

# AT THE THEATERS



Richard Bennett  
IN "THE VERY IDEA"  
At the Boyd

Cecil Lean  
At the Orpheum

Cleo Mayfield  
At the Orpheum

Tiny Hemley  
AT THE GAYETY

Princess Kalama  
At the Empress

### Nose Rings

Cleo Mayfield Thinks Her New Fad Will Be Fine Thing When It Comes Into Home Life

IF CLEO MAYFIELD has her way women will soon be wearing rings in their noses, Kafir-wise. This will be a great convenience to husbands who wish to lead their wives around by the nose. Not that that is Miss Mayfield's idea of the thing; she simply desires to institute a fad. The nose ring, she points out, is a thousand years old. With it, she says, Delilah tempted Samson, but of course Delilah had other charms besides. But Miss Mayfield does not stop here, no three. She has still another fad which she hopes her sisterhood will adopt. It is the flower earring.

Miss Mayfield first conceived the idea of the flower earrings when she saw some red fuchsias with long white pendants and purple leaves swaying in the breeze. The color scheme matched a new gown, and the actress decided to wear the flowers. The flowers are fastened to the lobe of the ear by a piece of flesh colored court plaster. Any flower that is bell-shaped may be worn and it should be chosen to match the coloring of the costume and the beauty of the wearer.

"These flowers bring out every bit of rich color and every dainty line in a woman's face," said Miss Mayfield. "They can be chosen to match her costume and are exquisite for home wear, in the boudoir, at intimate dinners or informal dances. If they are securely fastened they will never drop, and if moistened before put on they will last all evening."

It would seem to be a difficult, not to say perilous task, to construct a comedy with eugenics as its central topic, yet this is what Messrs. Anderson and Weber claim has been accomplished, and with genuinely and laughable results, by William Le Baron in his comedy, "The Very Idea," which achieved substantial success at the Astor theater, New York, and which will serve as a starring vehicle for Richard Bennett at Boyd's Sunday evening for an engagement of four nights, with a matinee Wednesday. A shallow, futile and childless pair desire offspring. A self-confident and self-assertive "eugenist" played by Mr. Bennett, undertakes to provide it in the perfection from a marriage of a chauffeur and a parlor maid whom he regards as fit specimens for such signal experiment. The processes, terms and consequences fill out the comedy with jovial entertainment that nowhere oversteps the limits of good taste and abounds in comic zest and plausibility. With all this complication of incident and with a better system for humanity, a more careful selection of parents and a denunciation of the bringing into the world numerous progeny, whose environment, both materially and from the traits that might be given them from heredity, are illly equipped to fight the battle of life, unfair to the offspring and a menace to the community at large.

Recognized as one of the most popular musical comedy stars, Cecil Lean is to top the bill for the current week at the Orpheum. He is to be effectively assisted by Cleo Mayfield, and will present a fresh repertory of songs. In the program which she presents with Mr. Lean are a number of songs whose words and music were written by him. Scharpioff and Varvara are Russian boys, one being a vocalist and the other a pianist. Theirs will be one of the featured acts of the bill. In a series of one-act comedies written by himself, J. C. Nugent has compelled recognition as one of vaudeville's favorite author-comedians. He is now being featured in his newest oddity, "The Squarer." Smart songs of the most entertaining type are to be presented by Donald Kerr and Edie Weston. They offer a

### Omaha Dancers Who Made Good Will Give Home Folks a Treat



Fred and Adele Astaire in "OVER THE TOP" At the Boyd

WHEN Fred Astaire and his sister Adele, Omaha kids, reached the very mature ages of 8 and 10, respectively, they decided that the stage offered them the best opportunities for a career. From doing stunts in home talent affairs it was but a step to the professional stage, and very soon the Astaires became local favorites in the "small-time" vaudeville and picture theaters in the middle west. After the Astaire children had passed the required age of 16, they immediately "broke in" into the "big-time" vaudeville, meaning by that the Keith circuit of theaters, the great Orpheum chain of vaudeville houses and the theaters controlled by the Western Vaudeville association. When the Messrs. Shubert were casting the principals in "Over the Top," which is the attraction at the Boyd next Sunday, the Astaires were brought to their attention, through the medium

quartet of dances, none of which are of the modern variety. A novelty comedy called "Recruiting" is to be contributed by Nick Basil and Dick Allen. Davis and Pelle will appear in what they term an equilibriumistic marathon, displaying as much speed as agility. Known as Tokio's foremost equilibriumists, the Kitamura trio have an act exhibiting an amusing assortment of balancing feats. Picturesque Picardy in France will be shown in the films of the Orpheum Travel Weekly, and the building of railroads in Morocco, Africa, will also be shown.

The widely known Dutch protean actor, Henri De Vries, has gone exclusively into the producing field. His novelty, "Submarine F. 7," has already been seen at the Orpheum. Mr. De Vries' latest effort in his new field, "Camouflage," will be seen at the Orpheum week of May 12. Two special feature acts are exploited on the

same bill as "Camouflage." One of these will be Foster Ball, who, as assisted by Kernan Cripps, will appear in his character study entitled "Since the Days of 61." The other will be Oakland and company in "Danny O'Gill, U. S. A.," a story of an Irish-born American who returns to his old country and revives the loves, romance and associates of his youth.

