

Billie Burke
At the
Brandeis



At the
Brandeis
Theaters

William
H. Crane
At the
Brandeis

Elsa Ruegger
At the Orpheum



Lew Kelly-At the Gayety



Maude
Adams
Coming to the Brandeis

One of Maxims Models.
Alice Thornton
At the Orpheum

Mrs. Lena Ellsworth Dale
At the Boyd

Now, after the famine, comes the feast. For the next few days Omaha is to have more of good things than folks will know what to do with. The list of amusements from which to choose is such as will puzzle most of us to make a choice as to which to see first. It is only to be hoped, for the sake of the managers, that schedules can be so arranged that the public will get around to see all.

The announcement that Maude Adams is to appear at the Brandeis theater Tuesday and Wednesday, May 4 and 5, with matinee Wednesday, in a special revival of "Quality Street" will unquestionably please any number of people who admire the actress and appreciate the work of the Scotch dramatist, J. M. Barrie. In the long and varied range of characters that Miss Adams has played it is only natural that some of them stand out with greater prominence than others. This is not always due to the merit of interpretation, but to individual liking of story and characterization. To a great many people two of Miss Adams' characteristics will always stand out clearly and distinctly. These are Lady Babble in "The Little Minister" and Phoebe Throssell in "Quality Street." The stories in which these characters were set made a strong appeal to all those who still had any sentiment and romance left in their heads. And no one will dispute that gray hairs often cover very youthful ideals. Phoebe Throssell has always had a number of admirers. She is youthful, she is old-fashioned and trusting, innocent of the world outside her little village, and your young blade and your roysterer get a different angle on the world when they come into her presence. Her fascination is felt by youth of both sexes, and as has been intimated there is no age limit where sentimentality comes into play. "Quality Street" deals with old-fashioned people, of a period of life long ago, and unfolds a charming love story in which Phoebe and the manly Valentine Brown are the principal figures. The company surrounding Miss Adams is made up of prominent players.

Zoe Barnett in "The Red Rose," supported by an excellent company, will appear at the Brandeis theater for two days, May 5 and 6.

At the Boyd this week Paul Armstrong's study in applied crime, "Deep Purple," will be presented. The first performance being at the matinee this afternoon, and the bill running all week with the regular matinees on Wednesday, Thursday and Saturday. In "The Deep Purple" a complete set of thrills is provided for each of the four acts, and a tale of gripping interest is unfolded as the progress of some unsavory persons is noted. The principal figure is Gordon Laylock, from the west, who has killed his man and robbed his train, and seeks New York as a haven of rest from the pursuit of the western sheriffs, who intend sending him to prison. He there encounters the New York crook in the person of Harry Leland and "Old Pop" Clark, who will do anything except "take a chance." Laylock kills Leland before the curtain finally goes down, to the intense delight of the audience. "Frico Kate," who is trying to live "square," William Lake, a young mining man whose name is in New York; Doris Moore, a girl who has been lured from home by Leland, and who is saved by Lake and Kate, are the other leading characters, and around them move several police officials, all crooks but one, and Lake's mother and sister. Mr. Lynch will have the role of Lake, Miss Gates is to play Frico Kate, Mr. Lindholm will be Gordon Laylock, Mr. Price plays Leland, Miss Dewar plays Doris Moore and Mr.

Horn will play "Old Pop" Clark, one of the most unique characters ever visualized. For the regular "society" night musical attraction on Tuesday evening Manager Burgess has engaged Mrs. Lena Ellsworth Dale for a second appearance. She will sing a program of her own selection.

Three conspicuous features are to be presented as stellar acts this week at the Orpheum. One is to be contributed by Bickel and Watson; another by Brandon Hurst and company and a third is to be W. Horelik's ensemble. Comedians of the eccentric type, who for several seasons bore the funmaking burden with Ziegfeld's "Follies" are Bickel and Watson, the best known farceurs on the variety stage. Brandon Hurst and two associate players are to present a new one-act play by Edward Peple, author of "The Prince Chap" and "The Littlest Rebel." This vaudeville offering, alive with clever lines and a unique situation, is called "The Girl." The title character, by the way, does not appear. Two men and a male servant are the people of the play. Fourteen people, some of them the most remarkable dancers ever brought to this country, will appear in the pantomime story, "The Gypsy Camp." The act is known as W. Horelik's ensemble. Russian folk dances and astonishing acrobatic feats are some of the elements of the performance. Elsa Ruegger, reputed as the world's greatest woman "cellist," is well known to music lovers of Omaha. On her present tour of the Orpheum circuit she is assisted by the renowned conductor, Edmund Lichtenstein. A plotless comedy trifpe, "At Trouville," is to be contributed by Butler Haviland and Alice Thornton. "The Girl from Milwaukee" is a vocalistic richly endowed with a contralto voice. She is as attractive, it is said, as she is mysterious about her identity. Two Japanese athletes, the Terada brothers, are to offer their unusual perch act. On top of a balanced pole held by one of the performers, the other does some of the most hazardous feats imaginable. Once again the Orpheum Travel Weekly will project interesting views in motion pictures of quaint and curious countries.

