

Marines May Swear Profanity and Belleau Wood Sounds Just as Well When Brought Little Nearer Home

By PERCY HAMMOND. New York, Oct. 4. THE army, the navy, the district attorney, the mayor and the people all were mobilized last week to make publicity for "What Price Glory." As the result of their ministrations the newspapers printed reports about the play, and at least three of its numerous cusswords were banished from the dialogue. It was said that the navy objected to the entertainment because it defamed the United States Marine corps, picturing that corps' legion as a band of unsavory vagabonds given to strong drink and bad language. Through its influence recruiting had been halted, and so it had become a menace to our national defense.

"What Price Glory" is, of course, a little contemptuous of the Marine corps. But they may itself be in a bad way, as the result of the "soldiers of the sea," and you probably have heard the army express its low opinion of what the Marines did in Belleau wood. However, the drama, as usual, emerged victorious from its little struggle with the authorities; and "What Price Glory" continues to disband the civilian vocabulary with what Bret Harte called "new and startling forms of obscuration."

Miss Eda Ferber's story of "Old Man Minick," as dramatized by the author and George S. Kaufman, is the most delightful comedy of the season. Very cheerily it tells of what happened after Mr. Minick, aged 70, went to live with his son and daughter-in-law in their modest flat on the South Side of Chicago. Mr. Minick (O. P. Heggie) is not a teary patriarch thrust upon the charity of his son. He is, rather, a vicious old youngster with no idea whatsoever of what is lagging superfluities. Blithely unaware that there is a difference between his times and those in which he finds himself, he becomes a meddlesome nuisance. He dabbles in the lives of the young folks and upsets all their domestic arrangements. He stays too long in the bathroom on mornings and interferes in his son's business affairs and in meeting of his daughter-in-law's funny woman's club. Though a likable fellow, neither officious nor a busybody, he is—old—and doesn't know it. Mr. Heggie in an admirable performance acts him just that way.

Mr. Minick's children love him patiently and insist that he remain with them, but the old fellow finally comes to understand the impossibilities of the situation. Does he shuffle pathetically over the hills to the poor house? Not at all. He packs his straw suitcase, calls a taxi and moves across Washington Park to a luxurious old man's home—where among his ancient cronies he can lead his own life. . . . The comedy is full of humorous, natural detail, and it is played by Miss Phyllis Povah, Miss Antoinette Perry, Frederic Burt and others in a way to make you wish for the Actors' Equity association. Perhaps, in the words of a great critic, who died in a German insane asylum, it is "human, all too human." Nevertheless, they tell me that it is "selling out" every night. I hope so.

Miss Claire is having a grand time breezing through the pretty shallows of "Grounds for Divorce" at the Empire. This is a comedy by Ernest VanDyke, the Hungarian, who is telling us so many naughty stories these days that he threatens to become what Mrs. Oliver Herford classifies as a "Room-divorcer." Miss Claire, as a lovely young divorcee, fits the sexy teardrops of the play like a swizzle-stick in flat champagne, and makes them effervescent. Now that Mrs. Fiske is about to furl her sails in the restful harbor of Mrs. Melaprop, Miss Claire, I think, becomes First Comedienne. At least she is the finest of comedienne now operating in this luxurious vicinity.

In "Fata Morgana" this same Mr. Vajda tells of an innocent country lad who was betrayed by a wicked city-woman with store clothes and over-the-hill maid. In "The Little Angel," his new play, he reverses the situation and relates how a Hungarian ingenue was overcome by a sophisticated man of the world. The circumstances of that debacle are a bit phenomenal. Anita has been reared by her virginal aunt (Miss Claire Eames) to know nothing of biology. Though flowers, she is not familiar with the habits of the flowers. Thus ill-equipped to go to the Mayor's ball, she does so, and with obtrusive consequences. Overcome by heat between the dances, she swoons in the conservatory, just after a handsome young baronet introduces himself to her.

Soon after the ball it is discovered that unconsciously Anita has become a little enceinte. The ensuing comedy impinges on the question whether her indecent condition is the result of innocence or the comic urge.

Theater advertisement for Orpheum featuring Helen Lynd at the Orpheum, Alberta Curliss at the Brandeis, and Pauline Vincent at the World. Also mentions Mae Kernis at the Empress and Gertrude Ralston at the Gayety.

American Folk Song Is Being Neglected Says Gus Edwards

"What America needs most, musically," says Gus Edwards, producer of the annual song revue which keeps the musical comedy stage plentifully supplied with stars, "is a more genuine type of original, national folk songs. We have too few of these, and they are not justly appreciated. I consider Stephen Foster the greatest writer of this class of songs, with Paul Dresser next and then Ethelbert Nevin. I can't put myself in this category, though I have attempted to do a little along this line. The United States has such great ideas, its patriotism is so pronounced, that the spirit of song and music, which is one of the greatest means of increasing patriotism, should be made a national art. Song writers should get busy on this theme and bring into the world music just as famous as 'Star-Spangled Banner,' 'Swanee River' and 'Dixie.'"

Gus Edwards, besides having annually produced such attractive song revues as that which he is presenting at the Orpheum theater this week, is also a well-known composer of such hits as "School Days," "Sun-bonnet Sue," "Mamie" and "Goodby, Little Girl, Goodbye." In his theories on the subject, though I have attempted to do a little along this line, the old Bowery of his early days was the cradle for the typical American song of the period.

