Screen Shapes Future Lives of Young Girls

Between the ages of 15 and 21 the future character of young women is being moulded. It is also during this period in the life of the average American girl that the motion picture occupies its most important place in her mind.

What, then, is the effect of motion pictures on young girls between 15 and 21?

Marshall Neilan, youthful director, in reply to this question, recently said: "There is no doubt in my mind that to most girls between the ages of 15 and 21 there is no greater influence tending to affect their future character than the motion picture. The greater percentage of mail coming from women and received by motion picture stars is sent by girls in these years.

"An example of how this effect on young ladies works out is disclosed in the discussion one hears on all sides concerning the clothes worn by the leading ladies. Another example is the wave of "Mary Pickford curls" that swept the country soon after Miss Pickford became popular. Screen mannerisms in social deportment are copied extensively throughout the country by young ladies budding into womanhood. From the dramas of life unfolded on the screen before their eyes they form their own conceptions and ideals.

Morality of Screen.

"This brings up the question of the morality of the screen. There has always been good and bad in everything and, perhaps, always will be. To say that motion pictures are the exception would be foolish. There have been a few producers in the past that have attempted to commercialize suggestiveness in pictures just as there have been publishers who have tried to do the same in the way of books and stage producers who have tried it in the legitimate.

"I have always urged the guardians of young girls particularly to watch their girls' selection of motion picture entertainment just as they should oversee the selection of their friends and the books they read.

"The real answer to the question of the morality of the screen is answered in the type of pictures that have been the greatest successes. "The Birth of a Nation," "Civilization," "The Miracle Man" and "Daddy Long Legs" are only a few of the most successful pictures. In these productions there is no trace of suggestiveness. Producers have come to realize that clean pictures pay and that the biggest financial successes are clean pictures. Thus from the most mercenary viewpoint the producer realizes that it is to his advantage to make clean pictures if he really wants to achieve big success.

Evil Barred.

"Of course, there are a few producers, just as there are a few publishers, who still have the feeling that the public wants entertainment bordering on the sensuous and to a certain limited extent they are right in their supposition. There is a class of people that seeks such entertainment. However, the returns on such an investment are so limited that even these producers are beginning to realize that to get the most out of a production it must have universal appeal, and to have universal appeal a picture must be clean.

"The days of anyone who tries to make pictures involving unclean stories that have been published with a degree of success—are numbered. There is always an element that must be convinced through sad experience, and this is coming to all who think that a sensuous story can be successfully screened.

"It is therefore through a natural evolution that the screen has been cleansed. To point to an occasional picture as an example detrimental to all motion pictures is foolish just as it is to say because a certain book or article in a newspaper is suggestive, all publishers should be condemned.

Fanatics in Cells.

"The fanatics who condemn motion pictures because they have once or twice seen pictures that do not come up to their standards of morality should be placed in padded cells where they can do no harm to themselves nor others. To say all motion pictures should be seen by girls is just as foolish as to say that girls can safely walk on the most exclusively residential street in town without hearing words that they should not hear. A girl's state of mind has much to do with the impressions she gains from everything in life, including motion picture classics just as they will from works in other arts. What might prove entirely inoffensive and harmless to 99 girls out of 100, might have the opposite effect to the 100th.

See Proper Plays.

"It therefore behooves, as I have stated before, the guardian of every young girl to know first her state of mind and then encourage her in the right direction as far as motion pictures are concerned and as far as anything else affecting her state of mind is concerned.

"I do not want my opinions misinterpreted. I would say the same things were I in the publishing business, in any field of art or in any enterprise affecting the growing character of young ladies.

"The best way to select the proper entertainment is to patronize the theater that shows the proper kind of entertainment. No established theater will ever show pictures that are anything but what their patrons desire in the way of cleanliness. You cannot go wrong if you go to the right theater.

"Then again producers are known by the type of their works just as authors are known by the type of their books. No established producer will jeopardize his reputation and those who have none to jeopardize soon realize they will never gain success on any but the clean route."

