

At the Theater



Bessie Rempel (ORPHEUM)

Gertrude Maxa in 'Mary's Ankle' at the Boyd

Ruth Osborne (ORPHEUM)

Dan Coleman (GAYETY)

Miss Young (EMPRESS)

Peerless Trio - (BRANDEIS)

Bernhardt is Coming Here Again; How the Stars Shine in War Times

BERNHARDT is again coming to Omaha. She will make a tour of the Orpheum circuit under the direction of Martin Beck, and will play at the Orpheum here. The date for her appearance is not yet announced but this will be given out soon. Arrangements for this trip were completed in New York a few days ago. Mme Bernhardt will present the death scene from "Camille," and "Champ d'Honneur" ("The Field of Honor"), a one-act play written for her by a French officer about a year ago. It was as Marguerite Gautier that Bernhardt really climbed to the pinnacle of fame, and she has played the role many times since. Omaha folks have seen her enact it the last time being at the Auditorium a few years ago. The loss of her husband has interfered with the freedom of movement once a vital part of her equipment, but eastern critics who have written of her during the last winter agree that her wonderful voice has been touched by neither age nor misfortune, and that its musical volume rolls forth in full power under perfect command. From the beginning of the war Mme Bernhardt has given herself unreservedly to the work of helping out in any way possible to her. She was in the trenches when the injury to her leg, originally due to an accident at Los Angeles when on a flying tour of America, took such form that she had to be taken to a field hospital and submit to amputation. The wounded soldiers, she, too, suffered for the France she loves so well. On recovery she turned to America, relying on her hold on the public over here, to raise money for war relief work. Her appearances have been rare, but she has been paying tribute as much to her splendid patriotic devotion as to her great art as an actress.

So, too, with Harry Lauder; he is the genial, canny Scotsman but with a soberer cast to his fun-making. His personal loss has been deep, as those who know him well can testify. His well-beloved son lies in a soldier's grave, somewhere in France, but father and mother alike rejoice that death found him doing a man's work for humanity. The shadow of war is over Harry Lauder's fun, and he shifts willingly from his banter and badinage to talk soberly, earnestly and convincingly of what is being done and what is to be done for the soldier. Whole-heartedly and unreservedly he is giving himself to relief work.

Fritz Kreisler has laid aside his violin and its bow of magic, and will not be heard in public again. For this honorable foe only deep respect is felt. He was a soldier, was discharged from the military service of his country because of wounds sustained in battle, unfitting him for duty. He returned to America and toured with great success, but since our country has gone to war with him he does not seek to thrust himself into attention that might bring unpleasantness. Contrast his way with that of Karl Muck, who insists that his German art should be welcomed where his German citizenship and sympathy would exclude him. It is not chauvinism that turns on Muck, but it is nambypambism that tries to excuse him. Ignace Jan Paderewski has given up his piano until his Poland is restored. He is working to his utmost for the cause of his land and its people, and has sympathetic assistance from the people of America.

Schumann-Heink, naturalized and domesticated as an American, wants to go to France to sing for the soldier. It is not likely she will get to do this, for the French government is chary of admitting any who come with her antecedents. One popular American writer had to forego a trip across because her grandfather was a German. If this rule applies to all, Schumann-Heink's voice will not be heard much nearer to the front line than Battery Park. Frieda Hempel has learned to sing "The Star Spangled Banner," and wedded with a naturalized American, but this has not fully restored her to the favor she lost by a bit of temperament last summer. And John McCormack, Irish-born and heaven-gifted, pays the heaviest income and excess profits tax of any.

To Celebrate Patronal Feast at St. Joseph's

The patronal feast of St. Joseph's hospital will be celebrated next Tuesday by divine services in the chapel of that institution. Archbishop Harry will preside, and will be assisted by Rev. James Aherne. Rev. James W. Stenson will be master of ceremonies. The officers of the solemn high mass will be Rev. Marcus Schluederker, O. F. M., celebrant; Rev. Michael Stagno, deacon; Rev. John Krajcick, subdeacon; Rev. D. P. Harrington and Rev. J. F. McCarthy will be deacons of honor. Rev. F. A. Livingstone, S. J., Creighton university, will preach the sermon.

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National President of D. A. R.s Says War Will Last Five Years



Mrs. George Thacher Guernsey

Mrs. George Thacher Guernsey of Independence, Kan., president general of the Daughters of the American Revolution, believes American women have not even begun to save. She spoke at the luncheon given for her at the Hotel Fontelle by the Daughters of the American Revolution. She is enroute to the state convention in Beatrice next week.

"We have such a lot of war work to do, and we have not yet really inconvenienced ourselves with it. I believe the war will last not less than five years," she said.

Mrs. Guernsey told of the patriotic education being done by the society. She said the national society would invest \$100,000 in bonds in the third Liberty loan drive. The rebuilding of the French village, Tilloy, destroyed by the enemy, is another work which the daughters are doing. Fifty-one thousand dollars have been given to that purpose. It is intended that by next April \$80,000 shall be raised for this reconstruction work.

Mrs. Guernsey is the guest of her sisters, Mrs. C. H. Aull and Miss Dove Mitchell. She leaves after the convention for the Kansas state convention and then will go to Washington, where she makes her home during her administration.

