

Al Jolson Is Coming

"Bombo" in Omaha for 4 Nights at Brandeis; Other Joys Promised.

AL JOLSON in his latest New York Winter Garden success, "Bombo," will take the stage of the Brandeis theater for four nights starting Monday, March 24, with a matinee on Wednesday afternoon. It is a fantastic spectacle with a story founded on the life of Christopher Columbus and music footed in Broadway. "Bombo" concerns the dual personalities of Gus, that nationally known character of Mr. Jolson's, and Bombo the servant of Christopher Columbus, a rather prominent person in history. There are modern scenes and historical scenes, but that all makes "Bombo" and "Bombo" is Al Jolson. There are 14 scenes, and the girls are many and the business of discovering America permits them to appear fetchingly as ladies-in-waiting to her majesty, the queen of Spain, as Spanish beauties of lesser degree, as hawkegged sailors on the good ship Santa Maria, and as a welcoming committee of San Salvadorian tomtom dancers. There is a numerous company, including several principals well-known here, as follows: Franklin A. Batle, Forrest Huff, Fritz Von Busing, Janet Adair, Vera Kingston, Elsie Gavilly, George Hays, Tommie Harold Crane, Frank Holmes, Frank Bernard, Joyce White, Jeanne Kay, the Wainwright sisters and Harry Slevens.

Orpheum to Have Another Big Musical Act This Week

George Choo's "Fables of 1924," the most brilliant and spectacular revue in vaudeville, is the headline attraction at the Orpheum this week. This new production is said to surpass Choo's other vaudeville act, "The Land of Fantasy," which established a record attendance on its recent visit to the Orpheum.

The length of the act, 45 minutes, gives some idea of its scope. There are six scenes. The company numbers 13 featured dancers and singers, such as Jack Henry, Edythe Maye, Mildred Burns, Bob Sargent, Danny Dare and the Toyland Steppers. Special music, lyrics, costumes and technical direction have all been secured specially for this production. The scenes include travesty, fantasy and a healthy vein of rich comedy. There is "A Kiddie's Dream," "A Country Courtship" and the Toyland Steppers cavort merrily through "Clowland," while the finale, "An Apple Orchard," brings a scenic effect as bewildering and as surprising as the famous "Ladonia" scene from the "Land of Fantasy."

Johnny Burke in "Drafted" tells of his experiences from the time he was "invited to the fight" by Mr. Wilson until he "advanced to the rear and met the general." Harry Kahne, who "possesses six minds" and can use them simultaneously, will give a demonstration of his remarkable mental achievements. Bill Robinson, the "dark cloud of joy," offers new imitations and dance steps. Pat Barrett and Nora Cunneen offer a skit called "Looking for Fun." The Medical trio is said to present the best equilibrium act on the free ladder in the world.

Courtney Sisters Lead Ragtime Bill at World

It's "Syncope week" at the World theater, with the Courtney Sisters, Florence and Fay, famous singers of syncopeing "blues" offering a series of special numbers that have made them one of the standard attractions in vaudeville. Assisting in the entertainment is their "Ultra String quartet," Messrs. Tripp, Balfe, Nussbaum and Wilkinson. It has been several years since the Courtney Sisters have played here, their last appearance being at the Brandeis.

One of America's foremost comedians is Frank A. Burt, who has the assistance of Myrtle Rosedale in the presentation of a comedy riot, called "The Substitute." Robinson's band, a syncopeated organization composed of 10 young men from Dixieland, are another attraction on the current bill. "Dis and Dat" is the title of the offering of eccentric and jazz dancing with comedy trimmings offered by De Witt more Gracie's "A Few Things You Haven't Seen" is to be presented by Chappelle and Carlton. Arthur Hays has a special number of his own making, entitled "Syncopeing," which he will offer as the curtain raiser of the syncopeation bill.

Rigolotto Bros., with the talented Swanson Sisters, are the headliners next Saturday.

Smith Comedy Players in Musical Farce at Empress

The Bert Smith Comedy Players now on their second week at the New Empress are presenting this week the musical farce, "A Husband for a Night," a swiftly moving musical play with a quota of laughs. It tells the absorbing story of a little gyp girl who seeks a husband in order to comply with the conditions of a will. Vi Shaffer, the "personality girl," Billy Van Allen, whose old man characterization is a laughing treat, and Joe Marlon are the featured players of the company with Flo Demmons, Helen Curtis, Ariene Melvin and Warren Fabian, prominent in the big supporting cast. Among the song numbers introduced are "Ragtime Wonders," "Southern Gals," "Tell Me Pretty Gypsy," "Sunshine Alley," "I Used to Love You," "Love Nest," "Good Night Dear," "Jack O' Lantern," "Dreamy Melody" and harmony numbers by the Oriole Trio, Messrs. Francis, Cooper and Francis.