Chaplin's Troubles.

Charlie Chaplin has sought refuge in Salt Lake City, Utah, from process servers and newspapermen. He says he will remain until he has sold his big picture, "The Kid," which his wife, Mildred Harris Chaplin, now suing for divorce in Los Angeles, seeks to restrain him from selling.

A certain Utah law now protects Charlie from the process servers as long as he remains in the state. He is making his home in the Hotel Utah. Chaplain said that he had spent two years on "The Kid" and does not propose to lose it.

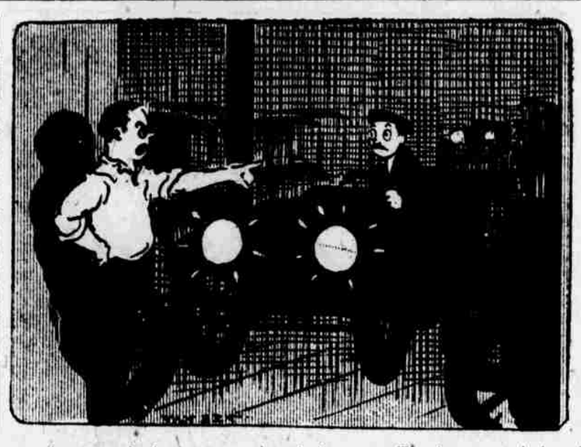
"A Lodger for the Night"

By JAMES J. MONTAGUE.

Some people can run a car into a perfectly strange garage, pick out a narrow space between two expensive limousines, back into it, missing each car by a hair and stop. Some people can't do anything like that at all. I'm one of the latter kind.

I'm always embarrassed in a strange garage, anyway. I feel overawed in the presence of head waiters and hotel clerks, who merely glare at me with silent, subtile sneers. The country garage proprietor isn't silent, sneers.

He says frankly what he thinks. And he always thinks unkindly, not to say brutally. In fact country garage proprietors are the most brutal thinkers who have lived in this world since the days of Captain Kidd. They can't make you walk the plank, of course, like Captain Kidd could. But they can scare you just as much. I don't know why, but they can.



Led by Phat Ads.

I've just got back from one of those little journeys that people take after they've been looking too long at automobile ads. You know the kind, the ones with pictures of beautiful new cars, bowling along over country roads, or stopping in front of magnificent summer hotels. Just look at that sort of picture steadily for a week, and you'll go on a tour, too. You won't be able to help it.

The journey itself was all right. It wasn't exactly what you'd call restful but it was generally satisfactory. Nobody ran into us, and we didn't run into anybody on the hard highway at least. We didn't have to stop in the rain and patch tires, and country children have long ceased to sit on the fence and jeer, "Get a horse" when a motorist stops to clean the mud off his windshield.

The trip, as a trip, was all right. Even the hotels could have been worse. What brought me back with shattered nerves, and a predisposition toward violence, was the garage proprietors. Yet they behaved toward me much the same as they do toward everybody. 'Tis their nature to behave that way. It was apparently predestined from the beginning of time that they should snarl at you and browbeat you and say all manner of evil against you falsely, just because you are the sort that gets nervous while trying to back a car into one of the tin-plated shacks that they call fireproof garages.

However, let's go on with the story.

Follow the Signs.

We followed the red posts and the hotel sign boards till we got to the town where we meant to stop for the night. It was around 10 o'clock when we got there, and dark—very dark.

We petitioned several garage proprietors to let our car abide with them for the night, but they said indignantly that their accommodations were all taken, and wanted to know what the place of torment we meant by coming into a town at that time of night.

The fifth place that we applied to had room. The boss was irritated to think that we needed shelter, but he agreed to provide us with it for $2.00.

"And if you don't like the price," he said, "you can go on."

We assured him that far from not liking the price we were positively fanatical about it. We felt, in fact, that he was practically forcing his roof on us. Two dollars for 25 square feet of space for six hours seemed the merest trifle.

"All right," he said, "back her in, and be dern careful, for there's a lot of GOOD cars in here."

