DOUG'S NEWEST

COST PLENTY

"THE Knickerbocker Buckaroo," starring Douglas Fairbanks which is coming to the Strand today is the most pretentious and the most expensive film in which the athletic star has ever made. It cost close to $200,000 according to brother John, his manager but Doug felt that the story was worth the money even if there wasn't the margin of profit in the film that there might be by cutting the expense, because he really wanted to do his best to put it over in his finest manner as the theme of "The Knickerbocker Buckaroo" is Doug's theme of life—the fight for happiness and cheerfulness against selfishness. Fairbanks was the first to introduce constructive philosophy via the screen route. He has taught millions the way to laugh, because of an intelligent understanding of certain conditions life. His latest pictures deals with one of life's biggest evils, that of selfishness. We are selfish because we don't realize that happiness only comes from doing things for others. With this thought as a basic reason for "The Knickerbocker Buckaroo," a distinctive story was developed.

The first picture in which Charlie Chaplin ever appeared will be a feature of the presentation of his latest comedy, "Sunnyside," the third of his million-dollar series, at the Rialto this week. "Sunnyside" is expected to be the latest thing in comedy motion picture production. His first picture was a pretty crude affair and Manager Thomas of the Rialto is presenting both to give people an idea of the forward progress that has been made in motion pictures since Chaplin made this early reel.

Omaha welcomes a new film exchange this week, a branch of the F. A. F. Enterprises having been established here, with offices at 214 South Fourteenth street. N. N. Freudenfelt, secretary and treasurer of the company, will have charge of the Omaha office. He was up to a short time ago with the Finn and Heiman theaters. The first film that the F. A. F. people will exploit in this territory will be "Yankee Doodle in Berlin," a masterpiece of Mack Sennett's just completed, which will be booked here early in September and which will be put on with six of the original Mack Sennett girls here in person with the film.

Bills of the Week

Rialto—Charlie Chaplin in "Sunnyside," the third of his widely advertised million dollar series of comedies will be the attraction all week at the Rialto with the addition that the first five days of the week there is to be presented in addition, Marguerite Clark in "Come Out of the Kitchen," a five-reel comedy drama, and the last two days, the feature shown with Chaplin will be Dorothy Dalton's new western photodrama, "The Lady of Red Butte." As a feature of his presentation of "Sunnyside," Manager Thomas has arranged to show the first film that Chaplin ever made, an old slapstick comedy bit and the difference between the comedies of that day and the newest effort of the comedian's will be readily seen by an audience.

Marguerite Clark in "Come Out of the Kitchen," plays the part of a Virginia girl, who in order to rent her house has to become the cook. It is a charming story, and the sort in which Miss Clark appears well. In "The Lady of Red Butte," in which Dorothy Dalton, appears the last of the week, she portrays the past of "Faro Fan," the proprietor of a gambling house. How she wins the respect of an evangelist, who has come to town and denounced her is a thrilling tale of action.

Strand—Douglas Fairbanks makes his reappearance as "Old Doc Cheerful," in "The Knickerbocker Buckaroo," which will be shown here today to Thursday. The moral of this story is that doing something for somebody is a worthy and laudable ambition, but that unselfishness can sometimes be carried too far, and unless guided by calm judgment, may bring the unselfish one results he doesn't expect, and, secondly, that the proper place to start any reconstruction in character is at home. Enid Bennett has the role of a young sculptress in "The Law of Men," which will be shown at the Strand next Friday and Saturday. The story was written by John Lynch and adapted by Ella Stuart Carson. Fred Niblo directed. The scenes are laid in Washington Square, New York, and Miss Bennett, when the picture opens, has gained quite a reputation for her work in clay. She is loved by two men, and is under the protection of a guardian. The picture develops into a strong drama, with a mystery element predominating.

Sun—Margarita Fisher in "Trixie From Broadway," has a story of a chorus girl who marries a western rancher, as the attraction here today and Monday.

Miss Fisher in the role of the chorus girl bride—now pathetic and wistful, now furiously angry, but always audaciously beautiful—does the most exacting emotional work of her screen career. Emory Johnson is the husband who adopts the peculiar course of action aforesaid, for reasons which he at least deems good and sufficient.

