

At the Theaters



Guy Bates Post in "Omar the Tentmaker" At the Brandeis



Renee Florigny At the Orpheum



Louise Grassler in "Omar the Tentmaker" At the Brandeis



Stella Mayhew in "High Jinks" At the Brandeis



Mizzi Hajos in "Sari" At the Brandeis



Nick Hufford and Lockhart Sisters At the Empress



Julian Eltinge and Billie Burke in "The Crisoline Girl" Coming to the Brandeis



Johnnie Weber At the Gayety



Happy Hollow Quartette At the Boyd

MANAGER BURGESS made an announcement on his return from the east on Thursday that will be the cause of genuine regret in Omaha—that Miss McHenry had resigned as leading woman for the stock company at the Boyd, and would leave on next Saturday night. She goes to Ottawa, Canada, where she has a lease on a theater, and will head her own company there. Miss McHenry has made herself very dear to a lot of Omaha folks by her uniformly good acting and her very charming personality, and she will be much missed here. Miss Gates, who is to succeed her, comes with the best of recommendation in the way of experience with good companies, and Manager Burgess feels sure she will please his patrons. She opens at the Boyd next Sunday night.

Guy Bates Post will reappear at the Brandeis theater this evening in Richard Walton Tully's spectacular Persian romance, "Omar, the Tentmaker." When seen here nearly a year ago this attraction achieved much success of the season and the return engagement has been made to meet the many requests from persons here unable to see the performance on its first visit.

Mr. Tully has woven the story of his Persian romance around the life, times and "habits" of Omar Khayyam, the poet and mystic of the eleventh century. Mr. Tully not only wrote "Omar, the Tentmaker," but he personally produced it, and in association with Wilfred Buckland designed the vivid and colorful settings. Pictorially it is doubtful if "Omar, the Tentmaker" has ever been surpassed upon the American stage. A company of nearly 100, clad in the brilliant raiment of the orient, pass to and fro in the moonlit, rose-scented garden; come and go among the huddled, teeming bazars of Nishapur; attend judgment in the imposing Hall of Royalty; seek their fates in the narrow streets, the taverns, the mosques, and the busy potter's stall. All the pictorial delights and charms of old Persia have been transferred to the stage with fidelity.

The play itself recounts the love-life and wanderings of Omar Khayyam, the Persian poet, mystic and epicurean of the eleventh century. How Omar wooed the beautiful Shirvan in the glowing flower garden at sunset; how he remained faithful to her through stressful years; how he sought and found and lost and found again his happiness; how he defied bigotry; suffered unpeppable tortures; delved into the basic riddles of human existence, have all been commingled effectively in a romantic tale. Guy Bates Post brings to his portrayal of the lovable Omar the ripest attainments of his career. The character of Omar is a complex one, and without slighting the delicious humanity of the man, his fondness for laughter and wife, his ready wit, his caustic tongue, his scornful pen, Mr. Post also emphasizes the deeper and more philosophical phases of the man's nature. The numerous company in support of Mr. Post unite their talents to produce a most remarkable and praiseworthy ensemble. Mr. Post's engagement is for four nights starting tonight, and there will be a matinee on Wednesday.

After running for an entire year at the Casino theater, New York, "High Jinks" comes to the Brandeis theater for one

day only, matinee and evening, Saturday, April 17. The piece, which is described as a musical jollity, was put on under the personal direction of Arthur Hammerstein, and is from the pen of Otto Hauerbach and Rudolf Friml, who are best known locally as authors of "The Firefly" and "Naughty Marietta." The cast which will present "High Jinks" is practically the same as that which was seen at the Casino. The changes are minor ones. The leading part is carried by Stella Mayhew, assisted by Eugene O'Rourke, Billie Taylor, Philip Ryley, Emma Francis, Adele Ardsley, Paul Porcasi, Irene Duke, Ada Meade, Bernard Goerney, Cecelia Hoffman, Dorothy Wade, Augustus Schultz and Dot Allen. "High Jinks" has a dozen or more tuneful numbers. The main theme of the music is contained in the song "Something Seems Tinglyling," the melody of which is interwoven in the score in various ways and whose refrain is expressive of the effect of nearly all the numbers. In addition to the principals there is a chorus of sixty girls.

