

New Bookings Bespeak Care in Choice of Plays

Coming attractions at the Sun and the Moon theaters give evidence of a new booking policy for the theatrical season.

Pictures played at the Sun and the Moon theaters, the management declares, are selected entirely from the open market.

A committee of four, two from each theater, personally review an average of 30 pictures a week.

Following each screening there is often discussion lasting for hours as to the public viewpoint, the photography, the direction and the cast.

Omaha newspaper critics are always invited to these private screenings and their opinions are considered of unusual value by the committee.

It is not an unusual matter for the committee to become dead-locked on the merits of pro and con of a production, and considerable time passes before the picture is accepted or rejected.

Coming attractions which have been passed upon and which will be shown soon at the Sun theater include Constance Binney in "39 East," Mary Miles Minter in "A Camberland Romance," Alice Lake in "The Mifflin Wife," Viola Dana in "A Chorus Girl's Romance," and Von Stroheim's "The Devil's Pass Key."

Coming attractions at the Moon theater are Robert W. Service's "Law of the Yukon," Jack London's "Mutiny of the Elsinore," "The Vigilantes," Tom Mix in "Untamed," "The Revenge of Tarzan," Rex Beach's story, "Going Some," William Farnum in "The Scuttlers," and Tom Mix in "The Texan."

"One Man in a Million" took George Beban one year to complete and he contends that he worked every one of those 365 days, including daylight, which distinguishes him as fitting the title role admirably.

"How Does He Get That Smile? Fans Are Asking; Naughty Scene Apparently Keeps Him Laughing



If you have ever peeped inside of that naughtiest of Parisian magazines you may understand where "Fatty" Arbuckle is gleaming his current chuckle.

Even Savage Women Spend Nine-Tenths of Time Fingering With Coiffures, Curls and the Like



In many ways, the Kia Kia women of Dutch New Guinea are like Broadway beauties. They paint their faces with all the care of a musical comedy queen, but with different effect.

Cecil B. DeMille Created Many Stars In Moving Pictures

Cecil B. DeMille has been aptly called the "maker of stars." How truly this title fits is proved by the subsequent success of the individuals who appear in the cast of "Old Wives for New" which will be shown at the Strand theater the last part of this week.

Change of Text

Elaine Hammerstein, the Selznick star, is a stickler for the best raiment obtainable at a modiste's shop.

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Song Stimulates Gaiety in Film Stars on Duty

One of the principal difficulties in directing a farce for the films, according to Eddie Lyons and Lee Moran, Universal comedy stars, is to keep the players "pepped up" to the proper tempo.

Having produced more comedies than any other co-stars on the screen, Lyons and Moran experienced all the difficulties incident to trying to keep an atmosphere of gaiety among a company of disinterested actors, waiting for their cue, or rather till they are called by the director and bored to death by the long time between scenes.

But quite by accident Eddie and Lee discovered a sure cure for the listlessness of the players and a certain method of keeping them bright and snappy.

They discovered a sure cure for the listlessness of the players and a certain method of keeping them bright and snappy. During the time they filmed "Everything But the Truth," a "song plugger" employed by a music publishing house asked them to let him sing a few of the late numbers between scenes.

Since then Lyons and Moran have engaged singers and other entertainers to keep the company interested between scenes and the result was quite apparent in "La La Lucille," and in their recent production, "Once a Plumber."

Films Via Air Mail

The aviators who recently flew from San Francisco to Reno, Nev., with a print of "Shore Acres," featuring Alice Lake at the head of a notable cast, experienced an exciting return trip that in itself would have made excellent material for motion pictures.

At an altitude of 12,000 feet on the homeward flight the airplane was lost in a blinding snowstorm, rag-

There Was Dirty Work Afoot! But Charles Ray, Alias Nick Carter, and His Sweetie Find a Clue



Charles Ray and Winifred Westover, stars in "The Village Sleuth," at the Rialto theater the first four days this week, co-star remarkably well in a story of comedy, romance and mystery.

ing over the Sierra Nevada mountains. The pilot discovered almost too late that the compass was not working, due to the fact that some miscreant had drained the instrument of its alcohol.

