COUNTRY IS NOW AT CROSS ROADS, SAYS JOHNSON

California Senator Speaks in Opposition to League of Nations at Luncheon in Omaha.

"Our country is at the crossroads of its career," said Senator Hiram Johnson of California, addressing 300 enthusiastic Omahans at a hastily-arranged luncheon yesterday in the rathskeller of the Henshaw hotel. "On the one hand is the sinuous path of European and Asiatic diplomacy; on the other the straight and narrow path of 100 per cent Americanism.

"There is propaganda at work to coerce the United States senate and to bully it into immediate action on this treaty. The senate has deliberated on it only two months. But the chief executive, in secrecy and in stealth, was seven months in Paris helping to write this treaty.

"Our opponents have reason for their attempt to stampede the senate into immediate action. They see as I do in my travels about the country that the American people are without doubt, overwhelmingly opposed to the league of nations covenant. And, given time, they will dispose of it without the senate. President Wilson has refused point blank to give us any information whatever about the Turkish, Bulgarian and Austrian treaties.

Based on Secret Treaties.

This treaty is not based upon your ideals or upon the oft-voiced altruistic words of the president, but upon secret treaties entered upon before we entered the war. Now you are asked to underwrite and guarantee every infamy committed in that treaty.

"Look for a moment at the Paris peace conference. England sent her wisest and most astute statesmen and diplomats with only one idea, namely, to get for the British empire more greatness and more power. The 'tiger of France,' Italy's great diplomats and the shrewd and cunning diplomats of Japan all worked to get all they could each for his own country.

"Just one nation was unrepresented at Paris, the United States. The president's intentions were good. I have no doubt of that. And his words were beautiful. But when it was all over, the other nations had the booty and he had his words.

"I am proud that our nation took no territory or indemnity from this war. Let the others have the booty they took. But I say to them: 'Our boys shall not be sent abroad to maintain and guarantee the booty you took at Paris.'

Voted For War.

"I cast my first vote in the senate for this war. I was elated. And when we were in the war I heard the great men of Europe stand on the senate rostrum—Balfour, Viviani, Ishii—and talk of making the world safe for democracy, of self-determination of small nations.

"And while they were talking thus their pockets were bulging with the secret treaties by which they had divided the surface of the world and the peoples thereof. They have done so, but, under the providence of God, my son and your son shall not guarantee their plunder.

"The fact that you cannot prevent a burglary is no reason why you should enter into partnership with the burglar."

Burch Elected Bishop.

New York, Sept. 17.—Right Rev. Charles Sumner Burch, suffragan bishop of New York diocese of the Protestant Episcopal Church was elected bishop of New York on the third ballot at a special diocesan convention. He succeeds the Late Bishop David H. Greer.

FLASHES from FILMLAND

·PHOTO·PLAY·OFFERINGS·FOR·TODAY·

DECORATIVE effects appropriate to the presentation of the spectacle, "Sahara," have been provided by the management of the Sun theater, where Louise Glaum's newest vehicle is being shown this week. Especially of interest to lovers of things pertaining to the Orient is the Sun parlor, which has been especially furnished with oriental rugs and furniture loaned for the week by Orchard & Wilhelm. The rugs on display in the Sun parlor are valued at more than $3,000.

Strand—"The Third Kiss," with Vivian Martin in the role of a girl of the slums, who is in reality an heiress, but who, to atone for a wrong done by her deceased uncle, lives among the working folk and aids in their relief, keeping her identity a secret from them and also from her co-workers. How this sacrifice proves in the end a blessing when she finds that she really loves the man she has married is delightfully shown. Harrison Ford, Robert Ellis, Kathleen Kirkham, Thomas D. Persse, Edna Mae Cooper, Jane Keckley and other well known players are among Miss Martin's co-workers. One of Omaha's best known characters will be seen on the screen at the Strand, "Up-to-the-Minute" Harry Watts, the manager, is always getting something before others. "The Human Semaphore," who is seen every day at Farnam and Sixteenth streets, will star the next three days.