Affecting not to be hurt by the emphasis on GOOD, I started to "back her in."

And right there is where my embarrassment began to make trouble for me. The inside of the garage was utterly dark. The rear light supplied but little guidance. And the place the boss indicated was a mere black crevass between two almost equally black masses, which I knew to be very high-priced cars. I knew because the boss told me so in set terms.

Turns Wrong.

I backed to a post I felt to be opposite the spot where I was to pocket my car and started to turn to the right. But I didn't. I turned to the wrong.

"Here!" said the boss, "don't do that! You'll knock them cars all to ——" and he mentioned a destination I couldn't possibly have knocked them to—even in my nervousness.

I swung around the other way.

"What the deuce are you goin THAT way for?" he inquired. "Haven't you ever druv a car before?"

I told him that I had, but not in that garage, and craning my neck backward discerned as I suposed my error and tried to correct it.

"No. No. Stop! Stop! I tell you."

I stopped.

"Now go ahead."

I went ahead.

"Now around to the right. No, not that way, to the right. To my right, not yourn."

Goes to the Right.

I went to his right. There was a grinding sound, followed by a rending one. I clapped on the brakes.

The boss however did not burst into the mad fury I supposed he would.

"Back her again," he commanded.

"What did I do?"

"You ripped off a mud guard on that post. But it was on your car." Of course that was nothing to worry about. The mud guard was on my car. I proceeded to back her again.

This time there was an explosion —a verbal explosion.

"Don't do that, you dum idiot. You'll ram Doc Smither's Ford and he'll raise tunket around here. Stop!"

I stopped.

"Now back her again."

I started to obey orders. But before I had gone six inches the boss leaped on the running board, wrested the wheel from my grasp and twisted it violently to the left.

"Now back her," he ordered.

I backed her. He neglected to tell me when to stop, but I found out. The wall was there, and the law that no two bodies can occupy the same space at the same time has never been repealed.

The damage wasn't much. The garage man said he could fix it all up in a couple of days for $80 or $90. But he didn't. And the reason he didn't was that I stepped on the gas and drove right out of there, without touching so much as a door jamb when I left.

And for the rest of the trip I had no trouble with garage men at all. I always left the car out in a field over night.

(Copyright, 1920, Bell Syndicate, Inc.)

The iron workers in Pennsylvania are 80 per cent organized.

Melody of Life and Love, Intermingled With Laughter and Sobs, Depicted in "Humoresque"

Elements of human interest stand out strikingly in "Humoresque," playing at the Strand this week. It is a story of human beings as they are, their deep characteristics clearly drawn out by Fannie Hurst, well-known woman writer. The parts played by Verá Gordon as Mama Kantor and Bobby Connelly as Leon Kantor portray a silent drama of love and tears.

Booth Tarkington Has Very Definite Ideas On Pictures

Booth Tarkington, who recently joined the ranks of out-and-out playwrights for the screen when announcement was made that he was to write a number of feature plays, has some very definite ideas about pictures as they are and as they will be. When asked for an interview he modestly said that as a newcomer his opinions could not be of value, adding that it was difficult for him to make statements after work and impossible before. Then he disproved his own words by making some pertinent remarks.

"I've felt, with so many others," he said, "that the pictures are the possible means of a new art—that's a great and startling thing to see in one's own generation, under our very eyes. Those who work in pictures so far, rapid as advance has been, are the preprimitives. Mechanically, the great day of the new art will be very different from this day, of course. Color and stronger form will come; the flatness and grayness will be gone. But the more important difference, naturally, will be in quality—the quality of the thought expressed.

"I think that nowadays we are pretty crudely struggling to get a little upward in the new expression. In the nature of the business the quality is still kept under; the necessity of entertaining the stupidest parts of audiences tends toward timidity. 'People hate to think,' it is said. But that isn't true. They do hate anything they catch trying to make them think."

Helen Raymond, English comedienne, who created the role of Signora Monti in the original London production of "Twin Beds," also portrays it in the Carter DeHaven celluloid version now being made under the direction of Lloyd Ingraham.

