

At the Theaters



May Irwin - At Boyd's

Renee Kelly in 'Daddy Long Legs' At the Brandeis

Sadie Burt At the Orpheum

Zoe Barnett in 'Nobody Home' (Boyd's)

Inez DeVerdier At the Gayety

Grace Tyson At the Orpheum

Lawrence Grossmith in 'Nobody Home' - At Boyd's



Elsie Glynn in 'It Pays to Advertise' At the Brandeis

from the theater in a happy frame of mind singing and whistling the haunting melodies. The chorus is composed of very pretty girls who can sing and dance and there will be an augmented orchestra of twenty musicians. Miss Elsie de Wolfe, formerly an actress, designed the scenery and costumes of which there are no two alike. One of the features of the performance is the dancing by Quentin Tod and Helen Clarke, latest "finds" of Elizabeth Marbury, who managed and was largely responsible for the success of the 'Castles. Mr. Tod and Miss Clarke give exhibitions of a new cake-walk, an ultra fox trot and a modernized one-step.

"It Pays to Advertise," Cohan and Harris' latest farce bit, which ran for one entire year at the George M. Cohan theater in New York, is coming to the Brandeis for three nights, commencing Thursday, February 10. Roi Cooper Megrus and Walter Hackett penned "It Pays to Advertise," which tells a breezy, good-natured story of the commercial success of a young man. Cyrus Martin quarreled with his son, and the latter goes into business in the new way of strenuous advertising, determined to succeed. He scores a big success, and before the advertising campaign is finished the father is glad to buy into the new firm. When the players glibly tell of the success of the country's most advertised successful business houses through their respective publicity mediums, then there hardly need be anything local in the estimate placed upon the work of the play producers who entertain while proving that every line of business is sure to become stagnant unless it is advertised. Cohan and Harris' company for this engagement will include Elsie Glynn, M. J. Sullivan, George Leland, James I. Mitchell, Daniel A. Anderson, James J. Gardner, Ruby Herriman, H. N. Dudgeon, Felix McClure, Doris Jordan, Page Spencer and Mason Emerson.

Direct from her long run at the Park theater, New York City, in her new comedy, "In Washington Square," comes May Irwin, high priestess of mirth and laughter. Miss Irwin brings here the entire original production and cast, and will open her engagement at Boyd's theater for three performances beginning next Friday, with matinee Saturday, "In Washington Square," is the same comedy that Miss Irwin produced in Washington at a special performance given for the president and the National Press club, taking her whole company to that city, following her letter to Mr. Wilson, suggesting that he establish a

department of laughter, and naming her as his secretary of mirth. The play is a dramatization of the novel by the author, Leroy Scott, and was staged under the personal direction of William Collier. The same supporting company will be seen that was selected for the premier of the play in New York, and includes Frances Gaunt, George Clark, Aldrich Bowker, Clara Blandick, Julia Ralph, Leonard Hollister, Charlotte Carter, Joseph Woodburn, Max A. Meyer, Henry Hanson and William Sully. Miss Irwin will sing several songs, among them such favorites as "My Mother's Rosary," "I've Been Floating Down the Old Green River," and "My Old Kentucky Home."

An avalanche of mail orders and reiterated requests over the telephone for seats to the four performances of "Daddy Long-Legs" at the Brandeis theater, Monday, Tuesday and Wednesday, February 14, 15 and 16, with matinee Wednesday, show that theatergoers of this city are extraordinarily interested in the impending appearance of Jean Webster's fascinating comedy. The demand for reservations that have reached the box office of the Brandeis theater indicates that the play is eagerly awaited here.

The dramatic students of Mr. Edward Lynch will present "Milestones" at the

Brandeis theater, matinee and evening, Wednesday, February 9. This play was written by Arnold Bennett, the novelist, and Edward Knoblauch, the author of "Kismet." The action of the piece spreads over more than half a century and three of the characters go through all the vicissitudes of the fifty-two years. The play shows youthful determination crystallizing into hardness and obstinacy with the progress of years, and the receptivity to new ideas yielding to unreasoning conservatism. The scene is a drawing room in Kensington Gore. It is 1869 in the first act and the quaint dresses and furniture, the darning of Gertrude in riding alone in a hansom cabriolet, the novelty of the bath room, all strike a pleasing note. It is in 1885 when the curtain rises on the second act. Girl clerks, electric lights and telephones are word novelties, while young women are forbidden to read "Ouida" and very excitedly anxious to see "The Mikado." Another generation passes. In the third act we find the more familiar topics of 1912 being discussed. One spirit alone remains unchanged—the spirit of love and romance.

