

Where Million Dollars Went in Making Picture

PROBABLY no one except David Wark Griffith would have the daring to make the most costly of motion picture productions in the year 1921, when retrenchment is the law of movie studios. He is as much opposed as anyone to the frightful waste and extravagance that have characterized the worst phases of the pictures. Indeed, he has always led the way in wise thrift, is no believer in \$1,000,000 salaries, Persian apparatus and gilded luxuries for producers and stars.

But the actual requirements of staging his newest epic, "Orphans of the Storm," now playing at the Brandeis theater, which was suggested by the well known stage play "The Two Orphans," against the historical background of the French revolution, necessitated unprecedented expenditures—not wasted, however, but spent in giving form and body to the most valuable examples and lessons to the American public.

In labor alone it cost \$200,000 to build this French revolution and it was worth it. Add the cost of materials, and it will be evident that \$300,000 was expended on the revolutionary scenes alone. This before the actor had a day's salary or the camera expense had begun. Surely this \$500,000 cannot be sliced two days with Uncle Sam for income tax! It represents the hard work of many mechanics, both those who built and those who made the materials that were built.

Nearly 1,000,000 square feet of lumber was used to construct Old Paris, Bel Air, Versailles, Salon, Revolutionary Tribunal and the other grandiose scenes of the French era, 1789-1793. Five thousand yards of black cloth masked the perspectives. Five thousand feet of guy-wires cables kept the structures in place. Three hundred feet of fastened timbers and 150 barrels of paint gave them Old World hue. The plasterers put on no less than 200 tons of cement, for 'twas a real city—not a mere lath and canvas one—they erected. Finally for the 500 doors and 2,500 windows of many buildings, an interesting little bill of \$100,000 for builders' hardware was paid. And the movable articles that were put in the interiors cost \$75,000 rental addition, meaning that \$750,000 worth of properties were used.

In the street paving operations 3,000 cubic yards of cinders were first laid. Upon these were placed 500 tons of French paving stone. The pavement of the Place de Greve was an actual replica of the streets in Paris where the revolutionary battles were fought, thanks to a New York street supply dealer who possessed a stock of oblong blocks similar to the French stones.

As much electric "juice" was used as would light up the city of Philadelphia on an evening. Individual interiors were illuminated with 2,000, 000 candlepower, the battery consisting of 10 sun rays, 7 spots, 36 Klages and Wohls, and 12 Winfield-Koerners. There was 4,000 amperage from direct current and 1,500 amperage by alternating current. At least 5,000 individual electric lights were used, and the system took up 1,500 horsepower from the local plant. "We had to have men to hold down the switches to keep the current from blowing out," said a Westchester lighting official in declaring how the extraordinary diversion almost wrecked their plant.

Everything was built by day's work at the local union scale which is next to New York proper, the highest in the country. Skilled mechanics received from \$80 to \$110 a week, time and overtime, for their service. Ditch diggers, street gangs and unskilled labor were paid the full market wages. Not a day was lost in waiting and nothing was wasted on overtime that could be accomplished within hours. It was a 10 months' job, and it enlisted mechanics and day laborers from a circuit of 50 miles. The regular staff of 200 mechanics in the construction shops was supplemented from time to time by thousands of extra workers for the outdoor operations.

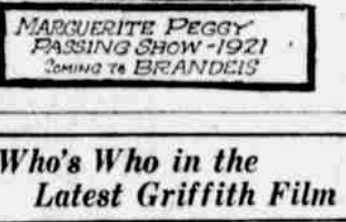
In the matter of costuming the ancient regime and French revolutionary periods, the same colossal scale of meeting requirements was employed. The costumes were of rare beauty and exact to the custom and luxury of the era. Several interesting devices were used in film taking. Among these were practical elevators in skeleton structures within these elevators took the big scenes from above as well as horizontally. In the outdoor Paris scenes a great structure was built from which the director, Mr. Griffith, and the cameras surveyed from a high elevation revolutionary Paris. Everything was practical in this reconstruction of a medieval city. If one were set down in the heart of it, the illusion of having been transported back in history 135 years would seem perfect, not only to the camera range, but the human vision.

With the many thousands of extras employed, the all-star cast of principals, the photography and the myriad other details of production it will be seen that the studio expense of making "The Orphans of the Storm" far exceeded any previous motion picture outlay. The million dollar picture is not the point, however; that phase is absolutely banal today, an account of the cheap operations of the agents, but it is important that Mr. Griffith in a high cost era dared to make a picture reconstructing one of the greatest climatic periods of history without stint of men or materials or money to do it justice.

