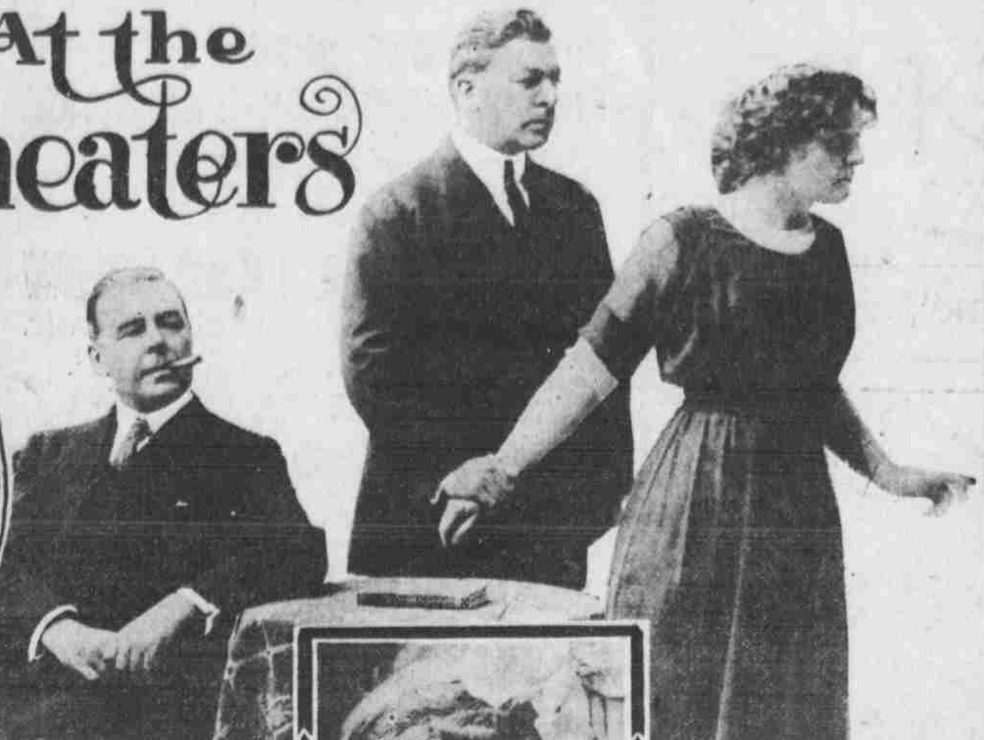
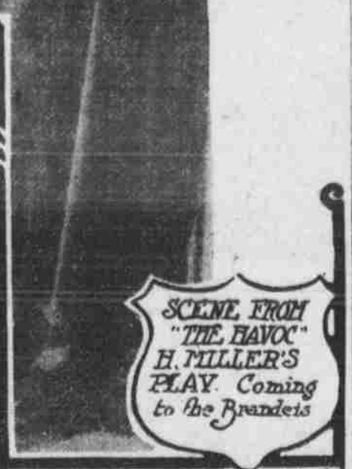
At the Theaters

LEILA McINTYRE with John Hyams At the Brandeis



RENE DIETRICH At the Orpheum



SCENE FROM "THE HAVOC" H. MILLER'S PLAY Coming to the Brandeis

ALICE YORKE in "The Chocolate Soldier" At the Boyd

ANNA GRANT At the Krug

FRANCES HEWITT in "The Chocolate Soldier" At the Boyd

MARSEILLES At the Orpheum

"BLUTCH" COOPER At the Gayety

DIXIE NORTON in "Fiddles Flats" At the Brandeis

If "The Girl of My Dreams," Joseph M. Gaites' musical offering, which comes to the Brandeis this evening for four nights and a Wednesday matinee, it is claimed that never has an author enveloped the here-and-now with the romantic grace of other days as Wilbur D. Nesbit and Otto Hauerbach in this delightful play, a comic opera in two acts. "The Girl of My Dreams" still has John Hyams and Leila McIntyre as co-stars. It is the story of a present day adventure mingling enterprises and love and carrying throughout an interesting courtship of delightfully human people. There are a score or more of musical number, written by Karl Hoschna, who wrote the music for "Three Twins," "Bright Eyes," "Madame Sherry" and "Doctor De Luxe." All of them are characterized by a marked strain of originality which is not always present in the musical offerings of this day, the most popular and catchy being "I'm Ready to Quit and Be Good," "Quaker Talk," "The Letter You Shouldn't Have Sent," "The Story of a Marionette," "Dear Little Games of Guessing," "O-o-h, Maybe It's a Robber," "Girl of My Dream" and Miss McIntyre's biggest song hit, "Doctor Tinkle Tinkler." Mr. Gaites in selecting a supporting cast for "The Girl of My Dreams" has chosen some clever players, including Irving Brooks, Carrie Bowman, Harold Forbes, Henrietta Lee, Percival Aylmer and William G. Ricciardi.