Empress—"The Soul of Broadway," a William Fox feature and one of the few real stories of New York night life, begins today. Valeska Suratt has the star role, that of a woman who loves the white lights better than anything else in the world. She is supported by an unusual cast, including William E. Shay, Gertrude Berkley, Geo. Middleton, Maud Allen and Sheridan Block.

Rialto—"The Miracle Man" is an uncommonly interesting photoplay. The scenes where the little village cripple casts away his crutches and walks up the path into the arms of the healer, is a breathless moment, from which, as in the play, every atom of excitement is wrung. If George Loane Tucker does nothing beyond "The Miracle Man," he will be remembered as a screen director, who has come nearer to photographing thought than anyone.

Moon — William Desmond in "Dangerous Waters" shows a scene at a party with the guests costumed in the filmy apparel of gods and goddesses. Jupiter and Juno, Venus and Adonis, Vulcan and Bacchus, Hebe, Minerva, Prosperpine, Neptune, Cupid and Psyche, and all the other mythological folk are shown revelling in the old Pagan way with the lid off and the sky the limit. This scene is an exact replica in every detail of a notorious Olympian banquet given by a prominent member of the smart set in New York some 15 years ago.

Muse—Mrs. Charlie Chaplin in "Home," takes the role of the girl having care of father and mother, little sisters and a true-hearted boyhood lover, and seeks diversion and a rich marriage among the codfish aristocrats of a summer party acquaintance. Surfeited at the hollowness of high society, Millicent Rankin goes back to home and friends—a girl whose outlook on life has been changed.

At Neighborhood Houses

APOLLO—Twenty-ninth and Leavenworth. Anita Stewart in "HUMAN DESIRE."
DIAMOND—Twenty-fourth and Lake. Molly King in "HUMAN CLAY." Also comedy.
COMFORT—Twenty-fourth and Vinton. Lucelle Stewart in "THE ELEVENTH COMMANDMENT." Lloyd comedy and Kinograms News.
BOULEVARD—Thirty-third and Leavenworth. Frank Keenen in "MASTER MAN." Lyons and Moran comedy, "HALF AND HALF."
HAMILTON—Fortieth and Hamilton. George Walsh in "LUCK AND PLUCK."
LOTHROP—Twenty-fourth and Lothrop. Harold Lockwood in "GREAT ROMANCE." Comedy, "OH, BABY."
GRAND—Sixteenth and Binney. Pathe special, "OH, BOY."

CONSTITUTION DAY OBSERVED AT AUDITORIUM

Rev. Burris A. Jenkins of Kansas City Declares U. S. Document Caused Defeat of Germany.

"It was the constitution of the United States which made possible the shaping of an army of 2,000,000 men which put the cap sheaf on the defeat of Germany," declared Rev. Dr. Burris A. Jenkins of Kansas City, chief speaker last night at the Constitution day celebration in the Auditorium.

Stanley M. Rosewater, chairman of the Omaha committee, presided. There was music by a band and special singing by a quartet.

"The constitution is a great document about which most of us seldom think, but which is the foundation upon which we have built a nation that for 132 years has been the marvel of the world.

"It is as nearly perfect a document as the hand of man has ever penned. In 132 years it has been amended only 18 times.

Democracy and Protection.

"It gives us democracy. Under it the beggar has the same rights as the millionaire; the humblest colored man is as firmly guarded in his rights as the president.

"Some years ago President Roosevelt was hunting bear in Arkansas. The dogs weren't working right and someone mentioned 'Uncle Ezra,' an aged colored man who had some unsurpassed dogs that they might borrow. A messenger was sent for them. Uncle Ezra refused to let the dogs go. 'But they're for President Theodore Roosevelt,' said the messenger. 'I don't care if they're for Booker Washington hisself, I won't let them dogs go,' said Uncle Ezra. And he didn't. Can you imagine that happening in an European land?

