

# "Immodest Violet" Wins Appreciation In Blase Gotham

By BURNS MANTLE.  
Special Correspondence.

NEW YORK.—It is not easy to startle any kind of a New York audience. They are, in the current vernacular, distinctly hard-boiled assemblages, catch them matinee or evening. But I sat with one the other day that did straighten quickly in its seats and stare stargard with not the least attempt to cover its anxiety.

The play was a comedy called "Immodest Violet," written by a young man named David Carb, hailing from Harvard's school for playwrights. William A. Brady had tried it out of town, where it had been variously received, and was eager to know what a metropolitan verdict would read like. So he brought it to town for two special matinee performances.

The first act establishes a country boy hero in a boarding house bedroom in a Texas town. He is a pure-minded youth and rather diffident. Preparing to retire, he removes his outer clothing and gets into his old-fashioned nightgown and is about to turn out the gas when a young woman bursts in upon him. Overcome by the unconventionality of the situation, the flustered youth grabs the counterpane off the bed and hastily throws it about him, whereupon the young lady laughs heartily.

She is a Texas feminist of the advanced order and she has come to borrow \$10, refused her by her narrow-minded family. She wants to go to Dallas to a suffrage convention. Being a free soul, she sees nothing wrong in coming to him to borrow the money, even if he is in his nightgown. Immodesty is a state of mind, and so long as they refuse to accept the conventions of society as binding, why should they worry? If he is uncomfortable because she is more fully clothed than he, she is perfectly willing to throw aside her kimono, which she thereupon proceeds to do. Then, the pair of them being similarly garbed, they are on equal terms.

A moment later scandal threatens. The young woman's aunt, who is the landlady of the boarding house, demands entrance. To keep the young man from crying out and making matters worse, the young woman forces him into a chair and sits upon his lap. Thus Auntie finds them—and promptly faints. When she is revived she threatens all sorts of things. She will telephone the girl's family and she may have the boy arrested. So the young people decide there is nothing to do but run away.

They reach a fishing camp on the banks of the Red river, which separates Texas and Oklahoma. The young woman insists on staying on the Texas side, but the young man is determined she shall cross into Oklahoma, where it is shadier. So he picks her up and carries her across the bridge.

When the pursuing relatives, accompanied by the sheriff, catches up with them they are arrested on a charge of having technically violated the Mann act in crossing the state line, and the concluding scene of the comedy is in a federal court room during the trial. The young feminist, disgusted with the conduct of the case by the attorney engaged to defend the boys, takes matters into her own hands, and after she has explained the situation to the judge and the jury, secures an acquittal. Then they decide to marry.

It is a brightly-written little comedy, touched with amusing satire, and the somewhat travestied innocence of the adventure saves it from being coarse. The reviews were favorable, but I understand the less sophisticated out-of-town audiences were inclined to hoot at the play to relieve their nervousness, and it probably will not get far. Kenne MaKeena played the boy and Marie Goff the girl, and there were several good characterizations by the rest of the cast.

The only other play of the week that won favorable comment was a comedy melodrama called, "The Bat," written by Avery Hopwood and Mary Roberts Rinehart. A weird affair, this one, with every possible advantage taken of dramatic license, but so thoroughly fascinating as a mystery play that its audiences have been genuinely entertained. A haunted house, a couple of mysterious murders, several cases of assault and battery, and attempted arson play a part in the action, but none of them is taken seriously.

May Vokes plays another of her shuffling, thick-witted maids, and whenever the action becomes tense she injects a comedy line that relieves it. It is rather an outrageous use of the comic relief, occasionally, but who cares for that?

The haunted house is a Long Island summer home belonging to the president of a bank which has recently failed with \$1,000,000 missing. The banker is reported dead in the west, but there is a strong suspicion that he has hidden the money in a secret chamber in the house and several people are after it, including The Bat, a notorious criminal, who has successfully eluded the police.

By the skillful manipulation of the plot practically every member of the cast is under suspicion most of the evening, and not until the concluding scene is it possible for the keenest or the most experienced playgoer to shout "I spy" with any confidence that he has picked the guilty party. The players have been cleverly chosen and include Edie Ellis, Edward Ellis, and Harrison Hunter, but it is the comic Miss Vokes who does most to help the play.