"The Coward," to be presented by Lillian Kingsbury and company, is to be one of the stellar offerings this week at the Orpheum, and a second headline feature will be the skit, "Songsaying," contributed by George Whiting and Sadie Burt. A third conspicuous act will be Arthur McWatters and Grace Tyson in their "Revue of Revues." Miss Kingsbury has appeared with various of the Belasco and Frohman organizations. Her one-act offering, "The Coward," is of military atmosphere. It has to do with the recruiting of volunteers. Bright entertainment is offered by Mr. Whiting and Mr. Burt, whose songs are lyric melodies, quite different from other acts in vaudeville. Favorites in musical comedy as well as in vaudeville are McWatters and Tyson, whose act consists of songs, entertaining chatter, some dances and travesty. Miss Tyson is one of the best mimics on the stage. "General" Ed Lavine, the comedy juggler, is also scheduled for this bill. The Five Annapolis Boys include Frank Thorndyke, Fred Barnea, Harry Webster, Herbert Haeker and Wilbur Levering, all known for their work in light opera or musical comedy. Ed Morton, formerly a police sergeant in Philadelphia, is a singer for whom the photograph has been a capable press agent. The Leon Sisters hang by their teeth from a ball-bearing apparatus which whirls at a high rate of speed. They also do a clever

wire act. Picturesque Sicily is to be one of the features of the Orpheum Travel Weekly's exclusive motion pictures, and a journey to Touraine, France, will also be shown.

The annual engagement of the Orpheum Road Show, under direction of Martin Beck, is scheduled for the week of February 12. Eddie Foy and the Seven Little Foys, is the headline feature of the bill. Fatma, one of the principle dancing girls for Abdul Hamid, is also specially featured with the Road Show. (Continued on Page Seven—Col. Four.)

BRANDEIS WEDNESDAY, FEB. 9TH
THEATRE Matinee and Evening
FIRST PUBLIC PERFORMANCE
THE EDWARD LYNCH STUDENTS IN
"MILESTONES" A MAN'S WHOLE EXISTENCE COMPRESSED INTO A SINGLE EVENING'S ENTERTAINMENT
PRICES—WEDNESDAY MATINEE, 25c-50c. EVENINGS—25c-50c-75c

SAY!
Do You Eat Duck Eggs? No, of Course Not
Well, then, why not? When a hen lays an egg she makes a noise about it. But when a duck lays an egg the darn fool keeps quiet about it. The duck doesn't advertise.

Festival of Laughter For Omaha Opens at Brandeis Theatre, Thurs. Night, Feb. 10
—when—
COHAN AND HARRIS' Rip-Roaring Farce Hit

"IT PAYS TO ADVERTISE"

Will Prove to the Omaha Public Why This Attraction Has Been Selling Out at Every Performance in Every City-- Doing the Biggest Business of Any Legitimate Attraction on the Road Today.

AGAIN FRIDAY AND SAT. NIGHTS
SPECIAL SAT. MAT.
AD CLUB NIGHT
Thursday Night

Chicago Collapsed! Kansas City Howled! St. Louis Roared! Denver Yelled! St. Joseph Demanded An Extra Matinee! Early Turnaway at The Grand Theatre in Topeka! Follow the Crowds to The Brandeis!

Prices: Night, 25c-\$1.50; Mat. 25c-\$1.00
THREE DAYS Beginning Monday, Feb. 14, Matinee Wed. Return of Last Season's Sensational Success

DADDY LONG LEGS
By Jean Webster with RENE KELLY as JUDY HENRY MILLER Manager
Prices (All Performances)—25c to \$1.50. Seat Sale Tomorrow.

BOYD Nights, 25c-\$1.50 Pop. Mat. Tues., 25c-\$1.00
THREE NIGHTS BEGINNING TONIGHT
Popular Price Matinee—Extra Tuesday
MARBURY AND COMSTOCK OFFER
The Chicago and New York Musical Comedy
NOBODY HOME
With Original Cast of 60--Headed by Lawrence Grossmith
CHARLES JUDELS, QUENTIN TOD, GEORGE LYDECKER, KAREN CLARE, BENA BARNING, ANNE KELLY, MARION DAVIS, KATHERINE WALLACE, FRANK BOSS, WILBUR BODIER, KON BARNETT, NIGEL BARRIE, ST. CLAIR BAYFIELD, CORALIE BLYTHE, GEORGE WALKER, PATRICK CLARKE, MAE MARWING, KATHERINE SCHROEDER, THEODORE BURKE, ROBERT CRIDNEY AND 30 OTHERS
FULL OF JOLLIEST TUNES; PRETTIEST GIRLS; LATEST BALLROOM DANCES; CLEVER COMEDIANS; EXQUISITE COSTUMES; DESIGNS OF TOMORROW; NO TWO ALIKE; AUGMENTED ORCHESTRA OF 20 MUSICIANS.
6 MONTHS NEW YORK 3 MONTHS CHICAGO

BOYD 3 Nights Beg. Next Thursday With Matinee Saturday Nights, 25c-\$1.50 Mat. . . 25c-\$1.00
OFFICIAL REPORTS OF THE WAR ON GLOOM BY MAY IRWIN
"SHE WAS BORN LAUGHING" "AND IS LAUGHING YET"
"THE BEST PLAY SHE EVER HAD" N.Y. SUN
"33 WASHINGTON SQUARE"
GENERAL IRWIN'S ARMY GENERAL VON GLOOM'S ARMY