Tom Mix, the cowboy star, has turned into a photoplay, "The Wilderness Trail," by Frank Williams.

"The Wilderness Trail," will be here Tuesday to Saturday. The story has to do with the Hudson Bay Company in the wilderness of Canada. It shows wonderful photography of life and romance in the land of measureless snows and grim forests where human hearts are very warm and vital. The piece is all action and surprise, and entirely wholesome. Colleen Moore is Mix's new leading lady. She's pretty and dainty and a capital actress.

Muse—Betty Lee, starring as Venus in "The Triumph of Venus," will be the feature here all this week starting today. The picture is a charming and beautiful photoplay built with picturesque sea scenes as a background. From the time Venus rejects Jove's advances and is consigned by the wrathful god to the mercies of Vulcan, the action of the story carries the picture far through adventures in which romance and thrills predominate. The action of the story is laid in Olympus and the Isle of Milo, and the locations selected by the producer and director in filming the story of his creation are some of the most beautiful ever seen in a motion picture. The outstanding feature of the photoplay, however, is formed by the scenes in which the dymphs of Venus and Diana disport themselves in the silvery mountain streams, in the brief, but bewitching costumes of ancient Greece. No more strikingly artistic scenes have ever been flashed upon the screen than those in which the beautiful young women appear in a constant succession of diving and swimming stunts, and finally swim over a waterfall into a deep pool beneath.

Diamond—Alice Brady in "The Better Half," a strong, dramatic photoplay, will be shown today, with a western and a comedy completing the bill. Marjory Wilson, appearing in "Flames of Chance," will be the feature for Monday, and on Tuesday there will be shown Ruth Roland in "The Price of Folly" and in "The Tiger's Trail," No. 8, and the Pathe News. Richards and Murphy, a vaudeville team, will be presented Wednesday, Murphy being heralded as the largest and smartest monkey in the world. The photoplay for Wednesday will feature Kitty Gordon in "The Scar," and a Lyons-Moran comedy. Earle Williams, starring in "The Man Who Wouldn't Tell," will be shown on Thursday. Friday there is offered a double bill, Bert Lytell appearing in "Hitting the High Spots," and Marie Walcamp in "The Red Glove," No. 17. On Saturday an all-western program is offered, Harry Carey featured in "A Fight for Love," and one of Eddie Polo's western features.

On the Screen in Omaha

Empress—"One Thing at a Time O'Day," a romantic comedy of circus life, highly original in its dramatic and heart appeal, with Bert Lytell as the star, comes to the Empress Theatre for the first four days of the week. The story is a picturization of William Dudley Pelley's Saturday Evening Post story of the same title. A Billy West comedy, Outing Chester Feature and the Regular Pathe Weekly are also on the program. In "Bare-Fisted Gallagher," William Desmond's latest picture, which will be shown at the Empress for the last three days of the week, the popular big star has a role that is a delightful blend of comedy and drama. A tense dramatic situation develops when he learns that the girl he has fallen in love with is the robber for whom he has set the death trap and he rides out to warn her.

Hamilton—Emmy Wehlen in "Slyvia on a Spree," a comedy drama full of lots of action, will be the feature offering at the Hamilton today. Myrtle Lind in "Nancy Comes Home," is billed for Monday and also Marie Walcamp in "The Red Glove," No. 15. Tuesday there is to be shown Gladys Leslie in "A Stitch in Time," a light photoplay with a love theme in it. Fritzi Brunette in "Playthings," will be the feature offering on Wednesday and there is also billed Ruth Roland in "The Tiger's Trail," No. 61. The Thursday offering will be Tom Mix in "Mr. Logan, U. S. A.," one of Tom's stories of the west in film and Friday's program will feature Anita King in "Whatever the Cost." The final day of the week will have Baby Marie Osborne in "The Sawdust Doll."

Grand—Ethel Clayton in a story of a girl who made good from a start as a department store girl will be here today in "Maggie Pepper," and on Monday and Tuesday there will be offered Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch," a charming film story of Lovey Mary. Catherine Calvert in "Marriage," a society drama, will be the feature for Wdnesday, with the addition of Ruth Roland in "The Tiger's Trail," No. 11. Norma Talmadge in "The Secret of the Storm Country," will be offered on Thursday, and on Friday comes Constance Talmadge in her latest comedy drama on married life, "Who Cares?" in which Constance has a new sort of role. Billie Burke in a charming comedy of money, no money and the servant problem will be shown on Saturday.

