

### 'Nice People' and Others Get Before Gothamites Nightly

By JAMES WHITTAKER.

NEW YORK.—Rachel Crothers is a thoroughbred hitched to a van. Her new comedy, "Nice People," which opened the new Klaw theater, has the swiftness and aristocratic ardor of the thoroughbred. More than that, it has in places a poetic lift that suggests winged Pegasus. You witness when you see it hamessed to the box office. One spectator sickened and fled during "Nice People" third act when Miss Crothers took the mouney whip in her hand and flogged her inspiration. It is reported from Parnassus that Pegasus limped into his stable Wednesday night with hanging head and a welt in the shape of a mark on his back.

"Nice People is a play with an idea. You may not believe in plays with ideas. You may not believe Miss Crothers' idea. But she does. You may live respectably in Omph street and put your daughter to bed nicely at 9 every night and you may laugh at Miss Crothers' idea that, over in Park avenue, at the same hour Hubert Gloucester's daughter, "Ted," is slipping her duplicate key into father's cellarette for to get a quart of gin and the bottle of biters. You may not believe that the virgins of the rich are drunk at midnight, in a shady roadhouse at 4 m. and slightly or more compromised on the sofa of papa's closed country house at dawn. You may believe that the idle daughters of the rich are as decent as any stenographer. But Rachel Crothers does not.

And she writes her belief that the youth of 1921 is gone doggone wrong with the same passionate conviction with which Ibsen picks at the lock of wedlock in "Ghosts." Like "Ghosts," "Nice People" burlesques the storehouse of popular optimism and brings out some nastiness to prove that all's not well with the world. So far, Miss Crothers' courage is screwed up. It does not falter at the passionate closing scene of the second act wherein her heroine is caught alone at dawn in a room with her drunken dancing partner and sweetheart by family and friends who make the cynic deduction. But it was not quite screwed to the sticking point.

Perhaps Miss Crothers thought Francine Larrimore too nice an actress to stay ruined. Perhaps she thought her audience too nice people to stand for a bitter end. Whatever her mental processes, her act was to save her heroine at the expense of her play.

After the tempest of the second act both are in peril. You can hear the play and the heroine both crying piteously, "Help, help" from the reef of domestic catastrophe onto which Miss Crothers has guided them.

"For God's sake save the play," I silently prayed. And I have no doubt that many at home prayed as hard for the saving of Miss Larrimore. Their prayers were the most efficacious. How Miss Crothers dragged in an angel when no other agency could have performed the happy ending is told here with a tear, though Miss Crothers told it with laughter. Billy Wade, an angelic young man of the

## THEATERS



BEATRICE MORGAN



JEAN PAIGE



MADLINE DELMAR



CHICK RUSSELL



SINGERS MIDGETS



MISS AUSTIN

healthy lower classes, performs the miraculous rescue of the drowning heroine and for a last act, you have them paired in a rural paradise, preaching Tolstoi and back-to-the-land in Miss Crothers' second best vaudeville quip style. Never has the good old American theory that torturing is the sovereign remedy for turpitude had a more gross application.

"Kiss me and I am pure," says the once dissolute "Ted" to the angel man and Miss Crothers letting it go at that, drops her curtain and picks up her royalties.

The Theater guild, protesting against a great deal that disgraces the American stage, attempts periodically to grace it. In the Garrick theater they have achieved their purpose with "Mr. Pim Passes By," a comedy by the Englishman, A. A. Milne. Mr. Milne's note is the grace note. There is no symphonic structure to "Mr. Pim." There is scarcely any structure at all, but a delicate thrilling in a rarified style on a theme which will not bear much more.

"Mr. Pim" is a casual visitor to the country house of an opinionated, pig-headed, respectable Englishman whose fellow-residents are a witty feminine wife and a love-sick niece. In the first act he tells them that the wife's first husband is still living in Australia. In the last act he re-

turns to correct a mistake. It is not Mr. Jones, but Mr. Brown who is still living in Australia. Mrs. Marden is not a bigamist. Meanwhile Mrs. Marden has had a lot of fun with her scared spouse.

"We have been living all these years in — in — a state of — of — of," he stutters to her. "Has living in a state of — of — of — been unpleasant?" she counters blandly.

"It hasn't, but it ought to have been," he replies — and that is the moral of this exceedingly moral comediette.

The incident and excitement of the play is all in the talk which, nearly always, is an adventure in cleverness. The talk is shaved Shavian. Mr. Milne is the bearded Bernard Barbeder for the drawing room.