Hospitals for Insane Vets
Washington, Feb. 25.—Hospitals for insane ex-service men will be established in each of the 14 districts of the country and approximately \$10,000,000 will be spent upon them. Col. Charles E. Forbes, director of the Veterans' Bureau, said.

The balance of a \$16,000,000 appropriation, which the veterans' bureau anticipates will be made available shortly for hospital construction, will be spent in the erection of additional tuberculosis sanitariums.

At the Theatres



Who's Who in the Latest Griffith Film

The famous part of Jacques Frochard, the burly villain in "The Two Orphans," and whom the debutantes now dislike so cordially in Griffith's "Orphans of the Storm," is played by Sheldon Lewis, an actor well known to the Omaha public, both on account of his own achievements and as the husband of Virginia Pearson, the picture star.

The character is the one that slashes crippled Pierre around and twists the arm of poor Louise, the blind girl of the play. It is said that the late McKee Rankin took a fiendish delight in the role, being burly and powerful and loving to exercise his strength. Mr. Lewis is not a giant, but he is said to be there with a display of brute force.

Lucille La Verne, who plays the role of La Frochard, his mother, is also well known here for her many clever characters. The crippled Pierre himself is in the hands of Frank Puglia, whom Mr. Griffith found in a Sicilian theater as leading man to Mimi Aguglia. In the original production of "The Two Orphans," from which the picture was adapted, F. F. Mackay played the cripple.

Louise, the blind girl, was Kate Claxton's famous role. This part is now in the hands of Miss Dorothy Gish, while her sister, Lillian Gish, has the leading part of Henriette, the protecting sister.

"Orphans of the Storm" commences its Omaha engagement at the Brandeis theater Sunday afternoon, February 26.

"The Rosary"

As a fitting culmination to her work in "The Rosary," which will soon be released, Jane Novak has since elevated herself to motion picture stardom. She now heads her own company which is producing in Los Angeles. Her splendid work in the role of Vera Mather in "The Rosary" is said to have been largely responsible for her subsequent rise to the pinnacle of independence and fame in screenland.

What the Theaters Offer

AN ACTRESS of versatility and beauty, Laura Pierpont is the dominant feature of the Orpheum show for the current week. She is to appear in "The Guiding Star," the work of Edgar Allan Woolf. Miss Pierpont is supported by a company of players carefully chosen. For amusing nonsense Mose and Fry are to be one of the featured parts of the show. Their dialogue is hopeless absurdity, but as used by these comedians it is one of the most laughable things on the vaudeville stage. Charles De Haven and Freddie Nice, eccentric dancers of a very unusual type, is another featured part of the show. A singing and dancing skill, "The Man and the Man," Pearl Harper. Clever songs and charming dance steps win special approbation for an act. "The Brave Coward" is the title of the act to be contributed by Lucille Briscoe and Al Heath. Miss Briscoe is a talented singer and comedienne, and in her own field partner is equally capable. Do you know what "glima" is? It is the skillful art of self-defense as practiced in Iceland. An expert demonstration of "glima" is given by Johannes Josefsson and his company. The Worden brothers are to give an exhibition of foot-juggling. Once again the cartoon comic, Anson's Fables, will be a screen feature. Topics of the Day and the Pathé Weekly are likewise to be shown.

BOTH kiddies and grown folks will be pleased with Herman's circus, the stellar act of the Empress starting today. Miss Briscoe has a number of trained ponies, dogs and a mule which furnish both laughs and thrills. Tom Brown's Princeton five is a quiet act of good looking young men with beautiful voices who sing the latest music. The comedian of the circuit has a new line of jokes and chatter. Coblin and Wood present a playlet entitled "Oh, Blessie Doctor" written for them by Joan Hayes. Wright and Earle present a series of songs, styles and steps. Miss Earle wears beautiful costumes of the latest design. They introduce some new steps in dancing, also some old ones.