Mr. Edwards spent many of his boyhood days on the Bowery. He was a poor little lad working in a cigar factory on the east side when he first conceived the idea of writing songs. Strange tunes used to fit through his mind, and he decided to turn the haunting strains into money. His first song, "Stella," after having been refused by every publisher in the city, was finally sold for the immense sum of \$7.50. His great song, "School Days," which has come to be an American classic, has been translated into many foreign tongues—even the Chinese school children sing it. It earned nearly a million dollars from his song royalties.

Attention is now focused on Joseph Regan, the young singing actor whom Augustus Pitou has secured on a long term contract and will present here a new three-act romantic drama, "Heart O' Mine," written by Harry Chapman Ford. Joseph Regan was born in Boston, 27 years ago. He is a graduate of the Sherwin school and in his senior year took part in an amateur minstrel show given at Boston college hall. He literally "stopped the show" with his beautiful voice, and having always had a strong liking for the theater he then and there decided to adopt the stage as his profession. He placed himself under the tutelage of Sig. Guillaume Novello, Boston vocal teacher, with whom he made rapid strides. Subsequently, he studied at the Goldenberg school of music and dramatic art, in Cincinnati, later going to Italy, to Naples, and took a course in opera with Sig. Jose Nichie, one of Italy's foremost maestros.

Upon his return to America, Mr. Regan for a time engaged in concert work, singing in concerts, recitals, oratorios and with orchestras through the United States and Canada. In the New York production of "Silks and Satins" he assumed the leading tenor role and scored an instantaneous success. Next came two seasons over the Keith and Orpheum circuits, and then he came under the notice of Augustus Pitou. Mr. Regan's voice is a pure, dramatic tenor, and is beyond question the finest that has ever been heard in the field of Irish drama. His glorious voice, with its beauty of tone, wonderfully smooth, full and rich, and tempered to the mood of his song, is one to which the heart can open. He has a singular rich endowment in personal poise, magnetic stage presence, expressive sympathy and, above all, has that important requisite, youth, combined with a virile style of acting that is in keeping with his excellent physique and will make him good to look upon when he appears as the hero of a romantic melody play.

Recently in one delivery 175,000 feet of dressed lumber was brought to Universal City by train of 40 six-ton motor trucks. The company from which it was obtained declares that this is a national record for one shipment. It is to be used for completing the steel stage and sets being constructed at Universal City for "The Phantom of the Opera," in which Lon Chaney will play the principal role.

WOW Radio Programs

- Friday, October 4. 8:30 P. M.—Midnight Wowl frolic by Rev. R. H. Hodek, Jr., and his Omaha Nightingales. 9:30 P. M.—Musical program under auspices of the Lighting Educational committee, supplemented by talks descriptive of local participation in the national campaign for better home lighting. 10:30 P. M.—Midnight Wowl frolic by Rev. R. H. Hodek, Jr., and his Omaha Nightingales. 11:30 P. M.—Musical program under auspices of the Lighting Educational committee, supplemented by talks descriptive of local participation in the national campaign for better home lighting. 12:30 P. M.—Musical program under auspices of the Lighting Educational committee, supplemented by talks descriptive of local participation in the national campaign for better home lighting.

MUSIC SERIES TO START THIS WEEK

The first of a series of educational musical programs, under the auspices of the Schmoller & Mueller Piano company, will be given free of charge to the public at the Schmoller & Mueller auditorium, 1615 Dodge street, next Saturday afternoon, October 11, at 3 o'clock. The four fundamental principles in music will be illustrated by Misses Jean Borglum, Emily Davis, Helen Deats, Pearl Taylor, Louis Brown, Frances Taylor and Viola Deutsch and Mrs. Hazel Smith Eldridge in company with Hall Colvin.

RADIO

- Program for October 5. (Courtesy of Radio Digest.) WBB, Atlantic Journal (5:30); 7:30, Wesley Memorial church. WFL, Boston (5:30); 6:20, musical from WEAP. WGI, Buffalo (5:30); 6:15, Central Park church of Buffalo. WGN, Chicago Tribune (7:30); 9:15 concert, WGN. WIS, Chicago (5:30); 6:30, organ; 7:00, WJ, Chicago (4:45); 8:15, orchestra. WJY, Detroit (4:30); 8:45, 9:30, Sunday school; 10, sermon; 6:45 P. M.; 8:00, sermon; 7:45, orchestra. WJZ, Detroit (5:30); 6:30, St. Paul's Episcopal Cathedral. WJZ, Detroit (5:30); 6:30, sacred songs; 7:30-11, Moonlight Serenades. WJZ, Detroit (4:45); 8, service; 9:50, musical. WJZ, Detroit (5:30); 7:30-9, orchestra. WJZ, Detroit (5:30); 7:30, St. Paul Episcopal Cathedral. WJZ, Detroit (5:30); 7:30, St. Paul Episcopal Cathedral. WJZ, Detroit (5:30); 7:30, St. Paul Episcopal Cathedral.

Free Radio Map

Every one who visits our new radio store this week will receive a radio log chart free. Those who purchase one dollar or more will be given a standard radio map showing wave lengths, distances and call letters of the principal sending stations of the United States and Canada.

The Omaha Radio Co. "THE HANDY SHOP"

Radio Parts, Supplies and Service 1507 Farnam St. Tel. JA 2892

Large advertisement for Orpheum Theater featuring Gus Edwards' "The Boy with the Smile" and other acts like Joe Keno & Rosie Green, Craig Campbell, and Walter C. Kelly. Includes showtimes and prices.

Advertisement for BranDES Theatre featuring Joseph Regan in "The Phantom of the Opera" and other acts like Rudy Wintner and Schipa Has Busy. Includes showtimes and prices.

Advertisement for Gayety Theatre featuring "Wine, Woman and Song" with Lillian Hertz and her orchestra. Includes showtimes and prices.