Lothrop—Dorothy Gish in "Battling Jane" has one of her poppy comedy dramas as the feature here today with a Harold Lloyd comedy and the Pathe news completing the bill. Monday and Tuesday there is offered May Allison in "Peggy Does Her Darndest," in which May goes through all manner of athletic stunts—but wins the man. Rex Beach's "The Brand," will be the bill for Wednesday and Thursday, with a Bill Parson comedy in addition. The famous author worked right through with the director of the film in making the picture. The final two days of the week there is to be shown Charles Ray in "The Girl Dodger," in which Charlie is a bashful college boy who suddenly comes into contact with a whole chorus of girls. The result is a reputation that is more than he bargained for.

Orpheum, South Side—Two acts of vaudeville will head the Sunday show at the Orpheum and as a photoplay attraction there is offered Sessue Hayakawa, the famous Japanese tragedian in "The Man Beneath." Monday and Tuesday comes Alice Brady in "Red Head," in which Miss Brady portrays the part of a dancer in a chorus, who becomes married to a fat young man about town following a wild "party," where there has been too much cheering liquor. Both regret it the next day, but she determines that she will make a man of her husband and proceeds to do it.

Apollo—Sessue Hayakawa in "The White Man's Law," another of the Japanese star's successful dramatic photoplays will be the feature at the Apollo today with the addition on the program of Charlie Chaplin in "Police." Monday and Tuesday there is to be shown Theda Bara in "Salome," the most pretentious role that Miss Bara has ever attempted.

Suburban—Priscilla Dean in "Pretty Smooth," at the Suburban today has another of the 'crook' roles to portray, the sort of photoplay which made her a star.

Actors (?)

By RICHARD WILLIS.

Expensive frocks don't make a leadin' lady;
Just bein' tough won't make a vampire shady.
Short skirts and curls can't make an ingenue;
It ain't the dress or looks, it's what you DO.

A perfect thirty-six won't bring the boodle,
Unless you've got gray matter in your noodle.
A pretty face alone won't make a star;
It ain't just what you WANT, it's what you ARE.

* * *

A leadin' man ain't made by a moustache,
A "heavy" by a scowl or lookin' harsh.
A suit of "soup an' fish" don't show good breedin',
When how to wear 'em is what you are needin',

A pair of chaps a cowboy doesn't make;
A gen-u-ine performer you can't fake.
A handsome mug or clothes may be a factor,
BUT, it's brain and work what makes a movie actor.

Looking for a License.

A young Swede appeared at the county judge's office and asked for a license.

"What kind of a license?" asked the judge. "A hunting license?"

"No," was the answer. "Aye tank aye bane hunting long enough. Aye want marriage license."—Stray Shots.

Close-Ups and Cut-Outs

By Gould

"THE motion picture fan is always asking this question: 'Will I ever see big productions again—great films like "Cabiria," "Quo Vadis," "The Birth of a Nation," "Intolerance." Big productions have been taboo for a long time," says Julian Johnson, "but they are matters which are never dead, or even sleeping. The very scope of the motion picture conveys, somehow, an implied debt every now and then to vast size and awe inspiring dimensions. Nevertheless, I know that the masters of this business are, in the next 18 months, going to try to approximate on the screen the intense intimate drama of four walls and few characters that have given men like Bernstein. Brieux and Belasco such profound opportunities for the delineations not of heroic situations or engrossing visions, but real life as it is lived by workaday men and women. Intimacy, reality—these are the next big movies in photoplay making."

One of the five dogs of the team used by Tom Mix in making "The Wilderness Trail" in which he is appearing at the Sun this week is "Rainey," one of Commodore Peary's dogs that he used in his trip to the pole.

Madlaine Traverse, who is now at work on a William Fox production of the great northwest, "Until Eternity," under the direction of Harry Millard has gone to Huntington Lake to complete scenes for that picture. The company will be away three weeks.

David Butler, who played the part of the "boob" husband in Mary MacLaren's "The Unpainted Woman," has been engaged for an important role in "The Petal on the Current," the Fannie Hurst story, which Tod Browning is making with Miss MacLaren in the title role.