Some great plays do not translate. Henry Baron has made the French of Georges de Porto-Riche's "Amoureuse" into an English drama which he names "The Tyranny of Love," and presents with such simon pure English people as Estelle Winwood and Cyril Keightley in the Bijou theater. It does not make an English drama. Everybody was out of step but Georges. He knew that adultery exists, but the actors and the audience did not. When I go into an American theater and find American audiences laughing at sin, I come to the conclusion that the breach of

promise suits are all invented by the city editors of the newspapers. We laughed. We meant by that laughter to clearly indicate that temperamental discord is unknown in the American home.

The first Paramount picture made in the new London studio is "The Call of Youth," which Hugh Ford directed from the photoplay by Henry Arthur Jones.

### Perhaps You're Mistaken

People used to call tomatoes "love apples" and consider them poisonous. It took a long time to correct that false impression.

People said automobiles never would be practical. The scoffers rode once and were converted.

Burlesk as it is presented at the Gayety may not be what you think it is.

Time, customs, manners, seasons, minds change.

So has burlesk changed. So has the public attitude toward it changed. There are no longer objectionable things in burlesk. There is a broader habit of thought in our land.

Spent a carefree, joyous afternoon or evening at a burlesk entertainment at the Gayety and he convinced. No heavy plot to digest. No sex problem to harry you. Just light, fun-filled music, pretty women, bouffant nonsense.

Yes, indeed! Your wife or sister or sweetheart will be welcomed, entertained and NOT offended.

In a word, give burlesk at least two chances to prove its claims — go this week to see Jean Bedini's "Tinkle Toes," and then go next week to see his other production, "Burlesk gains dignity daily."

### What the Theaters Offer

IMAGINE Ota Skinner in a new play — one of mystery and thrill, with gripping and sustained suspense and a most charming love story — playing the role of a great French detective, something he has never attempted before in his long and brilliant career. The play in question is called "At the Villa Rose," a mystery play by that famous English author, A. J. C. Mason. Mr. Skinner is coming direct from his record-breaking engagement at the Illinois theater, Chicago, to the Brandeis theater, Thursday, March 21, for three days, with a matinee on Saturday.

DAVID Smith, who has won an enviable reputation for directing big firms in which animals play an important part, has achieved another triumph in "Black Beauty," which will be shown at the Brandeis theater, week starting Sunday, March 20. It is a visualization of Anna Sewell's famous novel which has been translated into every language and after 40 years still maintains a place among the world's best sellers.

Many insufficient and spectacular scenes have been made for this production, including a stirring fox hunt, a spectacular fire in the stable, a terrific storm in which a bridge is swept away, a garish, grotesque scene in which a dog is between horses and locomotive.

COMING as the stellar act of the vaudeville show opening at the Empress today is a musical comedy in three scenes, "A Tale of Three Cities," directed and arranged by Maurice E. Greenwald. It starts in New Orleans, where the southern negro laid the foundation of ragtime and jazz; then to San Francisco, where a touch of orientalism is furnished; then a coast-to-coast leap to New York City, where night life brings lights and gaiety holds forth.

### Empress Rustic Garden

**Omaha's Magnificent Dancing Palace**

**DANCE—DRINK AND EAT TO YOUR HEART'S CONTENT**

Accommodations for 1,500 Guests

Largest Spring Dance Floor in City

Perfect Ventilation

Dancing Matinee Today 2 p. m. to 5 p. m.—25c

Admission Night 55c

JACK CONNORS

### Empress to Stage Its Benefit N. V. A. Fund

Following the plan of setting aside one day in each year when every vaudeville theater will turn over to the National Vaudeville Artists the entire receipts of the matinee performance on that day, the Empress theater will on the afternoon of April 8, which is the date set for the annual national testimonial, stage an elaborate show, as a special inducement to the people of Omaha, to turn out in large numbers and give the National Vaudeville Artists a bumper sum as the quota from this city. The combined receipts so derived will go towards establishing and maintaining a permanent insurance fund for each member of the organization. The testimonial is not in any sense an appeal for charity. Patrons of the matinee are assured full value for the money spent in admission to the entertainment.

Herbert Rawlinson has been signed to play the leading role opposite Ethel Clayton in "Wealth," which is to be a William D. Taylor production.

