

"Kid" Broad Again Appears in Fighting Togs in Screen Production "On With the Dance."

KID BROAD, who has wearied of battling de luxe, comes into his own as a seasoned fighter again in "On With the Dance," a forthcoming George Fitzmaurice production. The Kid has been doing a lot of tame side-stepping lately. In "Wanted, a Husband," he was a docile boxing master for a class of young women, notably Billie Burke, who had the leading role in that picture. Some of his other recent showings have been equally tame, so that he might have been accused of stalling by any boxing commission and disqualified.



MAE MURRAY and DAVID POWELL in a scene from the GEORGE FITZMAURICE production "ON WITH THE DANCE," A PARAMOUNT-ARTCRAFT PICTURE.

"On With the Dance"

But what happy dancer cares to gaily trip o'er the ball room floor with clothes that do not quite fit the occasion?

Still, it's a mighty expensive matter to keep buying NEW clothes for dances, etc.

'Twould be a far wiser idea to have US clean, dye and press the garments you already have

In fact we can even "Re-design," "Re-cut" and "Remodel" your present clothes so cleverly that no one excepting yourself will know that the clothes were really last season's clothes.

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DYERS—CLEANERS
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Spectacular Effects, Cabaret Scenes
Amid Gorgeous Settings Feature
The Film, "On With the Dance"

GEORGIOUS settings, said to surpass in magnificence anything of the sort hitherto attempted on the screen, feature the George Fitzmaurice production, "On With the Dance," the attraction at the Strand this week.

For the cabaret scenes which form an important part of the plot neither expense nor effort were spared in making the action thoroughly realistic. The plot centers around the chief character, Sonia (Mae Murray), who in dire financial straits capitalizes her dancing ability by appearing masked in a well known cabaret.

To develop this part of the plot, Director Fitzmaurice reproduced the famous Montmartre cafe specially for this production. Painstakingly every line of the famous restaurant was reproduced at the studio from photographs of the original. Unusual shots of the entire view were taken by the cameraman from high platforms erected in the middle and at the sides of the studio.

American Audiences Tolerate Only
Screen Productions of High Order

By RICHARD A. ROWLAND,
President of Metro Pictures Corporation.
Whether or not the current comment is true that the American public no longer will eat any but the very best cuts of meat or wear stockings woven from any material but silk, it is certain that none but the first quality of motion picture entertainment is now counted.

of the Manhattan pleasure resort, the motion picture fan is introduced to an absorbing slice of New York night life. As the jazz music starts several hundred couples begin to tango with only intermittent stops until daylight.

The most beautiful effect is offered in the Peacock room, one of the scenes of which plays a prominent part in the settings of this production. The room derives its name from the appointments, all of which feature the gorgeousness of that bird.

The spectacular effect is heightened by the costumes worn by Mae Murray, who plays the leading role. Originality is hooked up in every eyelet, as 'twere, although there are not many hooks in her cabaret attire.

The hundred dancing figures who lend themselves to the action in this night scene at the Montmartre provide the final touch for what has been pronounced to be the most impressive spectacle of New York night life ever shown on the screen.

sureness of the moderately stocked cellar. Paradoxical as it may sound, the screen of the future—and it is not a distant future, but one that will come tomorrow—must present to audiences pictures that are consistently exceptional. Every production must be one of outstanding merit; the average must be superlative.

No use to hark back to the pioneer days when one-reelers were slapped together on the roof of a vacant house in New York, or to the stage when revolved with the sun. Let us look back for a brief instant at the development of the motion picture within the last two or three years. Scenario-writers were paid high salaries, money was lavished on production, companies were fairly straining in their efforts to outbid one another for stars. It would seem that the height of expenditure had been reached.

But there was a flaw in this system which a few progressive companies saw; and that was the stereotyped story upon which the photoplays were founded. Picture audiences knew by heart all the conventional twists of plot, all the threadbare situations. Given a glimpse of the first reel, any member of the audience could have worked out the story from memory of many similar ones witnessed before.

The solution was the purchasing of adaption to the screen of plays and novels and stories of shorter length that had proven popular. Dramas and comedies that had withstood the test of Broadway; novels that publishers had deemed worthy of investment; stories that had by their sheer merit passed the exacting judgment of cold-eyed magazine editors—these the foresighted maker of pictures chose as the backbone of his business.

The mere purchase of the best available photodramatic material is not the entire story of "fewer and better" pictures. It is only the first chapter; and this, as every reader knows, may often prove full of promise and interest, and then fall down lamentably in later and carelessly done parts of the book.

The basic principle which is the understructure of this policy is that hurry and artistic work are incompatible. One cannot rush a picture through, improvising on the spur of the moment, substituting here and there without thorough planning, doing the next best thing, and expecting the finished product to be genuinely meritorious. Robert Louis Stevenson once said, in speaking of the art of writing, that if one cannot spend an entire afternoon in turning a phrase so that finally it will express his thought, that man should not go in for literature.