"I remember being in a party that entertained ex-President Taft in Kansas City a year ago. When we were going from the hotel to the place where he was to speak we had an automobile for him. 'Where are the rest of you men going to ride?' he asked. We told him we were going to walk. 'Then I'll walk, too,' he said. And he did. And I remember walking behind him. I noticed his shoes, run down at the heel, and his faded overcoat and his old slouch hat. I am sure it was five years old. And I was thrilled by the overshadowing presence of the constitution which made possible this close association of us common men with him who had held the highest office in this land.

Most Marvelous Document.

"The constitution is elastic, adaptable to changing times and conditions. It is as strong today and as up-to-date as it was when it was signed, and I don't believe the time can ever come when it will not be adaptable to whatever conditions may arise. It is a most marvelous document."

Mayor Smith spoke briefly before Dr. Jenkins.

"The constitution of the United States was written and signed after the Revolutionary war had been fought and after England had been forced to sign the treaty of peace. The writers of it gave six reasons why they had written it and submitted it to the colonies. These reasons were: to form a more perfect union, to establish justice, to insure domestic tranquility, to provide for a common defense, to provide for the general welfare and to secure the blessings of liberty to themselves and to their posterity. All these reasons are as strong today as they were 132 years ago. The constitution has well served the purposes for which it was written and will continue to serve these purposes.

Observation of Constitution day is to be an annual event on September 17, if the plans of eight patriotic organizations are carried out. These organizations initiated the celebrations throughout the country this year.

Prospective Scenario Writer Should Have Fair Knowledge of Literature and Drama

This is the second article of a series by Monte M. Katterjohn, the famous scenario expert, in which he tells Bee readers how to write plays for the motion picture screen. The opening installment was published in The Bee of yesterday. Today Mr. Katterjohn gives plain and pertinent advice to amateur writers of scenarios. The third article of the series will be in Thursday's Bee.

By MONTE M. KATTERJOHN.

Scenario writer, producer of Katterjohn plays and author of "Carmen of the Klondike," "The Flame of the Yukon," and other famous photoplays.

In this installment it is my intention to give the amateur scenario writer my best advice on how to prepare his goods in order to obtain a market and get the best prices that such a market offers.

The amateur writer should not attempt to include technique in his play.

It should be of sufficient length to tell the plot, clearly and completely; use simple language and endeavor to make it read as interestingly as possible.

Have it typewritten, as no manuscript written with pen or pencil is ever read by the studio editor.

Use only one side of the paper in preparing the play.

Always inclose a self-addressed envelope when mailing to the scenario editor.

Place your name and address on the upper left-hand corner of the manuscript.

Don't Write Letters.

Do not write a letter saying it is your first attempt. Do not try to joke with the editor or manager of production, and above all don't try to play on the editor's sympathy.

Some persons write in that they hope their stories will be purchased, as they are frightfully hard up and in need of food and clothes. A writer who does these things never submits anything worth reading.

Give your story a title, as a majority of studios register all manuscripts under the title name.

It is not advisable for an outside writer to attempt to tell his story in continuity form. They should devote all their time to plot construction, characterization and plot development. A great writer years ago said, "The play is the thing." With the screen writer, "The story is the thing." The outside writer should let the studio take care of the continuity.

In almost all studios the custom now is for the staff writer to submit to the production manager his story in detailed synopsis form. A consultation is then held in which the director, several of the players, the production manager and perhaps the camera man participate.

The synopsis is picked to pieces, dramatic situations are lifted out bodily, others added, characters are developed, and the play completely changed. Sometimes it is changed as much as 75 per cent.

It is then given back to the continuity writer to be placed in scenic sequence. The continuity writer usually keeps in constant touch with the director at all times.

The staff writer, although knowing his continuity technique, and aware of the peculiar needs of his respective studio and what parts are best suited to the players, must even submit his story in synopsis form before it is mapped out in continuity. Occasionally, instead of submitting a synopsis in writing, it is analyzed and discussed verbally before being placed in continuity form, but, nevertheless, the principle is the same.

Can't Change Form.

It can readily be seen that where a staff writer in a studio submits a synopsis before a continuity is started, there is no use whatever of the outside author taking time and labor in the attempt to hand in his play in this manner.

