

TODAY TO THURSDAY

Strand
DIRECTION OF A. H. BLANK

Close-Ups and Cut-Outs

By Wood

MY GOODNESS, I've just run across the news that the entire Bible is to be filmed! Raymond Wells, who produced "Julius Caesar," announces that he wishes thus to bring together the church and theater "against the propaganda of unrest." It is said that the entire holy book will be presented in 52 episodes. Better read up on the scriptures so you'll be all ready to tell the producers where they're wrong when the picture is completed.

William Courtleigh is to play the role of the Italian impresario in Clara Kimball Young's picture of "The Eyes of Youth."

Thomas Meighan has completed "The Admirable Crichton," and has gone east for a vacation. He and his wife, Frances Ring, will spend several days on Blanche Ring's estate at Darien, Conn.

Olive Thomas has a new leading man. He is Matt Moore, who will appear opposite her in "The Glorious Lady," the third picture of her latest series.

Geraldine Farrar has adopted Petka Stanoyvitch, aged 8 or 11 years. His mother and father were killed early in the war and there was no body to keep track of his age.

Will Rogers, as the bashful hero in "Almost a Husband," goes one better than Tom Sawyer. He promises to pitch a ball game for the team that first spades up its assigned half of a garden patch for a poor family.

Two of the forthcoming pictures in which Pauline Frederick will be starred are "The Woman in Room 13" and "Roads of Destiny," the first of the work of Percival Wilde, Max Marcin and Samuel Shigman, and the last the effort of Channing Pollock, who gained his inspiration from the short story of the same name, written by O. Henry.

Sam B. Hardy, who makes his first appearance in World pictures in "His Father's Wife," with June Elvidge, is one of the best known comedians on Broadway. His last Broadway engagement was in the musical comedy, "The Canary."

Winifred Kingston is to have the leading feminine role in "The Honor of the Family," the screen feature

Bills for the Week

Sun—"The Pagan God," in which H. B. Warner, has an excellent opportunity to exploit his talents. The story of the Orient with Warner in the role of Bruce Winthrop, an American diplomat who becomes involved in the intrigues of a Chinese "Tong of Freedom" revolutionary society, and Mathilda Brundage are prominent in Miss Reid's supporting cast.

Mon—"Her Purchase Price," with Bessie Barriscale. "Women bring even a better price here than in Cairo," the Oriental woman to Shesha, the beautiful Arabian woman, taking the Englishman literally started out to try on a millionaire duke who seemed fond of her. What the rich duke did when she refused to marry him, she tells of in a dramatic story by Robertson-Cole. The picture displays lavish sets and superior photography.

Tue—"The Valley of the Giants," a photoplay that will transport the spectator into the land of the redwoods of northern California. The story, which is one of Capt. Peter B. Kyne's most charming and masterful romances, is directed by Frank Urson. Mr. Reid plays the role of a young man who has promised his father to protect, at all personal risks, a beautiful forest glade known as The Valley of the Giants which had been a gift from the father to his wife before her death. Colonel Pennington, an unscrupulous and cunning rival of the young man's father, tries to get possession of this property. James Cruze directed. Frank Urson photographed the scenes, and a powerful cast portray the various supporting roles. Grace Darmond plays opposite the star.

Wed—"Without disparaging General Putnam, Tom Mix, the William Fox star, has put into a few short hours more daring rides than that old revolutionary hero ever dreamed of. In "Rough Riding Romance" Mix rides up six flights of a fire escape and then later four times up and down the double stairway of a palace—besides a hazardous race on his trained horse, Tomp, alongside a flying express train that is a history maker in picture stunts. He boards the train on a fly, by tossing his legs over a car window, then leaving the saddle and climbing the rope with the aid of a bucking apple tree. The stunts Mix does in "Rough Riding Romance" are real, be it remembered. He doesn't fake them. He doesn't believe in faking, despite the danger he faces constantly, and he never employs a double to assume a risk for him. Thus he has won the reputation of being "the man who never takes."

Thurs—"Mary Pickford in 'The Hoodlum' and Charlie Chaplin in 'Shoulder Arms,' opening on Thursday. As Amy Burke, ostentatious with money and luxury as a granddaughter of the millionaire Alexander Guthrie, Miss Pickford's attraction in life suddenly switches to that of the temptress, where she is temporarily located with her father while he writes a book on sociology. Acquiring the knack of becoming a rowdy comes easy for Miss Pickford, a few weeks ago she has developed a Bowery walk of acute swagger.