Omaha joins in the third annual drive for better motion pictures

WE prophesied that 1920 would be the greatest year in the history of the screen. It was—and is!

Never before were there such pictures as: Cecil B. DeMille's "Male and Female" and "Why Change Your Wife?", George Loane Tucker's "The Miracle Man", John Barrymore in "Dr. Jekyll and Mr. Hyde", George Fitzmaurice's "On With the Dance!", "Everywoman", directed by George Melford, William D. Taylor's "Huckleberry Finn", and William S. Hart in "Sand".

All these are Paramount Pictures, and there were 100 more just as good.

Paramount has 104 even finer pictures in store for you in the new season that opens on September 5th. The theatres that will show these new Paramount Pictures in the twelve months to come are inviting you to join in the celebration.

Paramount Week is the time when there is proof a-plenty that there is an abundance of good pictures. It marks the opening of the fall season—the refreshing indication that the hot weather is over and the best show-time of all the year is here again.

All the best theatres are showing Paramount Pictures this week. *Celebrate by going!*

COME IN — IT'S Paramount WEEK

Everybody's going!

At all these theaters, all this week—Paramount Pictures will be shown

TWO PARAMOUNT REASONS WHY YOU SHOULD GO TO THE RIALTO THIS WEEK

Charles RAY in "A VILLAGE SLEUTH" Now to Wednesday —AND— Dorothy DALTON in "HALF AN HOUR" Thurs. to Saturday

OMAHA

SUBURBAN—
Sept. 5—"The Girl Dodger".....Ray
Sept. 6-7—"More Deadly Than the Male".....Clayton
Sept. 8—"Venus in the East" Washburn
Sept. 9-10—"23½ Hours' Leave"....McLean and May
Sept. 9-10—"His Last False Step"....Sennett Comedy
Sept. 11—"The Source".....Reid

GRAND—
Sept. 5—"Easy to Get".....Clark
Sept. 6-7—"Let's Be Fashionable"....McLean and May
Sept. 8—"Those Distant Cousins"....Briggs Comedy
Sept. 9-10—"The Life Line"...Tourneur
Sept. 11—"Mrs. Temple's Telegram"...Washburn

APOLLO—
Sept. 5—"Let's Be Fashionable"....McLean and May
Sept. 6-7—"The False Road"....Bennett
Sept. 8—"Mrs. Temple's Telegram"...Washburn
Sept. 9-10—"The Dancin' Fool"....Reid
Sept. 11—"Easy to Get".....Clark

MUSE—
Sept. 6-7—"Excuse My Dust".....Reid
Sept. 8-9—"Away Goes Prudence"....Burke
Sept. 10-11—"Homer Comes Home"....Ray

MARYLAND—
Sept. 5—"Hired Man".....Ray
Sept. 5—"Ship-A-Hoy"....Al St. John Comedy
Sept. 6—"Rimrock Jones".....Reid
Sept. 7-8—"The Miracle Man".....Special Cast
Sept. 9—"Out of the Shadow" Frederick
Sept. 10-11—"It Pays to Advertise"....Washburn

BENSON.

BENALTO—
Theater. Play Date. Subject. Star.
Sept. 6—"Man From Funeral Range".....Reid
Sept. 7-8—"The Hope Chest"...D. Gish
Sept. 9-10—"Law of the North"....Ray
Sept. 9-10—"The Cook".....Arbuckle
Sept. 11—"The Squaw Man"...DeMille

BESSE—SOUTH OMAHA—
Sept. 5,6—"Treasure Island"...Tourneur
Sept. 5-6—"Cleaning Up"....Al St. John Comedy
Sept. 7-8—"The Cost"....V. Heming
Sept. 9—"The Amateur Wife"....Castle
Sept. 10—"The False Road"...Bennett
Sept. 11—"Sheriff Nell's Tussle"....Sennett

MAGIC—SOUTH OMAHA—
Sept. 5—"Things We Love".....Reid
Sept. 6—"The Grim Game"....Houdini
Sept. 7-8—"Miracle of Love"....All Star Cast
Sept. 9—"Playing the Game"....Ray
Sept. 10-11—"Thou Art the Man"....Warwick

COUNCIL BLUFFS, IOWA.