MARGARET WHITE GAYETY

AT THE THEATRE



into service as an ancient retainer and induced to act as butler. The comedy hero slips away into extravagant farce, with the ballfit-butler spilling the tea and forgetting his lines. There is much laughter, but it does not advance interest in the story, and the conventional hero refusing to accept his family's dictation and remaining loyal to the heroine, adds nothing. Only the acting saves the play.

O. P. Haggie is richly amusing as the butler, Harry Baxter is popular as the happy-go-lucky hero of the title and Mariel Martin Harvey plays the heroine prettily.

The other is "Paddy the Next Best Thing," a comedy drama praised extravagantly abroad, where Peggy O'Neill is playing the heroine. It proved a commonplace and rather trite affair on the order of the Chauncey Olcott comedies.

Paddy is the hoydenish daughter of an Irish landholder, who is "the next best thing" to the boy her father had hoped to have added to his family. She fascinates one of her sister's suitors, but will have none of him because she hates him—hates him, at least, for two acts and a half and then confesses that her hatred is akin to love and agrees to marry him.

A thin little story that only a Laurette Taylor could save, and Eileen Huban, who has been given the part, is not a Laurette Taylor by as many miles as separate them at the moment with Miss Taylor still in London.

**Are You Blonde? Or Have You Dark Eyes? Enter Here**

From the camera man's viewpoint, screen beauty is a highly difficult thing to define. Whether you will or will not photograph well is a matter which no photographer can definitely pass on without the aid of a trial "shot." But there are certain elemental physical characteristics which help or hinder, as the case may be.

Perhaps the first and most important matter which engages the attention of the camera man is the color of the candidate's eyes. Dark eyes, whether black, brown or dark blue, will pass the camera test without difficulty. Light gray or blue eyes are a never ending source of worry. Hues of the latter class do not "pick up," as we say. In other words, they photograph white or nearly so and the result on the screen is a disappointing lack of expression.

Regular teeth form another important requisite for screen beauty, as the camera man views it. Irregular teeth mean endless camouflage on the part of the man behind the camera. He must redouble his care on



lighting effects which cannot be duplicated with a dark-haired subject. A soft, halo-like effect which adds materially to the beauty of the individual is possible with the use of very little "back light," which is just what the name implies.

Dark hair will not yield these results. Even blonde hair, with a strong reddish or brownish note in it, requires so much light to get this effect that the rest of the picture is seriously affected.

## What the Theaters Promise

OPENING tonight, the present week at the Orpheum will be taken by the Sonora Grand Opera company of 50 all famous artists, aided by two virtuoso of scenery, costumes and accessories, that each opera may be properly continued and staged correctly. The opening opera will be "Rigoletto," when Eduardo Lejarazu sings and acts the title role. Consuelo Medina, who essays the role of Gilda, has been acclaimed the second Teatrino. Another favorite is Carlos Mejia, whose voice is of the pure lyric tenor type and who handles his various arias to perfection.

The fourth singer, who stands out favorably in "Rigoletto" is Francisco Cruz, cast as the brave, Spaford, a giant of a man with a big basso-profundo voice, and a special orchestra is under the capable conductorship of Ignacio del Castillo.

BOTHWELL BROWNE with his bathing beauties in a 20th century revue will be the Orpheum headline attraction for this week. In addition to his down or so bathing beauties, who pose and parade, Bothwell Browne's 20th century revue carries the Browne sisters, originators of the white carnation. Mr. Browne appears in the finale of his revue, assisted by the bathing girls adorned in gorgeous Egyptian costumes. The famous "dance of jealousy" enacted by Browne has been proclaimed one of the best Oriental bits seen in a long time. George Ford and Flo Cunningham will be a featured attraction.

"Even as You and I" they have a laugh, a time, a stop and ability. Ned Norworth, the comedian, who is also making a big mark as composer, will be another special feature. "Fixing the Furnace" will be the vehicle in which George Rolland and company deliver heavy laughter all through the 20 minutes allotted to them. Bill Robinson the well known colored team of Cooper and Robinson is now going it alone and will make his first single effort here. John and Nellie Olms, styling themselves "The Watchtowers," accomplished magicians, specialize on the watch and offer a departure from the beaten path. The Pierre De Kock trio will contribute a wide assortment of head and hand balancing and the world of the Kinograms and humorous and timely sayings of "Topics of the Day" will be a screen production.