Margaret Anglin in her delightful English comedy entitled "Billeted," direct from her three months engagement in New York and a lengthy run in Chicago, will be the attraction at the Brandeis theater for three nights and Saturday matinee, beginning Thursday, May 23. "Billeted" is the work of F. Tennyson Jesse and H. M. Harwood and was originally produced in London, where it ran for a year at the Royalty theater. It is the central character, Miss Anglin has a role which affords her every opportunity for her skill as a comedienne. Her supporting company includes Langdon Bruce, Fred Eric, Roland Rushton, Sally Williams, Margaret Hoffman, Howard Lindsey and Phyllis Birkett.

"Marcelle," a musical comedy with a pretty romantic story in which Billy Hibbit and Eddie Malle take the leading roles, assisted by a bevy of pretty girls, heads the new bill at the Empress theater. Edythe and Eddie Adair, a duo of clever entertainers, have utilized in their offering of "The Boot Shop," by Stephen G. Champin, an idea that offers much in the way of comedy and patter. Smith and Kaitman in their offering, "A Midnight Occurrence," a talking and singing skit, and Lee Stoddard, who specializes in ventriloquial mimicry, complete the bill for the first half of the week. For the last half of the week the bill is headed by Momi Kalama, assisted by William Kao, in a characteristic novelty called "A Hawaiian Night's Entertainment," consisting of native songs, music and the hula-hula dance. Dale and Burch offer an original comedy creation which they call "The Riding Master," introducing some of their own exclusive song

### Author Tells How to Get a Play Before the Public in New York

By WILLIAM LeBARON.

HOW should a young playwright go about it to get his play produced on Broadway?

That is the question and I am afraid the only way I can answer it is by telling some of the things I did which finally resulted in the production of "The Very Idea."

Perhaps the first important step is the selection of a college. Here the young author should be careful to choose an alma mater whose faculty approves of musical comedy. It is really astonishing how many otherwise learned professors prefer the works of Aeschylus, Euripides or Shakespeare to the original output of under-graduate librettists and composers.

In this connection, I was very fortunate in casting my lot with the New York university, where the demand for librettos was far in excess of the supply. In writing my first musical play for the annual varsity show I had in mind the popular motto, "The place to begin is at the bottom," and the effect of this maxim was evident all through the opera. It was called "The Isle of Skidoo," and, if I do say it myself, it probably touched the lowest point ever reached by the American drama.

However, having started some distance south of the lowest rung of the ladder, the only possible direction in which to move was upward, and in the incredibly short time of three years, I dashed off a musical comedy which was sufficiently brilliant to attract the attention of four-fifths of the Broadway managers.

My partner in this unworthy work, Deems Taylor, and myself, had never considered the possibility of a professional production. We had striven only to place art on a higher plane. Accordingly we felt rather hurt when the managers besieged us and attempted to snatch our child from us. But in the end commerce overcame art and "The Echo" passed into the Globe theater.

At this time I began to realize that writing plays was no insecure and that the life of the tired business man was much more enjoyable. So I adopted advertising as a profession and joined the staff of Collier's Weekly, where there were no stage-directors, music publishers or chorus men to annoy me.

After a time, however, the lure of the footlights or the smell of the

grease paint or whatever it is, began to take hold of me and at the same time, Jesse L. Lasky offered me a contract to write all of his one-act musical comedies for vaudeville. At first I resisted the temptation, but then, after studying over the proposition, I developed a formula whereby almost any idea could be turned into a successful vaudeville act overnight. This eliminated all labor and thought and the result was a series of acts, among them "The Red Heads," "The Trained Nurses," "The Beauties," "The Antique Girl," etc.

Of course, I don't mean to advise young authors to avoid all labor, but I do think they will make faster progress if they try to keep out of the theatrical profession and earn an honest living elsewhere. I don't know why this is true, but it is, for somehow the Broadway managers seemed to pursue me much more earnestly when I was settled down to live happily ever after in a snug office below Fourteenth street. As soon as I would say to myself "Now I have escaped them and I need never write another finale," the telephone would ring and some manager's voice would say, "Drop in this noon, will you? I have some new scenery and an old idea. I want a book by tomorrow morning."

You might call this serving an apprenticeship if you care to, but I don't care to. Still, it did finally have an effect, for it taught me that the only excuse a manager would accept was that I was already engaged and had promised to deliver the first act by a week from next Monday. After using that excuse for several months, I thought it would be a good idea to make it true, so I started to write "The Very Idea." At first I paid little attention to it, but after a while I began to think how funny Ernest Truax and Richard Bennett would be in the parts of Gilbert and Alan—then I came to like it, and it wasn't until the day before the first performance in New York that it occurred to me that perhaps I had over-putted.