EDWIN FITZGERALD FOY, the peer of eccentrics with the younger Foy, comes to the Orpheum next week, starting Sunday, March 5. In the new travesty, "The Foy Fun Revue." The scene is a restaurant. The father of a large family comes with a flat and flabby pocketbook, tries to find something cheap on the menu card. In order that his numerous progeny may be fed. One of the featured acts will be the performance of the famous Australian sportsman, Fred Lindsay, who presents native sports and pastimes. "Changing the Show," as contributed by Frank Kellan and Patricia O'Dare, is likewise featured.

handsome gowns and sings some popular song numbers. Evelyn Ramsey sings and dances in graceful fashion. Lee J. Jett sings several first-class numbers. Harry Steppe is the featured comedian with the able assistance of Frank Anderson, a comedian of no mean ability. Murray and Higgins offer a specialty that stops the show. The specialty is carried in attractive costumes and gives evidence of careful rehearsal. The production is lavish and complete as to detail. There will be a matinee at 2:15 daily all week starting tomorrow. Today's matinee begins at 2.

THE NEWEST of "Passing Shows" and the last of the Winter Garden extravaganza will take the stage of the Brandeis theater, week starting Sunday, March 12. According to familiar custom, it ranges over "travesties of 'Lightnin' Mecca," "Little Old New York," "The Charm School," "The Stat" and other familiar plays, provides scenes of fancy picture and spectacle; distributes plentiful comic interludes. The entertainers in addition to the Howards, are the teams of Cortez and Berka, Schrode and Aronson, O'Hanlon and Zamboni, Mellette sisters; the feminine portion being May Boley, Emily Miles, Ina Hayward, Ann Toddling, Elva May, Peggy Merrimont, Flo Somerville, Peggy Steiner and Tiny Collins; while the men are Will Philbrick, John Quinlan, Jack E. Rice, W. H. Pringle, W. White, Anthony Joachim, Robert Gilbert, Victor Howart, Jack Hall and Francis J. Mahoney. "The Passing Show" is divided into two acts and 25 scenes.

Leads Twice for Ray.

Charlotte Pierce again appears opposite Charles Ray in "The Barnstormer," a forthcoming attraction. Miss Pierce was first seen in a Charles Ray picture when she took the part of the pathetic little sister in "Peaceful Valley."

Actor Does Not Absorb Role He Enacts on Stage

Miss Laura Pierpont, who is this week appearing at the Orpheum theater, in "The Guiding Star," a comedy drama by Edgar Allan Woolf, has distinguished herself in many creations, and in recalling past experiences of characters, gives an interesting bit of testimony touching the mooted question of the influence on the actor or actress of the character either of them personates.

"The drama is one of the most powerful of modern influences," says Miss Pierpont. "It has an audience before it deeply interested and it is able to drive home, as no other agency is, no matter what it is aiming at. People actually go out from the theater and hold up nature to the mirror.

"But consider the position of the player. I do not think that he is influenced in the slightest degree by what he acts on the stage. To begin with, it is very difficult for the playwright, no matter how clever and skilful he is, to create a real character. He is only able to create the illusion of a character, which is quite enough for an audience whose imagination supplies the rest. Think of the last time you were sitting in conversation with a group of people in a room. Each one in that group had an intangible flavor or essence. Each was distinct. Yet in writing that character you could not for the life of you have reproduced that essence.

"The player, with his acting personality, can and does reproduce the essence, but usually he is so interested in doing it that the character itself has no influence upon him. A stranger once visited a newspaper office at a time when the world was filled with big, portentous tidings. He was surprised that the men in the newspaper office were not at all influenced by the big news, but merely interested in the way Jones or Smith had 'handled' the 'stories' they had written. So it is with the player. He is so interested in the methods of his art that he does not stop to be influenced in his own character by the play or the theater itself. The men and women of the theater are almost precisely like all other men and women. They are, perhaps, a little more self-possessed than the average—their work brings that about—but otherwise they are just men and women."

Miss Pierpont is pleasantly remembered for her former engagements in vaudeville in association with Taylor Granville. Their last great success was "An American Ace," which was one of the most gigantic thrillers vaudeville has known.

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Two Nuts Find Two Old-Timers Good for Act

Mulligan and Mulligan, as portrayed by Charles DeHaven and Freddie Nice at the Orpheum theater this week, are adapted from the experiences of two dancing comedians of that name who were widely known in theatricals more than 20 years ago. Products of the west, they believed the east would better appreciate them, so east they came. With the \$5 they had after reaching Boston, they decided the most advantageous way to invest it was in an advertisement in the leading theatrical journal, by which they would let the whole world in general, and the west in particular, know they had arrived in the east. They began their ad, but left it to be finished after their arrival. Most of the time on the trip was spent in inventing new steps and new jokes to win their Boston audience.