OMAHA had one busy week at the theater, with three nights given over to saying goodbye to Sir Johnston Forbes-Robertson, and three to enjoying ourselves with the Coburn Players. No modern player has achieved the fame that is Forbes-Robertson's; he is admittedly the foremost actor of his time, a place won and held by dint of hard work and through the development of a wonderful gift of understanding and expressing the things that appeal to man. It is not so much the subtlety as the simplicity of his art that has made him great. This was made most plain in his presentation of "Hamlet," a play he has made peculiarly his own. No other great actor has taken this part at exactly the pitch assumed by Forbes-Robertson. One or another may have approached him in a point or two; for example, Walker Whitelide gave the role more of a human and less of a mystic quality than any other now recalled save the great star who has just passed from us; in the "soliloquy" Whitelide and Forbes-Robertson were as one. Mr. Sothern, on the other hand, in Omaha at least, the "closest" scene with the tenderness that so distinguished the great English actor; but neither of these Americans was capable of the sustained excellence that makes the Forbes-Robertson performance such a triumph for the intelligent application of the art of expression to the majestic thought and sublime poetry of the drama. Edwin Booth's Hamlet has long stood as the standard by which all others are gauged, but Mr. Booth, studious as he was, and accomplished to the uttermost, lacked much of satisfying as completely by his illumination of the role as does the English actor. Mr. Booth was wont to clothe his Hamlet with something of mystery, a quality accentuated by his seeming to hold frequent communion with the Ghost; this has become "traditional" among American Hamlets, who have copied Booth to the best of their ability, with a result they have only succeeded in exaggerating or distorting the peculiarities of the great American without in any way achieving a close approach to his art. The Forbes-Robertson Hamlet is divested of all the trumpery of tradition, and is endowed with nothing of mystery or supernatural quality, and in its simplicity becomes the noblest and most pathetic of all the long lines of Hamlets known to this department, which includes a list coming down from Edwin Booth and Lawrence Barrett to George C. Minn and Sanford Dodge.

Just why Forbes-Robertson retains "The Light That Failed" unless it be for "the tired business man," is not explained. It is not worthy the care he bestows upon it. When one recalls Kipling as a singer of "Barrack Room Ballads" and "Departmental Ditties," and thinks of Mulvany and Ortheris and some of his other heroes, even Mowgli, it is pretty hard to realize that he is guilty of Djek Helder and Maudie. But he is, and it only goes to prove that the best of us turns out some mighty poor stuff once in a while. "The Passing of the Third Floor Back" was well chosen for the final exit of this great actor from our stage. He blessed us with his presence while here and he left us a memory to be cherished. It was a privilege to have seen it, and it will be pleasant all ways to recall him, in full possession of his faculties, with no diminution of his remarkable power, quietly dominating the stage, and going on to a well earned rest. The public is loath to concede to a favorite actor the right to rest, but Forbes-Robertson has earned it, and with all our regrets at his going, we will follow him into private life with genuine sincerity of wish that he will "live long and prosper."

The Coburns were already well known here by a too-small circle as earnest workers in the higher phases of the theater. They take their profession seriously, and it is understood in advance that whatever they undertake will be

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TODAY Continuous Vaudeville and Photo Plays.
MEMORABLE MILESTONES Musical Songs
CASTLE TRIO Comedy Bar Act
LAST LAUGH COMEDY CO. In Vaudeville and Burlesque
FAMILIAR TRIO Singers and Musicians
Third Episode Today—"THE STRANGE CASE OF MARY PAGE" With Edna Mayo and Henry B. Walthal, "THE ROUGE SNEAK" a drama of the Underworld, "THE GETAWAY" Comedy.
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DAILY MATINEE 2:15 THE BEST OF VAUDEVILLE. EVERY NIGHT 8:15
WEEK STARTING SUN., FEB. 6
LILLIAN Kingsbury & Co. --IN-- "THE COWARD"
Back From the Front! "GENERAL" ED. LAVINE The Man Who Has "Soldiered" All His Life.
ED. MORTON Vaudeville's Pleasing Singer.
George Whiting & Sadie Burt "SONGSAYINGS"
The Kings of Harmony. The FIVE ANNAPOLIS BOYS In "On a Cruise to the Land of MAYNARD."
LEON SISTERS & CO. Sensational Combination--Iron Jaw and Tight Wire Act.
Arthur McWatters & Grace Tyson Presenting Their "REVUE OF REVUES"
ORPHEUM TRAVEL WEEKLY.
The World at Work and Play--Around the World with the Orpheum Circuit's Motion Picture Photographs.
PRICES: Matinee, gallery, 10c. Best seats (except Saturday and Sunday), 25c. Every Night, 10c, 25c, 50c and 75c.