"This Is the Life" is announced for the week starting next Saturday.



Hal Forde and Anita Stewart at THE RIALTO

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Film Star to Sell Lavish Costumes

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"Why not?" says Miss Murray, who probably wears more gowns in a single picture than any other actress on the screen. "They represent an enormous cost. All the gowns and costumes that are part of my wardrobe in 'Fashion Row' would represent a king's ransom.

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On Stage and Screen in Omaha



Nora Cunneen at THE ORPHEUM

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Ramon Novarro at THE SUN

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Gloria Swanson at THE STRAND

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Alice Calhoun at THE MOON

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Sport Celebrities in Rialto Picture

"The Great White Way," a new photoplay that mirrors life on Broadway, is at the Rialto theater. Leading celebrities of the prize ring, the race track, prominent sports writers and other familiar figures of sportdom make their film debut in the picture. The turf and the ring, along with the leaders in these branches of sport, are graphically brought to the screen in this picture of life in the great metropolis. One of the big features is a realistic prize fight in which Pete Hartley, well known lightweight contender, battles Oscar Shaw, leading man of the film.

This scene includes such sporting celebrities as Tex Rickard, who appears as promoter; Joe Humphreys, announcer, and Johnny Gallagher as referee. Others who appear around the ring or in the training quarters of Madison Square Garden are Irvin S. Cobb, Damon Runyon, "Bugs" Baer, Billy De Beck, "Kid" Broad, Tammany Young, and H. C. Witwer, author of the story.

Another thrilling feature of "The Great White Way" is a big race track scene, filmed at Belmont park on Futurity day. It discloses a realistic steeplechase, specially staged for the picture, and many other phases of turf life. Earle Sande, world's premier jockey, is another of the many sporting celebrities who appear.

The regular cast, in addition to Oscar Shaw, includes Anita Stewart, T. Roy Barnes, Tom Lewis, Olin Howland, Harry Watson, Dore Davidson, Hal Forde, Stanley Forde and Frank Wonderly.

Whittier Poem Basis for Empress Picture

Breathing a wholesomeness and sincerity rarely equaled on the screen, "The Barefoot Boy," a pictureization of John Greenleaf Whittier's immortal classic, at the Empress, is like a breath of cool air on a hot summer day. The sweet odor of the hayfields, the invigorating smell of field flowers and the freshness of the country sunshine seem to pervade this production and make of it something unusual and very rare.

Marjorie Daw, who came to the screen as the protegee of the brilliant and dashing Geraldine Farrar, is a sweet, wholesome, unaffected girl, well able to portray the type of young woman a boy born in the country and bred in the city, would love. Miss Daw gives an unusually pleasing performance in "The Barefoot Boy."

Shirley Mason Gets Many Love Letters

Once when the world was young and the sky was blue, when birds sang and peanut whistles tooted their warm breath in competition with the spring sunshine—once in that long ago the postman entitled and felt young again when he delivered at some sprightly maiden's door a missive bearing on its flap the cryptic initials S. W. A. K.

Those thrills were of the long, long ago in ages past and all but forgotten. Would we renew our youth? Would we feel again that warm surging of the senses? Can the spark be made to flame? At least those of us who look back at the pleasures of bygone days can recall glowing memories by going to see Shirley Mason in "Love Letters," a William Fox production, at the World theater. The picture, as the name implies, deals with love letters, and those budding young things who write and read them. With the love element there has been intertwined a mystery that holds a breathless tensi to the end.

It's Fun for Johnnie but Was Work for Others

Johnny Burke saw the humorous side of war, as evidenced by his monologue, "Drafted," in which he tells his experiences from the time he was "invited to fight" by Mr. Wilson until he "advanced to the rear and met the general." He is featured at the Orpheum this week. Overseas he was the delight of the fight-weary doughboys and on the stage he is the favorite of thousands who never saw a battlefield. For more than 15 years Burke has played the part of a soldier. Before the world war provided an excuse for his present sketch, he traveled about the country portraying the rube who went to the civil war. After returning from overseas he introduced the tall and awkward rookie he now brings to vaudeville.