Don't miss seeing Sari. She's sharp-tongued and wears some odd clothes, but she's a dear. She will be seen at the Brandeis theater for four nights, starting Sunday, April 18, when Henry W. Savage offers the Hungarian operetta, "Sari," the biggest musical hit New York has had since "The Merry Widow." Sari is played by Mizzi Hajos, and she kept New York in a laughing humor all last season. The music of the operetta was written by Emmerich Kalman, one of the best of the young Hungarian composers, and has the lively, fiery dance tunes and the joyous, lilting song melodies which are characteristic of Hungarian music. Mr. Savage has supplied the usual excellent Savage singing and dancing and acting cast, and the pretty girls, beautiful settings, gorgeous costumes and efficient orchestra, which are always to be found in his productions. The costumes deserve a special word. Those worn in the Parisian ballroom scenes are the very latest word in futuristic fashions in their designs and combinations of striking colors. The sale of seats for "Sari" will start tomorrow morning.

It is a singular coincidence that in practically every play that Miss Billie Burke has appeared in since Charles Frohman made her a star, the pretty actress has had to "pop the question" to some man or other. In "Jerry," the comedy she brings to the Brandeis Theater for two days, April 26 and 27, she does all of the love-making. In this play Miss Burke impersonates a young girl from Chicago who falls in love with her aunt's

fiance. By a clever ruse she breaks off that engagement and captures the man for herself. Oh, he loves her all right, but he's slow—from Philadelphia.

Dramatic critics have vied in lavishing praise upon the five star organization which Joseph Brooks is conducting over the country in a presentation of "The New Henrietta." The stars are William H. Crane, Thomas W. Ross, Maclay Arbuckle, Amelia Bingham and Mabel Tallafiero. That this fine performance will receive the adulation of our community goes without saying. Already the two-day's engagement at the Brandeis theater, April 30 and May 1.

When the last scene of "Forty-five Minutes from Broadway" showed Kid Burns turning over to Mary the old man's will, which he had found and was tempted to destroy, because the possession of riches would put her out of his reach, the impression was given that they were married and lived happily ever after. Just to show that fate had other things in store for Kid Burns, Mr. Cohan wrote "The Talk of New York," and that is to be played at the Boyd theater this afternoon, and all this week, with matinees on Wednesday and Thursday and Saturday afternoons. Mr. Lynch will have the role of Kid Burns, which is of much more importance in this than in the other play. He will sing four or five songs, too, which voice, Miss McHenry also gets some songs, and Miss Burke, Mr. Price, Mr. Lindholm and others will sing, and Miss Keppler and Mr. Phelps will present a new dancing turn. A chorus has been engaged and a generously good setting has been provided for the play, which is full of Cohan wit and music, and tells a Cohan story in a Cohan way. On Tuesday night the Happy Hollow quartet will be offered as the special musical number, singing several selections together, as well as solos.

Labeled one of the most beautiful women to be found anywhere, Kitty Gordon comes this week as the stellar event of the Orpheum. Supported by Harrison Hunter and company, she is to present a diverting playlet by Jack Lait, author of "Help Wanted." "Alma's Return" is the name of the offering. In Omaha, a year ago, Miss Gordon in "The Enchantress," was offered as a \$2 attraction, but to see her at the Orpheum will merely have to pay the customary economical Orpheum prices. On the American stage Miss Gordon has presented such musical comedy successes

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Nights, 25c and 50c

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Author of
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WITH
STELLA MAYHEW

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Enugene O'Rourke, Bernard Goerney, Emma Francis, Philip Ryley, Ade Meade, Paul Porcasi, Irene Duke, Dorothy Wade, Adele Ardsley, Augustus Shultz, Mae Andrews, Cecelia Hoffman, Billie Taylor.

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