

Rogers Loses No Time Enroute to Screen Success

Nothing more important to exhibitors, in their recognition of star-values, has taken place during the past year than the phenomenal rise to popular favor of Will Rogers.

Before his affiliation with the films, Rogers was locally celebrated in New York as a gum-chewing lariat-thrower with a trenchant wit and happy gift for commentary on the day's happenings.

Will Rogers is no matinee idol, no vaseline-haired thriller of the sillier feminine hearts. He has won his way to his present dominant position of popularity by the sheer weight of his genuine histrionic talent, aided and abetted by the stories chosen for him.

His ready wit has been compared to that of Lincoln, Mark Twain, and Artemus Ward, because it bears the same general form, a sort of lucid exaggeration which sets off things in a laughable perspective.

"Almost a Husband," in which Peggy Wood played his leading lady, began the series of artistic and financial results which have helped to make him a favorite of millions.

Is This the Same Mary Pickford That Won the World by Her Sweet Manners?



With her curls slicked back, amugged nose, worn shoes and ragged clothes, Mary registers no little anger with Harold Goodwin, playing the part of a laundry wagon driver in "Suds" at the Rialto this week.

Rogers as a tramp, who settled down to work, although he didn't like it. "Water, Water Everywhere" came next, and this was a variation for him, since he was cast in a cowboy role.

It may be interpolated that while this picture was a variation for him so far as his screen work was concerned, the role he played was very familiar otherwise, for he was, long before he became either a stage star, a cowpuncher, both in our own west and down in the pampas of South America.

"The Strange Boarder" followed "Water, Water Everywhere," and the picture of the small-town man in the big city was one of the best effects achieved by Rogers.

lights of shadowland, a hero to the teeming states. With the arrival of Otis Skinner in California all is in readiness for the filming of "Kismet," Skinner's greatest stage success, for release by Robertson-Cole.

L. J. Gassner, noted director, under whose guidance the production will be screened, has assembled a staff of expert assistants to aid him in his work.

The settings are being designed and erected under the direction of Frank D. Ormston, one of the foremost art directors in the film world. A graduate of the Columbia university and for many years connected with the theater, Mr. Ormston made a name for himself in motion pictures with the novel and unique settings he created for Pavlova's "The Dumb Girl of Portico," Lois Weber's "For Husband's Only," and Lew Cody's "The Beloved Cheater" and "The Butterfly Man."

Howard Hunt, Paramount salesman, missed four meals last week promoting bookings for National Paramount week, beginning September 5.

Clemenceau of France Author of Screen Play

Georges Clemenceau, "The Tiger of France," wrote "The Strongest," the Fox production which will be shown at the Empress for four days starting today.

The young people first meet in a hospitable French village through which Maurice, in the American uniform, passes. The young and energetic Yankee remains in France to contribute his peculiarly American "punch" to French industry.

The all-star cast of the picture includes such celebrities as Renée Adoree, of the Follies; Bergele Paris; Carlo Liten, the distinguished Belgian actor; Jean Gauthier de Trigny and Georgette Gauthier de Trigny, all of whom were imported by Mr. Fox; Florence Malone, Harrison Hunter, Hal Thorne and others.

Irene Rich will support Tom Moore instead of Will Rogers in her next Goldwyn picture, according to a report from Culver City. Miss Rich has just finished a featured role with American, in "Whispering Smith," before which she played opposite Rogers in Goldwyn's recent release, "Jes' Call Me Jim."

Even With Horn-Rimmed Specs, Connie Talmadge Casts Wicked Eyes on Man



When beauty failed to win Jimmy Stanhope, Connie as Mary Blake in "The Perfect Woman," playing at the Strand this week, found that he preferred women of character. It didn't take her long to convert her frigid Romeo into a worshipful slave.

Do Audiences Demand Happy Ending? Yes-No

Theatrical tradition has decreed that plays should have happy endings, and builders of stage and screen entertainment go on year after year doing their work with almost slavish adherence to this idea.

"The success of 'Dr. Jekyll and Mr. Hyde' on the screen has been an eye-opener to the conservatives," he says. "The great name of John Barrymore gave the exhibitors courage to offer Stevenson's story to their audiences, and to their surprise they found it broke records.

"There is no greater drag on the drama than the happy-ending tradition. How often we hear people say of a play, 'old stuff—why don't they give us something besides the same plot all the while?'"

"I'll tell you. With the ending of our pictures and plays foreknown to the audience, the invariable 'clinch' of the lovers and brushing away of all difficulties in a beatific scene, we destroy the element of suspense. We cut our cloth to pretty much the same pattern without regard to how impossible, unnatural and puerile the twist in plot may be to bring it about.

"Suppose, to speak broadly, half our romances had happy endings and half the other kind, each play being carried out to a logical conclusion as our audiences know life. Given good acting, plot construction and direction, I believe our audiences would find a new interest in their entertainment. Half the interludes know how the story is going to end. This gives them the sense that what takes place in the course of the tale is a fabricated plot built for the theater, and correspondingly without illusion.

To the general public who are not aware of the extensive operations of the motion picture industry, the following statistics will explain why it is thrown away because audiences know how the story is going to end.

Two thousand five hundred change two or three times each week. Seventy-five per cent change their program daily.

This means that these theaters need 365 pictures a year, which will give you an idea as to the output which can be consumed.

Total income of moving picture theaters in 1919, \$750,000,000. There are approximately 890 different chains of moving picture theaters in the country.

Smiles and Sweetness of Character Triumph



Whispered innuendoes are worse than shouted accusations. Elaine Hammerstein, as Daphne Morton in "Whispers," at the Orpheum this week, shows evil wrought by scandal-mongers. It is a story without the usual tragedy of shooting and killing.