Some writers excell in taking another person's synopsis and making a continuity sheet from it. Others are better equipped to write an original synopsis. Some few have the rare combination of both attributes. It is the ability to put your story into words that counts.

And so we come to the plot itself, and its development.

While it is now understood that the imagination is the basic principle of plot construction, yet the imagination must work along constructive workmanship lines, or it is liable to be erratic.

Should Know Literature.

A great many persons have vivid imaginations which at times seem to be nothing more or less than flights of fancy. The art of concentration must be utilized. Insane asylums are filled with untrained and undeveloped imaginations. To have a vivid imagination and then not be able to use it because of lack of training is a tragedy.

To write plays for the screen, the author should have a knowledge of literature, a knowledge of drama, and also be more or less a student of the screen drama. The more knowledge the writer has along these lines, the better chance he has of becoming a successful creator of picture stories.

In The Bee tomorrow, Mr. Katterjohn will tell in detail the best way to go about the selection of a theme. In reading these articles one should not forget that the author of this series is a highly paid scenario expert who knows not only what the moving picture companies want, but who has had years of experience in the actual preparation of manuscript for the photoplays. Don't miss tomorrow's installment.

AT THE THEATERS

A WELL laid out vaudeville entertainment awaits Empress patrons with the change of program today. The Clifford Wayne trio, who head the bill, have an effective comedy singing and acrobatic number. Aside from their acrobatic exhibition they introduce harmony singing and comedy talking. Cervo is an accordeonist who has a decided swing and rythm exclusively his own. Fred and Peggy Pym are character artists who specialize in impersonations, Fred of an English chappie and Peggy as an impersonator of children. Several song numbers are introduced, all written by Miss Pym. Housch and Lavelle, who complete the program, have a divertisement of singing and comedy.

Richard Carle and his own company will be at the Boyd Friday of next week to start a short season in "Sunshine." Richard Johnstone's latest musical comedy. In this Mr. Carle has the role of an American insurance agent, wandering around Spain. Imagination is not stretched to supply the details. The company contains a number of well known people, a Carle-picked chorus and brings an adequate orchestra to play the score.

Oliver Morosco will present "Lombardi, Ltd," at the Brandeis theater for three days, beginning next Monday, September 22. This play, in which Oliver Morosco is starring Leo Carillo, is the most successful fun and fashion hit which Fanny and Frederic Hatton have turned out. "Lombardi, Ltd." has to do with the troubles, financial and domestic, of Tito Lombardi, a fashionable New York dressmaker, who, while a genius in the art of creating wonderful gowns for America's smart set, is somewhat of an amateur in the art of making love.

Alexander, "The Man Who Knows," is heading his own show of wonders, an organization of pretentious proportions, for the remainder of the week at the Brandeis, appearing every evening at 8:25. A special souvenir matinee for the aldies only is announced for Friday. On Saturday there will be the regular matinee, to which the general public will be admitted.

When Harry Green, now playing at the Orpheum in the one-act comedy, "George Washington Cohen," next appears in Omaha it will be in a four-act farce. It will be an elaboration of "The Cherry Tree," the little play which he formerly presented in vaudeville. In that offering, as in his present vehicle, he appeared as the humorous character, George Washington Cohen. The current show is particularly rich in laughs. Nothing on the bill is funnier than the burlesque acrobatic act presented by Collins and Hart. Jack Clifford and Miriam Wills in "At Jasper Junction" score as one of the particular hits. The curtain on Saturday night is to rise promptly at 8 o'clock. Mr. Green is scheduled to depart on an early train and will be first on the program.

Particularly bouncy and jovial is pretty little Loretta Ohearn, the fluffy soubrette with "Million-Dollar Dolls," at the Gayety this week. The superbly gorgeous gowns worn by Lee Mae and Norma Barry gives one room for doubt as to which the party who named the show had in mind when the title was decided on—probably both of them. The beauty chorus, too, displays many changes of wardrobe that are wonderful creations, dainty confections that feminine Omaha is admiring greatly. Ladies' matinee daily at 2:15.