MAJESTIC—
Theater. Play Date. Subject. Star.
Sept. 5-6-7-8—"Sick Abed".....Reid
Sept. 5-6-7-8—Paramount Magazine
Sept. 9-10-11—"Ladder of Lies" Clayton
Sept. 9-10.11—"Spring"....DeHaven Comedy
Sept. 9-10-11—"Travelogue"....Burton Holmes

AURORA, NEBRASKA.

MAZDA—
Theater. Play Date. Subject. Star.
Sept. 6-7—"Hawthorne of U. S. A."....Reid
Sept. 8—"His Wife's Friend"....Dalton
Sept. 9-10-11—"Male and Female"....DeMille

FREMONT, NEBRASKA.

EMPRESS—
Sept. 6-7—"Dr. Jekyll and Mr. Hyde"....J. Barrymore
Sept. 8-9—"Let's Be Fashionable"....McLean and May
Sept. 10-11—"Sick Abed".....Reid

NEBRASKA CITY, NEBRASKA.

PARAMOUNT—
Sept. 5—"Black Is White".....Dalton
Sept. 6-7—"Mrs. Temple's Telegram"....Washburn
Sept. 6-7—"You Wouldn't Believe It"....Sennett Comedy
Sept. 8-9—"Cinema Murder"....Special Cast
Sept. 10-11—"A Lady in Love"...Clayton

AUBURN, NEBRASKA.

IDEAL—
Sept. 5-6—"Lottery Man".....Reid
Sept. 7—"Stepping Out".....Bennett
Sept. 8-9—"John Petticoats".....Hart
Sept. 10-11—"Crooked Straight"...Ray

TEKAMAH, NEBRASKA.

LYRIC—
Sept. 5-6—"Partners Three".....Bennett
Sept. 7—"His Parisian Wife"...Ferguson
Sept. 8—"Daughter of the Old South"....Frederick
Sept. 9—"For Better, For Worse"....DeMille
Sept. 10—"The Sheriff's Son".....Ray
Sept. 11—"Arizona".....Fairbanks

FALLS CITY, NEBRASKA.

ELECTRIC—
Sept. 6-7—"The Dancin' Fool"....Reid
Sept. 8—"Remodeling Her Husband"....D. Gish
Sept. 9-10—"Sand".....Hart
Sept. 11—"Guilty of Love".....Dalton

PLATTSMOUTH, NEBRASKA.

PARMELLE—
Sept. 5—"City of Masks".....Warwick
Sept. 6-7—"Male and Female".....Special Cast
Sept. 8-9—"Hairpins".....Bennett
Sept. 10-11—"On With the Dance"....Special Cast
Sept. 10-11—"Skinny School and Scandal"....Briggs

TECUMSEH, NEBRASKA.

WONDERLAND—
Sept. 6-7—"Roaring Road".....Reid
Sept. 8-9—"Mirandy Smiles"....Martin
Sept. 10-11—"The Girl Dodger"....Ray

COLUMBUS, NEBRASKA.

SWAN—
Theater. Play Date. Subject. Star.
Sept. 5-6—"Egg Crate Wallop"....Ray
Sept. 7-8—"Come Out of the Kitchen"....Clark
Sept. 9—"Why Smith Left Home"....Washburn
Sept. 10-11—"Valley of the Giants"....Reid

SCHUYLER, NEBRASKA.

DOME—
Sept. 7—"Why Smith Left Home"....Washburn
Sept. 8—"Told in the Hills"...Warwick
Sept. 9—"Misleading Widow"...Burke
Sept. 10—"Stepping Out".....Bennett
Sept. 11—"Third Kiss".....Martin

NORTH BEND, NEBRASKA.