### "OMAHA'S FUN CENTER"

**Gayety**

Daily Mat. 15 to 75c  
Nites 25c to \$1.25

**JEAN BEDINI,**

Burlesk's Premier Producer Presents  
The Sister Show "TINKLE TOES"  
"Peek-a-Boo," "Wink-a-Boo,"  
"The Sister Show" and a Chorus of Youth and Beauty

**LADIES' DIME MATINEE WEEK DAYS**

### 2 SHOWS IN 1

## EMPRESS

**BIG TIME VAUDEVILLE**

"TALE OF THREE CITIES"  
A Miniature Musical Comedy in Three Scenes Featuring  
ELROY SISTERS AND GRACE MAY

**THREE ALEX** | **JACK POLK**  
Novelty Equilibrists | "Just Polking Along"

**ALLMAN & NEVINS**  
The Comedienne and the Tenor

**PHOTOPLAY ATTRACTION**  
"OLIVER TWIST, Jr."  
From the celebrated story by Charles Dickens Featuring  
**HAROLD GOODWIN**  
A young and magnetic new star, in a story that created a great literary and social sensation.

**BILLY PARSONS** | **FOX NEWS**  
Comedy | NEWS

## BRANDEIS

WHERE EVERYBODY GOES

### THEATRE

**THIS AFTERNOON AND Daily Thereafter** For an Indefinite Engagement

CONTINUOUS—1 TO 11 P. M. DAILY

The Famous Classic of Three Generations

# "Black Beauty"

IN PICTURES

A wholesome film for the enjoyment of the entire family. The famous story has been made into a wonder picture filled with love, suspense and spectacular scenes.

Special production with an all-star cast headed by Jean Paige and directed by David Smith. Anna Sewell's classic in all its simplicity, with an added inside story written by Lillian and George Randolph Chester. The whole family will enjoy this film. It has a wholesome appeal for young and old.

The book has endured for over 40 years and still maintains a high position among the best sellers. The picture is better than the book.

Owing to the already large demand and because of its extraordinary merit, this picture has been booked at the Brandeis for an indefinite engagement, but patrons are warned to attend early — this week.

### A Horse Show on the Stage

A UNIQUE PROLOGUE HAS BEEN ARRANGED—An English gentleman's stable of the period of 1870 has been reproduced, and there in full view at all performances, you will find all your old friends, "Black Beauty," "Ginger," "Merrylegs," "Sir Oliver" and "Justice," with their grooms and stable boys.

Profits of this engagement go to the Nebraska Humane Society and will be used to build a shelter for animals to be known as the "Black Beauty Shelter."

THOROUGHBRED HORSES used on stage in this production eat Arab horse feed and are furnished through the courtesy of the M. C. Peters Mill Co.

TICKETS—AFTERNOONS, 25c, 50c. Special Children's Performance Daily at 4:00 P. M. (except Sat. and Sun.), 15c. EVENINGS—2d Balcony, 25c. Balcony and Gen. Admission, 50c. Reserved Seats, 75c.

# Orpheum

## THEATRE

The Best in Vaudeville | Orpheum Circuit

**WEEK STARTING SUNDAY, MARCH 20**

Matinee Every Day 2:15—Every Night 8:15

### THE FAMOUS

# SINGER'S MIDGETS

A WORLD'S EXHIBITION BY SMALL PEOPLE ON A LARGE SCALE  
80 TINY MEN AND WOMEN; 20 PRANCING PONIES; 3 MIDGET ELEPHANTS; 15 HUNTING DOGS; 3 CARLOADS OF SCENERY AND ELECTRICAL EFFECTS.

**SIGNOR FRISCOE**  
The Popular Photograph Artist  
Will Entertain a Bit

**BOBBY RANDALL**  
"That Melodious Mirthquake"  
Happy Making Others Happy

**GORDON'S CIRCUS**  
The Speediest Animal Act  
in Vaudeville

**TOPICS OF THE DAY**

**BEATRICE MORGAN & COMPANY**  
Supported by John Conroy in  
"Moonlight Madness"

Flo—  
**CONROY & HOWARD**  
in Maid-Made Mirth and Melody

**PEGGY BREMEN & BROTHER**  
"The Imp's Playground"  
A Spectacle on Unsupported Ladders

**KINOGRAMS**

Matinee—15c to 50c, some at 75c, and \$1.00 Saturday and Sunday.  
Nights—15c to \$1.25. Patrons pay United States War Tax.

**NOTE**—It is likely there will not be enough seats to meet the great demand. Get seats early and avoid disappointment.