Manager Johnson of the Gayety announces for the week starting this afternoon the engagement of Lew Kelly and the new edition of the "Behman show," the superb organization which inaugurated the policy of burlesque at the Gayety five years ago. Lew Kelly has established himself as one of the most popular stars in musical burlesque. His creation of the "dope" originally conceived as a bit, has developed into a comedy classic. His magnetic personality and his success in impersonation have combined to make his name a byword on the highway of American show life. Mr. Singer has provided for Mr. Kelly ideal surroundings in cast and investiture and the "Behman show" has always been complete in its appointments of color, music, humor, song and ensemble. The book this season is entitled "Nobody Home." Lon Hascall and Ameta Pynes, favorites of previous years, are assisted this season by Jean Irwin, a comedienne, charm-

ing in manner and beautiful in voice. Harry Van, Vincent Mack, Jim Ten Brooke, Corinne Ford and the great Martelle.

A beauty chorus and a male octet distinguish some new and original concerted numbers. In a scenic way, the production is sumptuous, while the costuming is in replica of the Broadway musical show in color and variety. The human dreadsnaught, Jess Willard, the man who brought the world's championship back to the white race, will appear in three-round exhibition bouts with his sparring partners during the first seven performances inclusive of next Wednesday's matinee. The bargain matinee prices extended to the ladies will be withdrawn until Thursday matinee owing to the tremendous expense in presenting the Jess Willard party. This is Willard himself, in the flesh, not a moving picture.

Miss Billie Burke has a mission in life. It is to make people happy. And in "Jerry" she has the amplest opportunity she has ever had to do all the things she can do most easily in the furtherance of that mission. "Jerry" is the comedy by Catherine Chisholm Cushing in which Miss Burke will be seen at the Brandeis theater for three performances beginning tomorrow night, with matinee Tuesday. Charles Frohman presented her in it first at the Lyceum theater, New York, last season and she scored a big hit at once. This season she has been playing it to crowded houses all over the country. The "Jerry" of the play is a maddening little mix-up—a girl an hour ahead of time, one of the other characters calls her—from Chicago. On a visit to her relatives in a staid Philadelphia suburb she meets and falls in love with a man twice her age, who has been engaged to her aunt for twenty years. But that makes no difference to "Jerry." She wants him for her husband and she gets him. How—the play tells.

"The New Henrietta," a play by Winchell Smith and Victor Mapes, founded on Bronson Howard's famous comedy, is being presented by an all-star cast which is as follows: Nicholas Van Alstyne, William H. Crane, Bertie, Miss Mabel Tallaferra, Miss Agnes Gates, Miss Edith Tibbels, Miss Rose Turner, Miss Edith Tibbels, Miss Watson, Miss Edith Tibbels, Dr. George Wainwright, Arthur S. Hill, Musgrave, Malcolm Brantley, Hutchins, J. H. Hunter, Edward, Bud Woodthorpe.

Few and far separated are the instances wherein a playwright has builded upon a foundation so solid that a dramatic superstructure may be placed upon it in after years without risk of endangering the strength of the original handiwork or marred its appeal. When Bronson Howard added "The Henrietta" to his list of dramatic successes he had William H. Crane and Stuart Robson as a joint inspiration in creating the characters of Nick Van Alstyne and Bertie the Lamb, respectively. During a decade and over these two famous exponents of all that

(Continued on Page Twelve-Col. One.)

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Frohman-Famous Play Feature
Monday and Tuesday
Mrs. Thomas Whiffen
"The Grand Old Lady of the American Stage" in
"HEARTS AND FLOWERS"
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DUSTIN FARNUM
—in—
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Starting Today Mat. and Week
Ruth Gates—Edward Lynch
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THE DEEP PURPLE
A Human Interest Story With a Powerful Theme
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Mrs. Lena Ellsworth Dale, Soprano—Between Acts
Mats. Wed., Thurs., Sat., 25c
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Gayety TWICE ALL WEEK
Here's the Dope
LEW KELLY and the BEHMAN SHOW
In "Nobody Home"
EXTRA! During first seven performances, including the Wed. Matinee
The Human Dreadsnaught, Jess Willard
WORLD'S CHAMPION
Tom Jones, Jack Curley & Willard's sparring partners. This Knock-Out Demonstrated.
Bargain Matinee prices to ladies withdrawn till Thurs. Mat. Apr. 25.

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By Edward Peple, including the Man, the Boy and the Servant.

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A Remarkable Vocalist

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CRAWFORD, PHILLEY & ZEHRUNG, Mgrs.
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