Offerings

Local Theaters Have a Variety of Fun Lined Up for Patrons During the Next Seven Days

THE new musical creation, "My People," in the music and mirth of a race, which will serve to the "Smart Set," headed by Salem Tutt Whitney and J. Homer Tutt, at the Boyd today, is said to be plentifully supplied with good music and clean comedy. Whitney and Tutt wrote the score of this new musical creation, and the supporting company consists of Daisy Martin, Lena Sanford Roberts and the best of vocalist and comedians ever heard in any musical show. The engagement is for four nights with matinee Sunday, Tuesday and Wednesday.

One of the gayest entertainments of the season is promised in A. H. Woods' forthcoming production of "Mary's Ankle," which comes to the Boyd on next Thursday, for an engagement of ten days. "Mary's Ankle," is the clever farce by May Tully, which the New York Globe compared favorably with "Turn of Mind" and "The Boomerang." The complications result from the sending of a fake wedding invitation by one of three penniless young men, in order to extract much needed wedding presents from close-fisted relatives. The young woman who has been made an unconscious partner in the design, eventually appears in the person of a bewitching young woman, Mary Jane Smith. From this sketchy outline, which according to Miss Tully, is founded on real facts the author has evolved as sprightly and entertaining a farce as New York has seen in many months. The notable New York company includes Amy Leah Dennis, Bert Leigh, May Wallace, James Hester, Edward Butler, Louise Sanford, Donald MacLeod, Gertrude Mann, Frank A. Meehan and others.

"The Naughty Princess," William B. Friedlander's farcical operetta in two scenes, comes to the Orpheum this week as the stellar attraction. The company is headed by Esther Jarrett, Donald Dunn, Earle S. Dewey and Mabel ("Billy") Rogers. "The Naughty Princess" was written by Will M. Hough, who is responsible for many capsule musical comedies. A feature act of the bill is to be presented by Billie Montgomery

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and George Perry, who call themselves "Bachelors of Art." They say of their act: "We sing a little, dance a little, talk a little and play the piano a little." "You," a symbolic playlet, written by Harriet Rempel, presented by her sister, Bessie, is said to be the most effective dramatic contribution which Harriet Rempel has made to vaudeville. The Kanazawa boys are a trio of Japanese "risley" performers. One of them is a comedian who raises hearty laughter. Doc O'Neil, who declares that his new laugh prescriptions are all guaranteed under the pure fun law, is a monologist with an original method. Three comely young women, the Jordan girls, are wire performers who do many difficult feats with ease and grace. Irish ballads and folk songs are to be presented by Ruth Osborne, who calls her act "A Bit of Blarney." She plays her own accompaniment on an Irish harp. A picturization of our nation's capital, Washington, D. C., will be the film offering of the Orpheum Travel Weekly.

"Harry Hastings' big show," with that popular funmaker, Dan Coleman, will fill a week at the Gayety. The performance is in two acts and 10 scenes and is entitled "McNally's Filtrations." Mr. Coleman playing the title role. His feature song is, "Are You An American?" In the cast will be found Phil Peters, Alma Bauer, Easter Higbee, Babe Burnette, Elizabeth Tati, Hazel Lorraine, Frank Mallahan and the Run-Way Four.

The story is set at McNally's club house and revolves around McNally's fascination for the female sex, which gets him into no end of trouble. The music is all new and original and was especially written by Mr. Coleman and Thomas S. Allen. Ladies' matinee daily all week starting tomorrow. Today's matinee starts at 3.

Sallie Fisher and Allen Brooks will share the headline distinction over at the Orpheum for the week of March 24. Sallie Fisher, who is now under the management of Charles Dillingham, will be seen in a comedy by Clare Kummer, entitled "The Choir Rehearsal." Allen Brooks' success in "Dollars and Sense" has been most pronounced. Not even "War Brides" or "The Clod" is accredited with greater success over the Orpheum

circuit than was Mr. Brooks' last tour.

This is the first week of the split week policy at the Brandeis Hippodrome and the management has endeavored to obtain a bill that will meet with the approval of all the Omaha public. For the first half of the week the bill is headed by a big girl act, "Follies de Vogue," with the Chicago Winter Garden Girls. There is plenty of music and dancing interspersed with comedy. Burt Draper, blackface comedian, is presenting his clever little dialogue number this season under the title of "The Original Brother Jazz." The Peerless Trio, consisting of Tom Rossa, a comedian who specializes in Italian characters, and Marie Berto and Anna Vencenti, two beautiful daughters of Sunny Italy, who sing and play the accordion and fageolet as only natives of Italy can, present an offering which they bill as "Comedians, Street Singers and Musicians." Two rollicking comedians are Zuhn and Dreis, and the Two Blondys, a pair of athletic chaps, present a gymnastic number. Zira's Leopards, a wonderful exhibition of trained animals, complete the vaudeville for the first half of the week.

One can imagine oneself doing the "Alps" on seeing Hirschhorn's Swiss Song Birds at the Empress theater, who present a rather pretentious novelty, singing and instrumental novelty. Other offerings on the bill for the first half include a singing and dancing number by Markee and Montgomery, a comedy sketch, "The Devil in Possession," offered by Kingsbury and Munson, and a dancing novelty which is the offering of Mattus and Young. For the last half the bill is headed by "A Night With

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Music and Lyrics by William B. Friedlander. Book by Will M. Hough

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