Joe Howard to Face Omaha Audience Again

Joseph E. Howard, with Ethel Clark, comes to the Orpheum next week at the head of his own revue, "Ebbings From Life," a vaudeville "follies" or "scandals" done in one big act run off at racing speed and packed with episodes of song and dance, comedy, pretty girls, scenic effects and all that goes to make a regular production. In the company supporting Howard and Clark will be found James J. Morton, one of vaudeville's drollest comics.

N. Y. Wearies of Dreariness

O'Neill's "Wildcat" Gets Off to Rather Bad Start Before Audiences Fed Up on Gloom; Hackett a Subdued and Polite Murderer.

By PERCY HAMMOND.

New York, March 22. EUGENE O'NEILL'S new play, "Wildcat," is all about the unhappy struggle of two "artistic" temperaments to get along together. Consequently it is not of much interest to any save those who are similarly afflicted. To the average person nothing is a greater bore than the romantic peccadilloes of the minor geniuses. Listening for three hours to a pair of these little egotists as they alternate their love-making with the snarls and recriminations is seldom of value, either as amusement or education. And, since the man and woman in "Wildcat" are particularly wearing, excitement concerning them will probably be limited.

This duo consists of a New York dramatist (Mr. Jacob Ben-Ami) and his wife, a New York actress (Miss Doris Keane). Though each, as the saying goes, is in the other's blood, they do not enjoy their association. The woman resents the man's endeavors to absorb her, and the man resents her resentment. She desires to be herself, he wishes to be both of them. At one moment he kisses her and the next he chokes her and calls her bad names. She alternates terms of endearment with terms of opprobrium, and at the end of the first act they decide to separate.

As an exhibition of marital intellect the play is a spectacle. The theater does not often afford a sight of romance in a more miserable aspect. It is not Mr. O'Neill's habit to be hopeful about the human scheme of things, but in "Wildcat" he is completely forlorn. "No stars shine through his cypress trees." He would not, if he could, be gay. However, he takes a morbid satisfaction in his discouragements, and the more despondent the conditions the more contented he seems to be. The price of love is unhappiness. Into each life some rain must fall. The clouds have no silver lining. The flag of romance is ever at halfmast and muffled drums beat accompaniment to all the earthly ballads. Mr. O'Neill is the black camel of the drama; and above the portals of his theater is written "All hope abandon, ye who enter here!" Yet he is as serene in his dejecting function as is an undertaker; and perhaps he is as essential.

14 Gowns

Which is Quite a Record Even for Gloria Who Specializes in Clothes.

Gloria Swanson returns to her wardrobe in her newest Paramount picture, "A Society Scandal," an adaptation of Alfred Sutrø's stage success, "The Laughing Lady."

This picture, following as it does "Zaza" and "The Humming Bird," is a direct contrast to the two in the matter of clothes. Miss Swanson wears 14 different gowns in this production, while in "The Humming Bird" she had but four outfits, one of them being boy's clothes.

She is resplendent in dinner frocks, dazzling evening gowns and snappy sport togs in her role of an ultra-fashionable young society woman, and she has not forgotten her acting of "Zaza" and "The Humming Bird" either.

And that's not all—with each of the stunning gowns Miss Swanson has a special culture that will make the women-folk green with envy. Besides being a highly dramatic story, this new picture is a fashion review of the highest order. It's a story of New York high society life—that side so carefully concealed from the public—an expose of the private life of the "four hundred."

Well, Doug, Just What Would You Try to Do?

Dagmar and Frank Are Real Good Friends—While Parted

Following the showing of "The Thief of Bagdad," "Doug" and Mary are going to Europe for an extended tour. They will motor all over the continent in a two-passenger roadster unaccompanied by any servants or special representatives. Some of the time "Doug" will drive and now and then Mary will take the wheel.

"What will you do if you are held up by bandits?" "Doug" was asked by Frank Case, glorifier of the American actors' lunch hour.

"You talk as if you never saw any of my pictures," answered Mr. Fairbanks.

\$100,000 for Play.

An English company has purchased the rights of "Charley's Aunt" and is trying to get Douglas McLean to play in it. This is the greatest stage success London ever had, having run for more than four years the first time it was produced and having been revived innumerable times since. The price for the screen rights was \$100,000.

Where the British Kicked

The British film censors passed "Three Weeks" with only one objection. They refused to let the theater owners use the original title. So it is to be shown under the name of "The Romance of a Queen." Such an elimination or objection in America would practically ruin the production from a box office standpoint.