On the Screen in Omaha



side, the gypsy girl, Theda Bara has one of the most interesting characters she has ever been called upon to interpret.
Comfy—Sunday, Earl Williams in "The Hornet's Nest," one of the latest of Williams pictures; Jack Perrin and Josephine Hill in "Fighting Hearts," also "Mutt and Jeff" Monday, Montague Love in "The Hand Invincible," also Charlie Chaplin in "The Bank" Tuesday, June Elvidge in "Love and the Woman," and "The Great Gamble" chapter 8, Wednesday, the house will be dark on account of the electric parade. Thursday, Harry Morey in "The Gambler," a very good story, taken from one of the most successful plays on Broadway; also a Lloyd comedy, Friday, Bessie Barriscale in "The Gun Betty," and "Elmo the Mighty No. 8" Saturday, Constance Talmadge in "Happiness is a Mode," also Big V comedy, "Ropes and Ritz."

Empress—Peggy Hyland will be seen at the Empress for four days, starting today, in her new photoplay of circus life, "The Merry-Go-Round." Miss Hyland assumes the role of the fortune teller's daughter in a dilapidated circus. "The Darling of Paris," founded upon Victor Hugo's famous tragic romance, "The Hunchback of Notre Dame," featuring Theda Bara, will be the photoplay attraction at the Empress for the last three days. As Em-

Grand—Sunday Enid Bennett in "The Law of Men" (Paramount) and a Lloyd comedy, also Pathé News. Monday and Tuesday Nazimova in "Out of the Fog," one of the best pictures this Russian actress has made. Wednesday Gladys Leslie in "The Girl Woman" and "Elmo the Mighty No. 8." Thursday Elsie Ferguson in "The Eyes of the Soul," a very good story. Friday Jack Pickford in "Bill Appertson's Boy," one of the nicest domestic dramas that has been produced. Saturday Norma Talmadge in "The Way of a Woman," the eternal triangle from another view.

Lethrop—Sunday Charles Ray in "The Buzzer" and Harold Lloyd in his latest comedy, also Pathé News. Monday and Tuesday Eugene O'Brien in "A Perfect Lover." O'Brien has made a hit and he is going to stop at the top for some time to come. Wednesday the house will be dark on account of the parade. Thursday Harold Lockwood and May Milton in "Fires of Hope," a very pleasing picture. Friday and Saturday Cecil De Mille production, "Don't Change Your Husband." Another of the pictures that not only rate on the star, but the story and the director, and Mack Bennett's comedy, "The Village Smithy."

The world's record for accuracy of time pieces was established at the last annual chronometer competition in Switzerland when one instrument varied but six one-hundredths of a second a day.

FILM LIFE ITS SECRET

By FRANK WOOD.

HAVING been connected with the motion picture industry for seven years and being practically in every department, and seeing the strides pictures are taking, it does away with an old saying in the picture districts, "Fogles make pictures for wise men to sell." The quantity of screen plays that have been made and never saw light, would make one's hair curl. I played the heavy lead in a picture five years ago, entitled "La Belle Russe," one of Belasco's plays of the early 80s. No one thought the picture was any good except the director. Where he got the idea was a mystery to everyone. It was put on the shelf and I suppose it is still there, but after these years another firm has filmed the story. It is to be hoped the direction is better than when I was to be starred in the play.

Direction is so important, as I know a lot of movie fans that know equally as much about pictures as some editors, and this last few weeks we have been having some good pictures in Omaha, and of course it is plain to see the improvement in the patronage of the theaters. The latest Paramount will be seen at the Strand theater the coming week. "The Valley of the Giants," I can promise you a really good story well directed. It is difficult to please everyone, but I am quite sure that the "Miracle Man" pleased all and I am thoroughly convinced that you will hear the same remarks about this production. Wallace Reid is in the lead, and is at the top of male stars on the screen. The picture was directed by Jim Cruze. Having been in stock at the Tanhouser studio, I am very pleased to see him come along as a director, as he is such a hard working chap, nothing is too much trouble. He has turned out some good pictures, but never one out as good as this one. If you have followed pictures for any length of time, you will perhaps remember Jim Cruze. He played the lead in the serial, "The Million Dollar Mystery." His wife, Marguerite Snow, was in it and Florence La Badie. He has had the experience and now has made good as a director. I am so pleased to see him come along. I often stand round the foyers of the Omaha theaters to hear what people say, and I gather a great deal of information about a picture from the people. I am going to be at the Strand on Sunday night, as I am very anxious to know if the patrons agree with me, that this is one of the best pictures turned out this season.