In our art we feel likewise. The object is to produce pictures that will express with all the dramatic force and skill possible, the story we have selected for the Metro screen. When changes in production are necessary, they must not be hasty makeshifts, but the result of fully matured thought. And since such alterations from an original plan, no matter from what cause they have arisen, take time, it is not possible to grind out a picture weekly.

Kills 52-Pound Raccoon.
Cottonwood Falls, Kan., March 27.—What is believed to be the largest raccoon in the state was killed near here a few nights ago by W. W. Buckbee, a farmer. The animal weighed 52 pounds and its hide measured 26 to 42 inches at the widest and longest points.

Constance Talmadge Tells How She Broke Into Movies

How did I get into the movies? Well, although I hate to admit it, I really did nothing more or less than follow Norma in, and that's the truth—but it is also the truth that I stopped following her as soon as I was in and had a chance to look about a bit for myself.

When I was 14 years old Norma had a job with Vitaphone, and I used to go to the studio with her and hang around until the directors were so used to seeing me that they really thought I belonged there. Then one day I just walked right in front of the camera and no one thought to put me out. And once really in I wouldn't go, so here I am!

When Norma went to the coast I went, too, for mother didn't like to let her go alone, or to leave Natalie and me in New York. It was like the old puzzle of the man crossing the pond and taking over one at a time, the fox, the goose and the bag of grain. Which two could he leave behind? So we all went along, and I did a little work here and there, but nothing very much until D. W. Griffith started to make "Intolerance." He wanted someone for the part of the mountain girl, and at last he chose me, telling me "that I was to be sort of a lioness-girl and not afraid of anything." I had to drive a chariot, and while I wasn't afraid to do it, I had to learn how. Norma can tell

you that every night I came home from practicing to drive that chariot I was bruised from head to toe.

After this success I began to dream of something besides being just Norma's little sister. I wanted a regular job with a name all for myself. Then I met Lewis J. Selznick and he decided to try and make a star of me—though he didn't promise that he really could do it—so usually when two sisters play on the stage or the screen there is just one who becomes known. For the other there is plain obscurity behind the title of "Norma's little sister." Mr. Selznick and I, however, decided to make the Talmadge sisters the exception to the rule, and when he did his share by starring me it was up to me to make good.

Before starring I was leading woman for Douglas Fairbanks. Starring isn't half the strain that playing with Douglas was. After watching him risk his life so many times for a picture and telling him that dead men make no films, I decided to take the risk myself, and have done quite a few stunts before the camera.

My debut as a star came when Select Pictures presented me in Cosmo Hamilton's "Scandal." At the expiration of my contract with Select, I formed my own company, the Constance Talmadge Film Company, of which Joseph M. Schenck is president.

'Wejee' Gives Tip on H. C. L. Foliage Fashions Boomed

Seventy-Five-Dollar Woolens Drive Victims to Spiritual Consultation With Horrible Result That Shriller Sex Threatens to Bring Return of Garden Of Eden Customs.

Slowly, laboriously and with a seeming show of puzzled hesitation, "Wejee" spelled out the answer to the question, "How can a man at present prices keep himself clothed on an average salary?"

Five men, gathered in a corner of the lounging room of an Omaha club, watched intently and in silence, while a sixth, with closed eyes and apparently deep in mental concentration, moved the indicator uncertainly over the lettered board. "A-D-A-M," they finally grasped as the message "Wejee" offered.

"Wejee" Must Be Mad.
"That's no answer," commented one of the group. "Probably meant 'dam.' Guess 'Wejee's' sore and cussin' us for askin' a question like that."

The "medium" tried again. This time he got "L-E-A-V-E-S." "I get it now," the "medium" volunteered. "Wejee means for us to use leaves, like our old friend Adam, and save dough."

So they formed a co-operative company on the spot for controlling a patent on "Twentieth Century Leaf Tailored Wearing Apparel."

The following statement, the promoters announce, is from a prospectus now being prepared to send out within the next month:

Driven to Desperation.
"The American male, driven to desperation by quotation of \$75 prices as the minimum on presentable woolsen clothing, is to be offered a distinctively individual opportunity to free himself from his present unfortunate situation. "A co-operative company is now being formed which will bring the relief long sought, through a method that is extremely simple and that, we believe, will be equally popular."

Hand Pick Own Garments.
"In short, it is proposed for each individual to hand-pick his own garments from plants and trees in his own backyard. If he happens to have no backyard, the solution will be a comparatively negligible outlay of cash. "We propose, gentlemen, to garb the American male in the Adamesque

Toy Lap Dogs Have Gone Up; Pays \$5,000 for Pekinese

By Universal Service.
London, March 27.—Even toy lap dogs have "gone up."