Oh, young author, profit by my experience and never have a first night on Broadway. Put in your contract that the play must open the second night. Never let yourself in for that quiliest of all feelings when the curtain starts towards the flies on the first night. You may say that if your play succeeds, you are richly repaid for all the suffering, but—well, so you are. That's why almost everybody in the world wants to write, or is writing a play.

Last Sunday night marked the closing of the popularity contest which was being held by the Brandeis Hippodrome. The three prizes which were to be awarded to the most popular girls in Omaha were given to the following: Kathryn Keller, 284,410 votes, Dodge touring car; Emma Jensen, 211,775 votes, Emerson grand piano; Monette Lohrman, 196,755 votes, a diamond ring. The tickets that have been sold by the contestants will be accepted at the Empress theater.

"Step Lively, Girls," is announced for the current week at the Gayety, it being the closing attraction of the season. A new two-act travesty called "The Corset Shop" will be presented. All of the important principals of last season's cast are in the organization, including Rich, McAllister, Tiny Hemley, Harry T. Shannon and Dotson. "The Midnight Stepper." In addition to these are Raymond Paine, Rhea Hess and Nettie Hyde. Also a chorus of carefully selected girls whose beauty and sprightliness will give charm and enjoyment to the long list of new and fetching musical numbers. Edward Bower, well known as a producer of a high class musical comedy, is responsible for the stage

**Gayety** Daily Mat., 12-30-300  
The Season's Filling: Closing Friday With  
ARTHUR'S STEP LIVELY GIRLS Musical Burlesque  
The Fashion Revue Show of the Circuit, Rich (Sherry) McAllister, Harry Shannon and Adequate Cast including DOTSON "The Midnight Stepper" Southern's Suburban, Ben Showing Seeds of Syncretist Street in Beauty Chorus

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The Most Popular Musical Comedy Star

### CECIL LEAN

ALSO

### CLEO MAYFIELD

In Songs of the Moment

Donald Kerr & Edie Weston —in— "Smart Songs and Nifty Dances"

Nick Basil & Dick Allen —in— A Novel Comedy Offering Entitled "Recruiting"

The Famous Russian Boy Tenor

### SCARPIOFF AND VARVARA

Master Boy Pianist

DAVIS & PELLE in an Equilibriumistic Marathon

KITAMURA TRIO Tokio's Foremost Equilibriumists

"Vaudeville's Foremost Author Comedian"

### J. C. NUGENT

In His Own Original Oddity "The Squarer"

ORPHEUM TRAVEL WEEKLY

Around the world with the Orpheum Circuit Motion Picture Photographer

management and Catherine Crawford, favorably known for her artistically presented vaudeville act called "The Fashion Parade," has designed the costumes. Today's matinee will start at 3. Beginning tomorrow there will be a ladies' matinee daily all week, the final performance of the musical burlesque season occurring next Friday night. Next Saturday will inaugurate the opening of the annual summer run of "The Dark Secret."

## BOYD

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### RICHARD BENNETT

in the Superlatively Clever Appeal to Laugh More and Have Better Babies

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Just From Six Months at the Astor Theater, New York.

—BY— WILLIAM LE BARON

TWO NIGHTS-- Sunday, Monday, May 12-13

"The Last Word in Frills and Thrills"

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## OVER THE TOP

ED WYNNE, JUSTINE JOHNSON, CRAIG CAMPBELL, Fred and Adele Astaire and 80 Over the Top Girls and LAURIE AND BRONSON

THIS IS NOT A MOTION PICTURE.



Like Crafty Spiders in a Web of Treachery—Drunk with Autocracy—the Kaiser and His Court Plot Against America.—

## My Four Years In Germany

produced under personal direction of

### AMBASSADOR GERARD

Few diplomats have been so privileged during the last few years as Mr. Gerard, and none has borne himself with greater credit. To Mr. Gerard was given the opportunity during four years to see Germany from within, and in particular to watch an autocratic and efficient military machine at work during over two years of war. His ambassadorship was made the occasion for a display of clumsiness, haughtiness and suspicion on the part of Germany toward the representative of a powerful neutral country. No nation with a sense of honor could long tolerate the scorn and ignominy which the Kaiser poured out upon America in the person of its ambassador.

But Mr. Gerard's term is memorable because of his printed record of it. The world wanted an image of German life, and the film, "My Four Years in Germany," has thus become one of the most important diplomatic disclosures shown during any war. It has become a striking historical document, a plain record that none can misunderstand, of the madness of a people drunk with autocracy.

TEARS THE LAST SHRED OF SECRECY FROM THE WHOLE POISONOUS WEB OF INTRIGUE AND GIVES THE INSIDE HISTORY OF THE WAR.

FACTS NOT FICTION

COMING TO THE

## Brandeis Theatre

ENTIRE WEEK BEGINNING SUNDAY MAY 12

Twice Daily, 2:30 and 8

SEAT SALE THURSDAY

Daily Matinees, 25c and 50c. Every Evening, 25c, 50c, 75c and \$1.00