Did you ever hear of Elsie Janis? Did you ever hear of Teddy Roosevelt? Did you ever hear of the American Legion? What relation have any of these to the others? A great deal. First, Roosevelt was the greatest scrapper and the greatest soldier of our times. Likewise Elsie Janis is a great scrapper being in that self, the only difference being in that Elsie fights for the rights and pleasures of soldiers. The American Legion is an organization of soldiers, and is an embodiment of the spirit of Roosevelt. And Elsie is a member of the American Legion (honorary of course), but nevertheless a member. So the connection is obvious. Elsie Janis agreed with the expeditionary force from the time of its inception until long after the armistice was signed. And while she couldn't load shells in the big guns nor handle a tank, she yet did as much to lick Fritz as any male soldier did, and more than most, for the matter of that. Month in and month out she traveled over the north of France visiting a "Y" but here or a Salvation Army "dugout" at the front. In each place she gathered a crowd of her beloved doughboys and for their pleasure and to their delight would give them as much of an entertainment as circumstances permitted. Singing, dancing and smiling, this lovely little master of mimicry and story-telling would soon clear away the clouds of care from the faces of those boys in olive drab. For one short hour or so they would forget the hardships and torment of the front and their minds would be back home. And this brief respite from their labors aided them to carry on with a stronger will—with the dominant relentlessness which shattered the Hindenberg line. And the secret of it all is in the word morale. Upon the morale of an army depends its victories and its defeats. Elsie Janis was by far the greatest individual contributor to the morale of the A. E. F. But the A. E. F. is a thing of the past and Elsie, who no longer has the opportunity to entertain her doughboys in person, has done the next best thing. She has "gone into the movies."

She signed, soon after her return to the United States, with Lewis J. Selznick, and will produce a very limited number of productions under the Selznick banner. For, as she says, "This movie venture of mine is sort of a get-acquainted meeting and is the only way in which I can again help my soldier friends." The most regular of regular girls has produced a photoplay in keeping with her past high record. The title of the production seems particularly fitting, too, for, wonder of wonders, it is called "a regular girl."

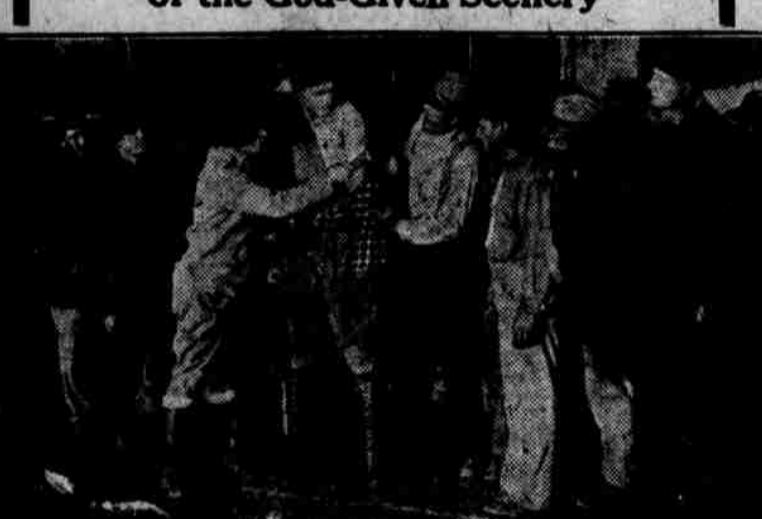
A real tribute to "reel" realism was given to Geraldine Farrar's latest picture, "The World and Its Woman," when the dramatic critic of the Philadelphia Bulletin intimated that the "second part of the play was taken from news pictures of the leave-taking of the Russian troops in the summer of 1914." Director Frank Lloyd and Art Director Hugo Ballin of the Goldwyn studios bowed low when they heard this expert had so unconsciously set the seal of perfect approval on their mammoth sets constructed expressly for the picture in Culver City, using thousands of extra men and women for the scenes.

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Strand
Today to Thursday

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