LYRIC—
Sept. 6—"Greased Lightning".....Ray
Sept. 7—"Home Town Girl".....Martin
Sept. 8—"The Dub".....Reid
Sept. 9—"Putting It Over"...Washburn
Sept. 10—"True Heart Susie"....D. W. Griffith
Sept. 11—"Poppy Girl's Husband"..Hart
Sept. 8—"Country Hero".....Arbuckle

WEEPING WATER, NEBRASKA.

ELITE—
Sept. 6—"Turning the Tables"...D. Gish
Sept. 8—"The Life Line"....Tourneur
Sept. 10-11—"Double Speed".....Reid

LOGAN, IOWA.

PASTIME—
Sept. 6—"Misleading Widow"....Burke
Sept. 7—"In Missouri".....Warwick
Sept. 8-9—"Widow by Proxy"....Clark
Sept. 10-11—"Lottery Man".....Reid

SHENANDOAH, IOWA.

ZENITH—
Sept. 5-6—"A Lady in Love"...Clayton
Sept. 7-8—"Dark Mirror".....Dalton
Sept. 9-10—"Paris Green".....Ray
Sept. 7-8—"By Golly"...Sennett Comedy
Sept. 11—"Wolves of the Rail"....Hart

CLARINDA, IOWA.

ARMORY—
Sept. 6-7—"Little Women" Special Cast
Sept. 8—"You're Fired".....Reid
Sept. 9—"The Home Breaker"...Dalton
Sept. 10-11—"Greased Lightning"..Ray
Sept. 10-11—"The Butcher Boy"....Arbuckle

RED OAK, IOWA.

BEARDSLEY—
Sept. 6-7—"Counterfeit".....Ferguson
Sept. 8-9—"Behind the Door"..Bosworth
Sept. 8—"City Dude"....Briggs Comedy
Sept. 10-11—"Six Best Cellars"....Washburn

COLLEGE SPRINGS, IOWA.

PARAMOUNT THEATER—
Sept. 7—"Mystery Girl".....Clayton
Sept. 11—"Poor Boob"....Washburn

VALLEY, NEB.—BYARS THEATER.
BELDEN, NEB.—PRINCESS THEATER.
STEWART, NEB.—OPEM THEATER.
NEWPORT, NEB.—OPERA HOUSE.
MINDEN, IOWA—REX THEATER.

The Paramount Picture of the year to be shown at the Strand DIRECTION of A. H. BLANK TODAY AND ALL WEEK

Humoresque

A real story about real people

Some of the coming PARAMOUNT PICTURES

Listed Alphabetically

Save this list and ask your theatre when they will show these pictures.

Roscoe ("Fatty") Arbuckle in "The Round Up"
*Enid Bennett in "Her Husband's Friend"
Billie Burke in "Frisky Mrs. Johnson"
Ethel Clayton in "A City Sparrow"
Ethel Clayton in "Sins of Rozanne"
A Cosmopolitan Production "Humoresque"
A Cosmopolitan Production "The Restless Sex"
Dorothy Dalton in "Half An Hour"
Dorothy Dalton in "A Romantic Adventuress"
Cecil B. DeMille's Production "Something To Think About"
Elsie Ferguson in "Lady Rose's Daughter"
George Fitzmaurice's Production "Idols of Clay"
George Fitzmaurice's Production "The Right To Love"
Dorothy Gish in "Little Miss Rebellion"
William S. Hart in "The Cradle of Courage"
*Douglas McLean in "The Jailbird"
Thomas Meighan in "Civilian Clothes"
George Melford's Production "Behold My Wife!"
A Paramount Special Production "Held By the Enemy"
*Charles Ray in "An Old Fashioned Young Man"
*Charles Ray in "The Village Sleuth"
Wallace Reid in "Always Audacious"
Wallace Reid in "What's Your Hurry!"
Maurice Tourneur's Production "Deep Waters"
Bryana Washburn in "Burglar Proof"
Bryant Washburn in "A Full House"

*Thomas H. Ince Productions