COMING as the headline attraction at the Empress today is "The Village Five," a quintet of all around entertainers, who are great favorites of patrons

of vaudeville. Clay Crouch, star of many musical comedy successes and recently of LeMaire & Crouch, has arranged an offering consisting of songs and stories, which he will present in his own way. "Personality Plus" is the title of the offering to be contributed by Bobby Adams and Jewel Barnett. Clever comedy and entrancing harmony singing in conjunction with a line of witty dialogue and rollicking music only enhance the personalities of these artists.

A T the Gayety theater Joe Hartwig will offer "The Girls of the U. S. A." The entire company, numbering nearly 50, will be seen, including such favorites as Al Shaw, Margaret White, Nettie Wilson, Justice Gray Shaw and Lee, Marty Ward, Lulu Coates with her three crackles, John Bohman and the famous red, white and blue chorus. This is Mr. Hartwig's best effort. Today's and the holiday matinee tomorrow start at 3.

H ARBACH and FRIMUS' musical comedy "The Little Wonder," is coming to the Brandeis theater starting September 13, for an engagement of three days. Book and lyrics by Otto Harbach and Rudolf Friml and lyrics by Dick Dudley.

THE romantic adventure of Terrence McWarren, visualized by Paik O'Hara, is shortly to be unfolded at the Brandeis in "Springtime in Mayo," a new romantic comedy, in three acts, and written by Andy Scholer. Book by Mr. O'Hara is at present playing at the Olympic theater, Chicago.

THE week of September 12, the headline attraction is to be Blossom Seeley with Bonnie Fields in "Miss Syncope." One of the featured acts is to be contributed by Nelly Nicks, the character actress and singer. Solly Ward and company, with Marion Murray will appear in the national one-act comedy, "Babes."

## What Omaha Parks Offer

IN SPITE of bad weather much of the time during the three-day reunion of ex-service men held at Krug park Wednesday, Thursday and Friday of last week, more than 15,000 people helped the boys celebrate. The barbecue Thursday night drew a large crowd and every person entering the park was given a feed before he left for home. Friday night, in spite of the heavy rain during the day and which no doubt kept many at home, attracted thousands to the grounds to see the spectacular display of Pain's fireworks which were shot late in the evening. Bursts of applause were heard over the grounds as the rockets and flare signals were let loose.

Monday, the many labor organizations of the city will hold their annual outing at the park at which times some \$500 will be distributed in prizes. Preparations have been made by the park management to handle the large crowd expected, both at the main gate and auto entrance, eliminating the congestion which has occurred several times this summer.

Large numbers continue to come to the park in the evening to dance, ride and enjoy their basket lunch, seemingly with the thought that fall is fast approaching and that they must get out as much as possible or wait until next summer.

THE most successful season in the history of Lakeview park will terminate Monday night. Labor day will mark the official closing and it is the intention of the management to stage the biggest attraction of the year on that day.

The Season-End Fun Festival will be the principal attraction and to say that it will be a corking big event would only be telling of this gala event in a mild manner.

A number of special concerts will

be staged in the spacious dance palace which will be the principal scene of the merriment. On the stroke of 12 o'clock Monday night the management promises to startle all the Lakeviewites in attendance with the biggest surprise attraction of the year. Many things of an extraordinary nature are being planned and so far the management have been very secretive concerning their nature.

The Fontenelle band of Omaha, of which A. A. Wedemeyer is director, will give a special band concert at Manawa park, Lake Manawa, Sunday afternoon and evening. The band has been playing at the park all season. Director Wedemeyer says this concert, and one that has been arranged for Labor day, are the two best that he has prepared this season.