At the Boston museum they discovered they were expected to do more than a dozen shows that opening day. After the first five performances they little cared whether their new steps or jokes made an impression. And about the ad for the theatrical paper! When were they going to get time to write that? They figured they would do it between shows, but they no sooner got to their dressing room, three flights above the stage, after each act, until the stage manager paged them for another performance. After their first day in Boston they were too tired to write an ad, and to the paper it went, reading "Mulligan and Mulligan from the West" and the act was only known as such from then on.

DeHaven and Nice are two "super-nuts," with these characters in their vaudeville act. Yellow tights, with Tuxedo coats and waistcoats, is how little they care for convention. They dance under the meaningless title of "Follies of 1776," but their dancing is far from meaningless. They are wizards.

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Glamor of Serials Holds Pearl White



She tried drama, during Pearl White did, but she couldn't stand the long drawn out direction. So she plans to return to making serials for Pathe beginning July 1.

"It's the thrill and adventure I like," declared the star. "Only serials can afford me that rip-roaring action in the movies that I am used to."

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Clown Serious, Villain Happy, When Film Is Done

The clown is a very serious fellow when he isn't busy clowning.

And by the same token, the screen villain is a real jolly sort when he isn't up to mischief in the phony drama.

It is a well known fact that Charles Spencer Chaplin, the world's funniest man, is anything but funny when he quits the studio grind.

When the day's work is done and the little mustache and flatboat brogans are removed, Charles, "the" said on the best of authority, becomes a very serious and reflective person.

He is no longer the actor; he is the thinker.

By the same queer work of human nature, Wallace Beery, off the screen, is a big and powerful, good-natured fellow with hosts of friends in all walks of life; on the screen while just as big and powerful, if not more so, he is always what is commonly known as a bad hombre.

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D.W. GRIFFITH'S
EMPIRE OF NEW EMOTIONS
Lillian Gish Dorothy Gish

Orphans of the Storm

"The TWO ORPHANS"

A Story of Love and Devotion
Griffith's Special Concert Orchestra
A Production Unparalleled in Magnitude

"You can only slump in your seat and gasp," says the N. Y. Tribune

POWER Enough electric current was used in making the production to light a city twice the size of Omaha.

MATERIAL Sufficient building material to construct an ocean liner or rebuild 10 blocks on Farnam street was used in the making.

PEOPLE Actual thousands appear in the French capitol. Their wardrobe of period costumes costing more than the entire production of "The Birth of a Nation."

Kept a thousand mechanics employed an entire season building this magic city of old Paris

NOTE:—The above are facts attested by accountants to U. S. government from D. W. Griffith's studio and are NOT the ravings of a melodramatic press agent.

It equals "The Birth of a Nation." The mad gallop equals in excitement the ride of the Klansmen in "The Birth of a Nation," and for excitement the famous ice scene in "Way Down East."—Chicago Journal of Commerce

PRICES Daily Mats: Except Sat.—25c-50c-75c and \$1.00. Evenings and Sat. Mat.—50c-75c-\$1.00 and \$1.50.

BRANDEIS THEATRE TODAY—1 P. M. (Sunday Matinee) TWICE DAILY Thereafter Daily Matinees, 2:15 p. m. Evening, 8:15 p. m.

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Orpheum Circuit

Week Starting Sunday, February 26
Matinee Every Day 2:15—Every Night 8:15

LAURA PIERPONT
and Her Players
"The Guiding Star"

Joe—Pearle—Olive—Al
LANE & HARPER — **BRISCOE & RAUH**
In a Variety Offering "Bits of Wit" "The Brave Coward"

As Mulligan and Mulligan from the West, in "The Follies of 1776"

JOHANNES JOSEFSSON'S — **WORDEN BROTHERS**
Original Icelandic "GLIMA" Co. Novelty Double Foot Jugglers

MOSS & FRYE
"How High is Up? How Come?"

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Matinee—10 to 20c; same at 7:30; 11 Saturday and Sunday. Night—10c to \$1; same \$1.25, Saturday and Sunday. Patrons Pay U. S. War Tax

Today's Winner of Two Free Seats is Auto Number 1128

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Special for Three Days Only—Monday, Tuesday, and Wednesday—We Offer

WRIST WATCHES

15 Jewel, 14 Karat Gold Filled Case and Bracelet, again warranted 20 years, guaranteed to be perfect timekeepers, for—

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No such values ever offered before. This is a genuine HELBROSE Watch. Make your selections early. A small deposit will hold one of these beautiful Watches until you call for it.

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At the Sign of the Crown Mail orders promptly attended and shipped same day as received. Add return postage.

Up the Golden Stairs