Virgil Bailey charges in a petition for divorce filed in district court that his wife, Fredda, has gone out with other men and has lost her affection for him. He asks for the custody of their child.

IF THIN AND NERVOUS, TRY PHOSPHATE

Nothing Like Plain Bitro-Phosphate to Put on Firm, Healthy Flesh and to Increase Strength, Vigor and Nerve Force.

When one stops to consider the host of thin people who are searching continually for some method by which they may increase their flesh to normal proportions by the filling out of ugly hollows, the rounding off of protruding angles with the attendant bloom of health and attractiveness, it is no wonder that many and varied suggestions along this line appear from time to time in public print.

While excessive thinness might be attributed to various and subtle causes in different individuals, it is a well-known fact that the lack of sufficient phosphorous in the human system is very largely responsible for this condition. Experiments on humans and animals by many scientists have demonstrated beyond question of doubt that a body deficient in phosphorous becomes nervous, sickly and thin. A noted author and professor in his book, "Chemistry and Food Nutrition," published in 1918, says: "• • • that the amount of phosphorous required for the normal nutrition of man is seriously underestimated in many of our standard text books."

Georgia Hamilton, the wonderful "movie" girl, who was once thin and frail, says: "Bitro-Phosphate brought about the magic transformation. I gained 15 pounds and never before felt so well."

It seems to be well established that this deficiency in phosphorous may now be met by the use of an organic phosphate known throughout English speaking countries as Bitro-Phosphate. Through the assimilation of this phosphate by the nerve tissue the phosphoric content when absorbed in the amount normally required by nature soon produces a welcome change in our body and mind. Nerve tension disappears, vigor and strength replace weakness and lack of energy, and the whole body soon loses its ugly hollows and abrupt angles, becoming enveloped in a glow of perfect health and beauty and the will and strength to be up and doing.

Physicians are now recognizing its merits by its use in ever increasing quantities. Frederick Kolle, M. D., editor of New York Physicians' "Who's Who," says: "Bitro-Phosphate should be prescribed by every doctor and used in every hospital to increase strength and nerve force and to enrich the blood."

Joseph D. Harrigan, Former Visiting Specialist to North Eastern Dispensatory, says: "Let those who are weak, thin, nervous, anaemic, or run-down, take a natural, unadulterated substance such as bitro-phosphate and you will soon see some astonishing results in the increase of nerve energy, strength of body and mind and power of endurance."

Bitro-Phosphate is made entirely of the organic phosphate compound referred to in the National Standard Dispensatory as being a preparation which has recently acquired considerable reputation in the treatment of neurasthenia. The standard of excellence, strength and purity of its substance is beyond question, for every Bitro-Phosphate tablet is manufactured in strict accordance with the U. S. Pharmacopoeia test requirements. Bitro-Phosphate is therefore not a patent medicine and should not be confused with any of the secret nostrums, so-called tonics or widely advertised "cure-alls."

CAUTION:—While Bitro-Phosphate is unsurpassed for the relief of nervousness, general debility, etc., those taking it who do not desire to put on flesh should use extra care in avoiding fat-producing foods.

MEXICAN PLANT MAY CONQUER BRIGHT'S DISEASE

New York.—Physicians who have tested the sap of the Mexican maguey plant in the treatment of diseases of the kidneys believe that an important discovery has been made. Writing in La Escuela de Medicina, the leading Mexican medicine journal, the editor says: "It is the only substance known up to the present time, in the whole world, having the power to radically and permanently overcome Bright's Disease."

Reports of definite results in a large number of chronic and long standing cases of kidney trouble created a persistent demand for this sap, which is popularly known under the name of AGMEL, and considerable quantities are being imported into the United States.

The Arrow Chemical Co., 2531 Union Square, New York City, will mail to those interested a free descriptive booklet; or upon receipt of $5.00 a full sized bottle of AGMEL, containing 336 cubic centimeters of pure concentrated sap, will be sent to any address in the U. S. A. or Canada, all charges prepaid.