The print of "Shore Acres" was the first set of films ever sent out of a San Francisco exchange by air-mail. It was delivered to Edward Snell, manager of the Majestic theatre in Reno for a week's showing there, on a rush order to F. W. Voigt, manager of Metro's San Francisco branch.

So if you can cry at yourself for a little more than two hours and occasioned a great amount of comment in the Reno and San Francisco newspapers, E. E. Manton was the pilot and he carried Joe Durman as a passenger. A tremendous crowd greeted their arrival.

Do They Actually Shed Tears Before the Camera

The prevailing opinion is that all "movie" tears come from Bermuda, or out of a bottle of glycerine—and many of them do.

All screen sorrow of liquid form is not faked, however, although some of it might just as well have its origin in the onion or come from the end of a fountain pen filler, so far as its reality is concerned.

There are two kinds of real tears: the most manifestation of misery from the willing weeper, who can emit tears and muss up a handkerchief by thinking of the last time the cat got the canary—about as convincing as looking at a lady with the hay fever—and the real thing; tears that spring to the eyes because the heart has been touched and the soul made in tune with the part that is being played.

Most tears are made with a dab of glycerine, but in close-ups some other method has to be used. And the delight of the director is the leading lady who can really feel and weep.

But there are only a few actresses on the screen who can cry convincingly. Elaine Hammerstein, Selznick star, is one; Nazimova is another. Mary Pickford always weeps real weeps and Olive Thomas, although not called on to shed many tears in her pictures, can follow the quiver of her delightful mouth with real drops from her beautiful eyes.

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American Misses Get Favorite Styles From Shadowland

"A few years ago," declares Fritzie Brunton, the well known Brunton star, whose innovations in gown modes and fashions have played a large part in her screen career, "the fashion book was a household necessity. In every town and hamlet in the country and in a good many of the larger cities housewives subscribed to pattern books issued by wholesale houses, mostly in New York. The result was a uniform, but horribly unattractive, line of standardized clothes. It was only into the largest cities on the east coast that Paris modes really penetrated.

"But today the pattern book is almost a thing of the past. There seems to be no reason for it—until one thinks of the motion pictures. By a little tracing one soon discovers that the wane of the pattern book commenced with the rise of the cinema.

"What does that mean? To me it is a clear indication that it is from the fashions affected by the screen stars that the girl of today is taking her cue, and that a new era of women's dress is about to dawn on America. For all of the great stars are dressed by modistes who command breath-taking salaries, because they can always be counted upon to keep one step in advance of Paris. To imitate them means to be always on a par with the smartest leaders of the feminine world."

Chiropractic Health Talks



LOOK around in any city and you will see hundreds, yes, thousands, of chronic invalids. People who are able to walk about and talk, but, nevertheless, invalids.

In nine out of every ten chronic cases it is apparent to the eye of the trained observer that the spine is abnormal.

When the spine is normal the bodily carriage is erect, easy and graceful—there is no hint of stiffness.

Where the spine is straight in the small of the back, instead of describing the graceful inward curve that is natural, you may expect to find a chronic ailment such as kidney or bladder trouble, constipation, or rheumatism.

Others walk with the head pulled forward so far that no matter where they go the body never catches up. Such a posture is often accompanied by spinal disturbances, causing disorders of the lungs, bronchial passages, nose, throat or eyes.

And so we might go on, describing the likely chronic condition that follows every departure from the normal posture of the spine.

A multitude of cases are on record who have obtained complete and permanent relief from rheumatism, neuritis, neuralgia, nervousness, headaches, backaches as well as diseases of the stomach, liver, kidneys, throat, bowels, and the so-called "Women's Diseases."

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