

Hy. W. Savage
Presents

"The Merry Widow"

The Season's
Best Offering

Tulsa, Oklahoma, January 10th, 1922

Dear Playgoer:

Because the general newspaper announcement of the coming of Henry W. Savage's new production of "The Merry Widow" cannot possibly detail for you the special and unusual charms and excellences of this joyous musical offering which comes to Convention Hall, Tulsa, on Friday night, January 20, this letter is addressed to you as a gossip and explanatory "P. S."

The new "Merry Widow" is now playing at the Illinois Theater in Chicago and comes from there by special train, directly to Oklahoma City, where it is the opening attraction of the new Coliseum, on January 16, 17 and 18. We are pleased to announce we have arranged for this superlative production to come to Tulsa for one performance on its return trip to St. Louis, where it plays the American Theater, week commencing January 22nd.

It is a production over whose beauties the critical fraternity of Chicago found it hard to use restraint. "Welcome The Merry Widow with 1921 costumes and manners; it is better than it used to be."—Chicago Tribune. "It is an imposing cast which Mr. Savage presents in his revival."—Chicago Herald and Examiner. "The Merry Widow is like an encounter with an old and very charming friend who disappeared far too soon."—Chicago Journal. "Entertainment that will leave you simply glowing with satisfaction."—Chicago Journal of Commerce. "A revival de luxe, it is a better and more glamorous Merry Widow than the original production."—Chicago Post. "An event in the theatrical and musical affairs of the city which calls for great praise."—Chicago News. But a more solid verdict was given by the general theatergoing public, who turned out en masse to see the new Merry Widow.

This same production is now submitted for your approval. Dispel any expectation you may have had of an ordinary "revival" and prepare for gorgeousness, freshness and absolute novelty. As Vice President Coolidge crisply remarked after a performance, "This is no revival, but a brilliant, dazzling recreation."

Of the original Merry Widow, which you either saw or heard of—it is now 14 years since Mr. Savage first presented this lovely operetta—the matchless score remains untouched. The plot, too, has been passed by the censor—in this case, the Younger Generation—agreeing that this story of love and diplomacy is still hopelessly up

to the minute. A little "modernization" has been injected into the dialogue, although in the new "Merry Widow" there is not a single joke about prohibition.

Mr. Savage's ambition in presenting a new Merry Widow was to take advantage of the new talent—or as he boldly put it, "genius"—that has come into the theater since the original production was made. Accordingly he secured his settings from Joseph Urban, today the greatest living scenic artist of the theater. The costumes, which to the feminine playgoer certainly merit a paragraph by themselves, are the creations of the famous Peggy Hoyt. This young woman, who gently but firmly has taken the prestige of Paris into her own young American hands, is today the supreme arbiter of fashion in these United States.

Coming down to the cast of this new production, Mr. Savage looked over the talent of nine foreign lands before he settled on the practically all-American cast which now carries the Widow to glory.

The Merry Widow herself was last season Prima Donna with the Chicago Opera Company—beautiful, raven haired, gorgeous voiced, Dorothy Francis, who was acclaimed with the opera as "Carmen," "Santuzza" and the Queen of "Edipo Re."

Also you will welcome Jefferson DeAngelis, who has made Americans laugh for many a year as comedy star of many a play. Young James Liddy, the Californian, who sings the Prince's role, comes via New York; Frank Webster, a favorite of English opera, comes via London; Georges Du Franne, tenor, via the Gaiete Lyrique, Paris. Marie Wells, a Mississippi beauty, who plays "Natalie," was last season in Raymond Crane, a comedian who has been featured in "Going Up," in Raymond Crane, a comedian who has been featured in "Going Up," and other musical comedies; also most remarkable feature dancers are Cecile D'Andrea and Harry Walters, who were last season with "Mary" and are truly in a class by themselves in the dancing world.

The pretty girls of the ensemble can "act, look, sing and dance"—so can the boys. The orchestra is the largest ever sent on tour with a musical play. In every detail, the "Merry Widow" charms the eye, the ear and the mind. It is the one attraction of our theatrical season that you absolutely cannot afford to miss.

Yours respectfully,
J. G. REICHEL, Box 321.

Seat Sale
Starts
Tomorrow



Prices
\$1 to
\$4

Convention Hall, January 20th

Prices
\$1 to
\$4

Jenkins
Music Store
OSAGE 3133
Quaker
Drug Store
OSAGE 9278