Elsie Codd, who has been British press agent for Charlie Chaplin for a number of years, has come to Los Angeles and will be associated with him in the capacity of foreign press agent.

Gladys Brockwell has gone to Tucson, Ariz., to make the final scenes of her picture "Sadie."

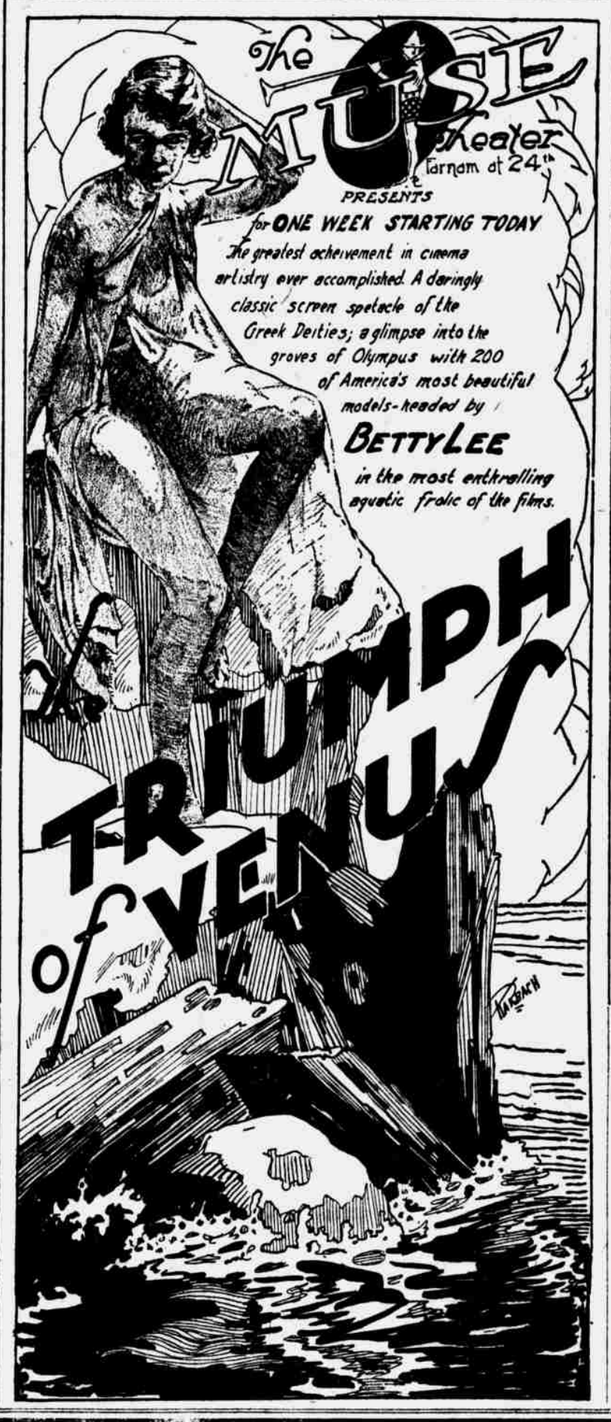
Harry Northrup has appeared in 217 photoplays. He just loves the work.

Eddie Lyons and Lee Moran have completed their latest comedy, written by Melville W. Brown, called "The Ready-Made Dude," and are titling and cutting it preparatory to release.

According to a statement made by James B. Leong, China is to start to produce film plays. Leong also said that Chaplin and Arbuckle are the favorites with Chinese audiences.

Charles Meredith, who is now in stock at the Morosco, Los Angeles, is to leave the company and go with pictures in support of Florence Vidor.

"The Joyous Trouble Maker," a story by Jackson Gregory, has been acquired for the use of William Farnum and will be made into a photoplay.



MARGUERITE CLARK

the daintiest and most beloved star of them all, in "COME OUT OF THE KITCHEN." She plays "cook" and captures her heart's desire in spite of her lowly position.

RIALTO
15th & DOUGLAS

Charlie's First and His Last

We are presenting in connection with "Sunnyside," the first picture ever made by Chaplin. Come in and see the difference between the slapstick art of those days and the first name in comedy today.

WHO'S AFRAID OF WORK?