AT 7:30 P. M.  
March, "Stars and Stripes Forever"..... Sousa  
Overture, "Semiramide"..... Rossini  
March, "The Flowers"..... Verdi  
Selection from opera "La Traviata"..... Meyer  
Patrol, "Recollections of the War"..... Meyer  
Patrol, "The American"..... Meyer  
March, "The Guiding Star"..... Seltzer  
Overture, "The Beautiful Galatea"..... Suppe  
Waltzes, "Morning Journal"..... Strauss  
Selection, "March"..... Strauss  
Suite, in four parts, "Don Quixote"..... Saffrank

At 7:30 P. M.  
March, "Taddei's Day"..... Vessella  
Overture, "Norma"..... Bellini  
Selection, opera, "Ernani"..... Verdi  
Valse, "Invitations a la Valse"..... Weher  
Medley, "The Sunny South"..... Lampe  
"Celebrated Minuet"..... Paderewski  
March, "St. Julian"..... Meyer  
Overture, "Tempelwache"..... Kela-Bela  
Grand selection, opera, "The Barber of Seville"..... Rossini  
Waltzes, "La Belle Serenade"..... Verdi  
Tango, "Still in the Forest"..... Ellenberg  
Chilean Dance, "Manana"..... Missud  
National air, "Star-Spangled Banner"..... Keyo

There is a happy ending to every story if we only look deep enough for it.

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Ak-Sar-Ben Field, Sept. 14-18

## Mickey Burns Learned Swimming and Other Tricks in Wyoming

MICKEY BURNS, one of the California bathing beauties, who is a member of Bothwell Browne's 20th Century revue, is a wonderful athlete.

She was born on a cattle ranch in Wyoming and can ride anything a saddle can be fastened onto. "Mickey" swims like a fish, dives like a rock, and can row a boat as well as any man. She penetrated the silent drama studios recently and has been seen in some of the best comedy-rough house scenes shown

on the screen. Miss Burns won the amateur championship for bag punching in California last year. All of Brown's bathing beauties are athletic. Whenever they spy a lake or river they eagerly look over the horizon to see if any had bold men are about. If not, off comes their clothes and in they go head first. They do not dive or swim on the stage.

The following four stars will appear under the Robert Brunton banner during the ensuing year: Dustin Farnum, Fritz Brunette, Ruth Roland and Charlie Hutchinson.

Will Rogers spends less money on clothes than any other motion picture star.

THE BEST IN VAUDEVILLE

# Orpheum

Orpheum Circuit

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Matinee Daily 2:15—Every Night 8:15

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With His  
BATHING BEAUTIES  
Featuring  
**THE BROWNE SISTERS**  
In a  
20TH CENTURY REVUE

GEORGE ROLAND & CO. In a Farce "Fixing the Furnace"  
BILL ROBINSON The Black Daffydill

Geo.—FORD & CUNNINGHAM—Flo In "EVEN AS YOU AND I" By Blair Teyner

JOHN & NELLIE OLMS The Watch Wards  
PIERRE DeKOCK Trio Head and Hand Balancing and Tumbling

**NED NORWORTH** Assisted by Evelyn Wells  
"Topics of the Day" Kinograms  
Matinees, 15c-25c and 50c; some seats at 75c; \$1 Sat. and Sun. Nights, 15c-25c-75c & \$1; some at \$1.25 Sat. & Sun.

**BRANDIS THEATRE**

## TONIGHT

ALL WEEK — MATINEE SATURDAY

COMPANY OF FIFTY **SONORA** GRAND OPERA COMPANY I. del Castillo Conductor

Sunday, "Rigoletto"  
Monday, "Il Trovatore"  
Tuesday, "Lucia"  
Wednesday, "Cavalleria" and "Pagliacci"  
Thursday, "Faust"  
Friday, "Traviata"  
Saturday Matinee, "Rigoletto"  
Saturday Night, "Carmen"

THE BIG CAST OF PRINCIPALS INCLUDES: Bice Pizzorni of La Scala, Milan; Consuelo Medina of the Colon, Buenos Aires; Speria Castel of the Regio, Torino; Rosa di Carli of Covent Garden, London; Alfredo Graziani of the Metropolitan, New York; Giuseppe Dori of the National, Havana; Eduardo Lejarazu of the Boston Opera; Soto-Mayor of the National, Havana; Francisco Cruz of the Liric, Rio Janeiro.

Prices: \$2.50, \$2.00, \$1.50, \$1.00 and 50c.

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