An American, just before leaving England the other day, paid \$5,000 for a thoroughbred Pekinese, says the Weekly Dispatch.

The idea many people have that the well bred dog should be fed on cream and other luxuries is all wrong, according to experts. Even exhibitors of the prize dogs at shows never feed their dogs anything but good honest dog biscuits and just a little meat.

Girl Locked in Library Sends SOS Via Phone

Kansas City, Kan., March 27.—Miss Minnie Stanton is fond of reading. She is also a regular visitor at the public library. Never again, though, will she become so absorbed in a book that she forgets to look at the clock occasionally.

The other night she failed to watch the clock and, consequently, found herself locked in.

Fearing to notify the night watchman, she decided to remain all night. Then she heard a noise—maybe it was a mouse—and sent an SOS to the police via telephone.

PNEUMONIA
Call a physician. Immediately begin "emergency" treatment with—

VICK'S VAPORUB
YOUR BODYGUARD - 30¢, 60¢, 1.00

Fat
Three ways to reduce your weight
Particulars mailed free to any address. Hall Chem. Co. Dept. B-69 St. Louis, Mo.

Rumor That Plot of "On With the Dance" Has Foundation In Real Life of New York

MORE than usual interest has been evidenced in "On With the Dance," the coming George Fitzmaurice production because of the rumor that the incidents and leading character in the picture are based on real happenings and a real person well known to New York society.

George Fitzmaurice, who directed the picture, and Ouida Bergere, in private life Mrs. George Fitzmaurice, who wrote the scenario, have declined to discuss the matter.

Briefly the facts of the case are as follows: The plot of "On With the Dance" deals with the fortunes of a Russian woman, who, estranged from her husband, takes to dancing in a cabaret, masked. A shooting follows and later a trial in which the wife gives startling testimony.

To prominent New Yorkers the story of "On With the Dance" will have a familiar ring. It is said that the character of Sonia, the Russian, played by Mae Murray, is a thinly veiled picture of a French countess whose escapades while the wife of a well-known New York clubman, kept New York society agog for a long time. The name of the French countess has been mentioned several times in connection with "On With the Dance," but, naturally, Mr. Fitzmaurice has disguised his characters sufficiently, if he is writing from real life, to escape label charges.

A towel cabinet invented for public places is so constructed that each guest can have a clean one but none of them can be stolen.

Get Back Your Grip on Health



TAKE NUXATED IRON
For Red Blood, Strength and Endurance

SAGE TEA KEEPS YOUR HAIR DARK

When Mixed with Sulphur It Brings Back Its Beautiful Lustre at Once.

Gray hair, however handsome, denotes advancing age. We all know the advantages of a youthful appearance. Your hair is your charm. It makes or mars the face. When it fades, turns gray and looks streaked, just a few applications of Sage Tea and Sulphur enhances its appearance a hundred-fold. Don't stay gray! Look young! Either prepare the recipe at home or get from any drug store a bottle of "Wool's Sage and Sulphur Compound," which is merely the old-time recipe improved by the addition of other ingredients. Thousands of folks recommend this ready-to-use preparation, because it darkens the hair beautifully, besides, no one can possibly tell, as it darkens so naturally and evenly. You moisten a sponge or soft brush with it, drawing this through the hair, taking one small strand at a time. By morning the gray hair disappears; after another application or two, its natural color is restored and it becomes thick, glossy and lustrous, and you appear years younger.

"TIZ" FOR SORE TIRED FEET--AH!

"Tiz" is grand for aching, swollen tender, calloused feet or corns.

Ah! what relief. No more tired feet; no more burning feet; no more swollen, aching, tender, sweaty feet. No more soreness in corns, callouses, bunions. No matter what ails your feet or what under the sun you've tried without getting relief, just use "Tiz." "Tiz" is the only remedy that draws out all the poisonous exudations which puff up the feet. "Tiz" cures your foot trouble so you'll never limp or draw up your face in pain. Your shoes won't seem tight and your feet will never, never hurt or get sore and swollen. Think of it, no more foot misery, no more agony from corns, callouses or bunions. Get a box at any drug store or department store and get instant relief. Wear smaller shoes. Just once try "Tiz." Get a whole year's foot comfort for a few cents. Think of it.

ARE YOUR KIDNEYS WEAK?

Thousands of Men and Women Have Kidney Trouble and Never Suspect It.

