

At the Theaters



Gladys Clark
At the Orpheum



Eloise Bright
in "The Candy Shop"
At the Brandeis



Maude Gray in "The
Count of Luxembourg"
Coming to the Brandeis



Bert Baker At the Gayety



Amy Mortimer
At the Orpheum



Oscar Figman
in "Dr. De Luxe"
At the Brandeis



Magley & Bingham
At the Empress

Eva Lang - At the American

BOTH "The Lure" and "The Eight" the brotchel plays that were on view in New York, have been withdrawn, even after the second act of one had been rewritten. It is noteworthy, perhaps, that the withdrawal was on the eve of action of the grand jury, which might have returned a true bill against one, if not both, of the Messrs. Shubert; these astute personages expressed themselves as content if the grand jury action was deferred, and the prosecuting attorney expressed himself as content if the plays were withdrawn. One wonders where the victory for good morals and a better stage resides in this situation. "Assume a virtue if you have it not," was Hamlet's advice to his mother. Mr. William A. Brady is quoted as saying the public will decide, anyway, and the manager is not to blame, while Mr. Erlanger directs public attention to the fact it was his firm that produced "Rebekah of Sunnyside Farm." That ought to exculpate both.

girls of the "Doctor de Luxe" are by no means illusionary. Messrs. Cullen-Bainbridge have given them much to do. When they accompany in the illustration of "Harum-Scarum" they give one an idea of what the expression means; and when they assist in the famous "Skeleton" number, they illustrate the very apotheosis of stage "business," as applied to the production of a song number. The opening scene, a "Pet Emporium," showing many beautiful dogs and cats is not only a distinct novelty, but so daring and picturesque as to attract the attention of prominent producers, who have declared it to be the best example of the "truly unusual." The cast of "Doctor de Luxe," headed by Oscar Figman, includes Jennie Stoner, Genevieve Victoria, Leona Burton, Rita Naughton, Mabel Wynn, Ray Kahn, William Naughton, Ken Bradshaw, Fred Carlton, Matt Hanley, Bobby Bentley and Master Everett Lehman.

erson, will be dedicated next month. The cast includes Rock and Fulton, who have established a unique position among present day entertainers; Al Shean, who was the principal comedian of "The Rose Maid" last season; Tom Waters, who had a prominent place in "The Pink Lady"; Will Philbrick, who was a "legit" star in "The Follies"; Gene Lunaska, the Russian prima donna, who for two seasons was the bright particular star of "The Chocolate Soldier," and for two seasons thereafter starred in "The Spring Maid"; Catherine Hayes, who has often been referred to as one of the few women on the stage with a sense of humor. The company numbers eighty people and is rich in ability, while the offering is said to be of unusual merit and staged with such approved beauty. It is the biggest \$2 worth Omaha will ever get at the Brandeis' prices.

Chauncey Olcott promises at the Brandeis' theater for three nights and a Saturday matinee, commencing Thursday evening, September 25, an honest successor to his former honest plays of the homey Irish class. It is called "Shameen Dhu," written by Rida Johnson Young and staged by Henry Miller, and in it are all the characters of three decades ago—the quaint old Irish inn keeper and his wife, the bright young Irish hero, the sprightly and quick-witted young Irish widow, the mean and contemptible village lawyer, the beautiful young colleen with whom the hero falls in love at first sight and whose love goes to the handsome lad in a long coat, knee breeches and buckled shoes.



Chauncey Olcott and Constance Malineux
in "Shameen Dhu" - At the Brandeis

In Omaha the cooler weather of the week brought out a much more encouraging attendance at the theaters and with the opening of the American last night, the season may be said to be fairly launched. The invasion of Omaha by a veritable troop of musical comedies during the coming week is going to make it a little difficult for the one-nighters to determine just what course to pursue. As for the one that comes to the Brandeis' tonight, it offers attractions that are hard to resist, and the one that comes on Tuesday night presents an array of talent such as hasn't been seen together in a long, long time. The company that is presenting "The Candy Shop" is gotten together for the purpose of being established as a fixture at the new Gayety theater in San Francisco, and is spending its time enroute by delighting such multitudes as have the opportunity to see it. Now, don't show up on Thursday morning and say if you had known it was such a good show you'd have gone, for here you have fair warning. And it's not coming back.

"Doctor De Luxe" is one musical comedy that has "made good," and beginning at the Brandeis' theater tonight for two days will be a sort of call for all people who appreciate a sensible, humorous book and good lyrics when set to music of the popular, wheelchair kind, and presented by a capable cast of principals. And then the girls! However, such a beauty chorus may be advertised, and however adroitly the charms of the respective members may be disclosed by the photographic route, in a theater illusions are quickly dispelled. But the



Mabel Scott
with the Boys
at the Brandeis

The play is said to be the best in which Mr. Olcott has ever appeared. It has an interesting plot and the situations well worked up and the climaxes artfully arranged. And above all, the production permits Mr. Olcott to introduce five songs, all new, that are sung as only he can sing this class of Irish ballads. They are called "I Never Met Before a Girl Like You," "My Little Dhudeen," "Peggy Darlin'," "Dream Girl of Mine" and "Too-roo-loo-roo-loo-ly, That's an Irish Lullaby." Mr. Olcott plays Dare O'Donnell, the young Irish hero in question, whose aim it is to help Washington "lick" the Britishers and win the winsome young American heroine for his very own. As usual Mr. Olcott will be assisted by Mrs. Jennie Lamont, the finest impersonator of the homely old Irishwoman on the stage today, who has a most cogent role in the new play, while the two heroines (think of an Irish play with two heroines) are in the capable hands of Miss Constance Malineux and Miss Beth Franklin.

Klaw & Erlanger's production of "The Count of Luxembourg," Franz Lehár's musical romance, will be the carnival week attraction at the Brandeis' theater the week beginning Sunday, September 23. Visitors to London, Paris, Berlin and Vienna last year returned home with glowing accounts of the popularity of this combination of mirth and melody. Early last fall, Klaw & Erlanger gave New

Yorkers their first glimpse of the piece, and they crowded the New Amsterdam theater, New York, for months. Now the original production will be seen in Omaha. Lehár's music in "The Count of Luxembourg" is said to be the most brilliant of his career. There are twenty musical numbers interwoven in a series of love stories, sprinkled with comedy. The main story concerns the happy-go-lucky adventures of the Count of Luxembourg, who casts troubles aside and revels in merriment. He is described by himself as the "biggest fool in France," but by those who know him as the "best fellow in the world." His successful wooing of an idolized opera singer, while he has but

(Continued on Page Twelve.)

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