable desire to "make good," to be a "real man" in HER eyes, prompts him to leave home, promising to come back on the 365th day. (Just like a kid, isn't it!) All that remained to remind her of him was an old weather-beaten coat he had put on her scare-crow pole.

THE YEAR comes and goes. Another year. And another and another, until eight have passed. Then comes the typical Griffith Climax. No! You DON'T know what it is! You can't even guess, you'll be thrilled, because D. W. Griffith always gives you something unexpected.

You are going to be delighted with the old familiar melodies as played by
Harry H. Silverman's
 Symphony Orchestra
 Shows Start: 11—1—3—5—7—9.
 It is to your advantage to attend the matinees.

D.W. GRIFFITH'S

Production of rural life

"A ROMANCE OF HAPPY VALLEY."

An Artcraft Picture

D. W. GRIFFITH has painted his characters as if in soft pastels. The sweet, trusting nature of the girl—LILLIAN GISH—he has showed in delicate shades of iridescent pink. The boundless ambition of the boy—ROBERT HARRON—he has touched with fiery red.

Not a War Picture
 but a vivid, tense, humorous story "of the folks at home," a picture that brings smiles and smiles to all.

A play with the most astounding, most heart-wrenching dramatic climax ever portrayed on stage or screen!



D.W. GRIFFITH'S

"A Romance of Happy Valley"

An ARTCRAFT Picture



SUN

She was a ballyhoo dancer but wanted to break away from the sideshow Joe loved and suggested

MARGARITA FISHER
 in
MOLLY OF THE FOLLIES
 A picture with snap and vim.