Popular Actress Cherished Other Life Ambitions

No matter what we are—what occupation or life-calling happens to be ours—there is always something, it seems, that we would much rather be.

For instance, I should like to be a painter—a painter of children's portraits. As far back as I can remember I have had this desire. To be able to place on canvas the likeness of little kiddies, with all their loveliness, with all their elfishness and roguishness, is to me a most remarkable accomplishment.

Many and many are the drawings I have made. But most of them were so far below my ideal that I destroyed them. Yet I got no end of pleasure out of making these sketches, a few of which have been tucked away by my mother, who cherishes them very much.

I should like most of all to be able to paint a portrait of my little niece and namesake, Mary Pickford Rupp. She is rapidly growing out of babyhood, and before any of us realize it, she will be a little girl and a few years later a grown-up lady. If I could only register upon canvas that elusive charm of childhood that thing which is now here, and which a few years hence will be gone.

As I look back upon my own childhood, it seems that my very first ambition was to be an artist. Then after that I wanted to be an interior decorator—to design and arrange beautiful homes. And those yearnings have never left me. Even now I seldom go into a home without wishing I could have had a hand in arranging it. This does not mean that I do not approve of the arrangement, it merely means that I would have enjoyed helping to create the elegance and grandeur that I see manifested there.

A vacation is a mere conception, according to Howard D. Graham, Pathe promoter, and S. R. Ballantyne, manager of the Moon theater. "Too much work," they aver.

It became too cool for Harry Goldberg in the Sun, so he hied off to warmer fields a week ago. He'll be back soon.

Peavey With New Company. Film circles were furnished a striking evidence of the wonderful growth of motion pictures this week with the announcement of the opening of the Omaha Exchange of Educational Films Corporation of America. The office is located at 314 South Thirteenth street, and is under the management of C. L. Peavey, former manager of Robertson-Cole Distributing Exchange of this city.

The new office will handle nothing but short subjects. Some of the subjects taken over by the company are the pictures taken by expeditions of the Inter-Church World Movement in Africa and Asia, the American Red Cross and the National Geographical society.

Two-reel comedies, featuring Christie Stars and Johnny Hines, noted stage comedians, will also be released by the newly-formed company.

Sun to Give Photos. Sepia hand-drawn portraits of the popular movie actress, May Allison, will be given away every afternoon and evening this week to women attending the Sun theater to see William Faversham in "The Man Who Lost Himself."

Different head drawings of other popular stars will be given away at the Sun from time to time. The series includes Mary Miles Minter, Viola Dana, Constance see Binney, Nazimova, Madge Kennedy, Alice Lake, Helen Chadwick and Bert Lytell.

After this list is eliminated a vote will be taken to determine the most popular movie star in Omaha. Photos of the winner will then be given away.

Percy Marmont is to be featured in a new Vitaphone production, just started under the direction of Tom Terriss. Opposite him is being cast Catherine Calvert. The title of the new picture is "Dead Men Tell No Tales." This rise of Mr. Marmont to the status of a featured player follows a steady ascendancy in reputation and popularity won by the actor in his leading parts opposite Alice Brady, Geraldine Farrar, Marguerite Clark, Corinne Griffith and Alice Joyce. He has also appeared opposite Billie Burke in "Away Goes Prudence" and Norma Talmadge in "The Branded Woman" completed last week.

Screen Plays and Players

By Kennebeck

Bebe Daniels has recovered from an illness siege in a Los Angeles hospital and is now busy filming her first Reelart picture, "You Never Can Tell." Jack Mulhall is her leading man and Chet Franklin her director.

Wallace Reid's wife, Dorothy Davenport, makes her return to the screen in the new Paramount picture, "The Fighting Chance."

Sara Bernhard, according to a report from Paris, may come to America to star in two picture productions. Mme. Bernhard is now 75, but vigorous. She appeared in several films abroad.

It will be a hard blow for Director Albert Green of Goldwyn to lose Jack Pickford. Jack has secured his release from Goldwyn to form his own company, and although he has expressed a desire that Green remain his director, it is probable that the latter's contracts with Goldwyn will make it impossible.

William Faversham, the Selznick star whose current picture is "The

Man Who Lost Himself," recently leased his home at Huntington, L. I., to William G. McAdoo, the defeated democratic presidential candidate.

Fred Kelsey, who played the part of the police inspector in "Alias Jimmy Valentine," in support of Bert Lytell, has been engaged by Metro again to play the same sort of a part in "Blackmail," Viola Diana's new starring feature.

Since his first appearance in that variety of screen role, Mr. Kelsey says he has been offered more free booze by bootleggers that he ever knew was in circulation. After he has appeared in "Blackmail," he plans to take a house with a larger cellar.

White mice, pigeons, turkeys and ducks are among the pets harbored by Buddy Messenger. Buddy is "Freddy Littlefield" in the Goldwyn "Edgar" series by Both Tarkington.

The Historical Film corporation, the company organized to film the Bible, has completed its first picture, entitled "The Letter to Philemon," a visualization of the Epistle to Paul to Philemon.

Molly Malone is Jack Pickford's leading lady in his current Goldwyn production.

Eddie Lyons and Lee Moran will each have two leading ladies in their coming Universal comedy feature.

APOLLO The Coolest Theater in City "Children Not Wanted" With EDITH DAY Also a Sunshine Comedy, "Should Dummies Wed."

Advertisement for 'The Man Who Lost Himself' featuring William Faversham. Includes Sun Typophoon Cooling System logo and 'A FIRST NATIONAL ATTRACTION' text.

Advertisement for 'The Perfect Woman' featuring Constance Talmadge. Includes 'Oh Boy, What a Vamp!' headline and 'TODAY ALL WEEK' text.