Most people do not realize the alarming increase and remarkable prevalence of kidney disease. While kidney disorders are among the most common diseases that prevail, they are almost the last recognized by patients, who usually content themselves with doctoring the effects, while the original disease constantly undermines the system. Weak kidneys may cause lumbago, rheumatism, catarrh of the back, joints or muscles, at times have headache or indigestion, as time passes you may have a sallow complexion, puffy or dark circles under the eyes, sometimes feel as though you had heart trouble, may have plenty of ambition but no strength, get weak and lose flesh. SPECIAL NOTE—You may obtain a sample size bottle of Swamp-Root by enclosing ten cents to Dr. Kilmer & Co., Binghamton, N. Y. They will also send you a book of valuable information, containing many of the thousands of grateful letters received from men and women who say they found Swamp-Root to be just the remedy needed in kidney, liver and bladder troubles. The value and success of Swamp-Root are so well known that our readers are advised to send for a sample size bottle. Address Dr. Kilmer & Co., Binghamton, N. Y. Be sure to say you read this offer in the Omaha Sunday Bee.

If such conditions are permitted to continue, serious results are sure to follow; Kidney Trouble in its very worst form may steal upon you. If you feel that your kidneys are the cause of your sickness or run down condition, begin taking Dr. Kilmer's Swamp-Root, the famous kidney, liver and bladder medicine, because as soon as your kidneys are well, they will help the other organs to health. If you are already convinced that Swamp-Root is what you need, you can purchase the regular medium and large size bottles at all drug stores. Don't make any mistake but remember the name, Dr. Kilmer's Swamp-Root, and the address, Binghamton, N. Y., which you will find on every bottle.

How Wrinkles Are Caused—and Removed

Wrinkles are caused by the skin becoming loose. Obviously the remedy is to tighten the skin. Koudin's is obvious that the only thing which will tighten the skin is a good astringent application.

NEGLECTED COUGHS AND COLDS ARE DANGEROUS

LADY IN BROOKLYN, N. Y. NARROWLY ESCAPES DEATH

If people would only learn the folly of neglecting a cough or cold, much suffering could be averted and the development of many fatal diseases prevented.

The experience of Mrs. R. S. Pedersen, 129 Putnam Avenue, Brooklyn, N. Y., merely emphasizes the necessity of having the proper medicine on hand for such emergencies. She writes:

"One winter I had a severe cold. I doctored myself for several weeks with various pills. Finally, I was forced to go to bed with heavy cold in chest and head. I had a good attack of Lagrippe with large lumps in my neck. My father persuaded me to take Pe-ru-na and I was out of bed in two weeks. I continued the remedy for several weeks and feel better than ever. Pe-ru-na has also relieved me of pains in back and sides. I always recommend Pe-ru-na and my father is a constant user."

Pe-ru-na, being a tonic laxative, regulates the digestion, enriches the blood, tones up the nerves and carries its soothing, healing influence to the irritated, congested, mucous membranes in all parts of the body. It is very beneficial after protracted illness or an attack of grip or Spanish Influenza to restore strength and vigor to the wasted body.

Do not fool with a cold or any other catarrhal disease. It is dangerous. Get the right remedy in the first place, the remedy that for fifty years has been known as a successful treatment for catarrh. Your dealer handles Pe-ru-na in both tablet and liquid form.



Wealth Cannot Buy Health or Youth!

All the gold and jewels in the world will not buy back health. It may patch up the broken down machine and make it last a little longer, but, as an eminent physician recently said: "In the end the old machine wears out."

The body is the most wonderful machine in the world. Its perfection is marvelous, but, like any delicately adjusted machine, it needs intelligent care. Health is worth more than untold wealth.

It has been demonstrated positively—that the human body is merely a collection of cells, and that health depends entirely upon the red blood cells—that carry the oxygen, which is absolutely necessary to maintain human life.

The cells of the body contain 12 different cell-salts—and the absence of these salts causes disease symptoms—just as lack of water causes a plant to droop and die.

These cell-salts attract and retain the oxygen, as it passes from the lungs into the blood, and repair, nourish, revitalize and maintain the health of the cells.

REOLO combines these 12 cell-salts so perfectly that they are easily assimilated by the blood. It has remarkable tonic and reconstructive qualities and furnishes to the blood the invigorating, organic iron—revitalizing, life-giving oxygen and reconstructive cell-salts that nature requires to maintain health, strength and energy.

Don't neglect your health. It's easier to "keep well" than to "get well"—and much less expensive. If you are not feeling well—take the systematic REOLO Treatment that makes rich, red blood vitalized with life-giving oxygen and the cell-salts that Nature must have to keep the body strong and healthy.

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Clarified, Pasteurized and Bottled at our clean, new plant
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On With the Dance

EVERY mood can be fully expressed in the dance. Dancing offers a healthful, harmless and poetic means of expression.

From the classic and aesthetic dancing of the ancient days down to the modern efforts of today, dancing is an outlet for the innermost feeling.

The ability to dance properly adds immeasurably to the pleasure of the fortunate possessor and makes you a welcome guest at every gathering.

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