The revised edition of "McFadden's Flats" will be seen at the Brandeis theater on Thursday for three days. From all accounts there is not a dull or monotonous moment in the entire offering. The production has been augmented with an enlarged chorus of thirty clever young women who know how to wear stunning gowns in befitting style and grace; new scenery, elaborate stage and electrical effects and song hits of the tuneful, catchy variety. A matinee will be given as usual on Saturday.

Brightest and best of all light operas that have filled the American and European continents with their tuneful echoes since the days of Gilbert and Sullivan is "The Chocolate Soldier," the well known work of Oscar Straus, leader of Vienna's musical circles, who has contrived to embody the spirit of the romantic comedy satire, "Arms and The Man" of George Bernard Shaw in melodies that are yet on the lips of millions. Still on the pinnacle of its popularity under the finished presentation of the Whitney Opera company, "The Chocolate Soldier" is marching into town to be review at Boyd's theater on October 19, 20 and 21, with a Saturday matinee.

According to reports which come to us from Chicago, whence "The Chocolate Soldier" comes to us direct, the cast is one of unusual excellence. By dint of hard study, Alice Yorke has fully equipped herself for the arduous role of Nadina, which she will sing on Thursday and Saturday nights. On Friday night and at the Saturday matinee the part will be sung by Frances Hewitt. Miss Hewitt not only has sung for a number of seasons in grand opera in San Francisco, her native city, but she has made a name for herself in oratorio and concert work, and the unusual high compliment was paid her by William Henderson, the critic of the New York Sun, in choosing her to interpret his songs in the People's Course of lectures. She was also the soloist with Frank Damrosch in New York City.

Francis J. Boyle is likewise the original Massakroff, and no one has ever equalled his performance in this tremendous buffo role. Miss Gene Luneka, also a member of the New York company, is the sprightliest Muscka with whom the Chocolate Soldier has ever flirted. Mildred Rogers, another of the originals, was for several seasons before her advent with the Whitney organization, the leading contralto with the Boston Grand Opera company. Charles Bowers has made a country-wide reputation through his delightful rendition of the title role of Rumerli, the chocolate-eating rather than fire-eating soldier; and Sylvain Langlois, a basso of international repute, has the part of Popoff. There is also the famous chorus of sixty trained singers which is not equalled in any organization in America, and an orchestra of twenty-five soloists under the direction of John Lund.

A pretty story of how a girl discharged her duty to two younger brothers, their father having left them orphans in a western mining camp, is told in "The Three of Us," which is to be the bill at the American for the week. The girl's life is nearly spoiled by a hobbledehoy brother, who demands his share of the slender store, and goes out to make folks believe he is as much of a man as he thinks himself, when he is only a foolish cub, his action sets her into a fix that all but convinces her jealous lover that she is false, but matters right themselves in the end. It has some clever comedy and some moments of the most intense dramatic suspense, and the role will give Miss Lang her first real chance of the season for some strong acting. The play has been carefully rehearsed, and will be properly mounted. The first presentation will be at a matinee this afternoon. The regular weekday matinees will be played on Tuesday, Thursday and Saturday.

Henry Miller is coming to the Brandeis next Sunday night in H. S. Sheldon's gripping play, "The Havoc," which created a genuine sensation in New York last year during its all season run at the Bijou theater, and which is repeating on tour this season its overwhelming success of last year on Broadway. The actor-manager visited Omaha a little more than a year ago in a light, witty comedy of manners. This season he returns in the most powerful play he has produced since "The Only Way" was a reigning sensation ten years ago, in which he has found, according to the New York and San Francisco critics, the greatest role he has ever played. Mr. Miller brings to Omaha exactly the same cast that supported him throughout the long New York run.

"Scrooge," Tom Terriss' dramatization of "A Christmas Carol," by Charles Dickens, which will be presented at the Orpheum theater this week, promises to be one of the best attractions of the season. The scenery, the costumes and the lighting effects are the most effective that can be produced. As all the members of the company come from England, they are familiar with the characters that they are portraying. The sketch was played before the late King Edward, who pronounced it an excellent piece of work. Those who are familiar with the famous short story will feel as if they were meeting old friends when they see on the stage "Old Scrooge," Marley's Ghost, Bob Cratchit, Mrs. Cratchit and Tiny Tim.

The Lorch family, one of the most famous acrobatic companies in America, will give an unusual exhibition of gymnastic skill.

Bedini and Arthur, the "jovial jugglers," will do an artistic, as well as comical, juggling act. Roy Arthur, as a black-face comedian, is extremely funny, and Eddie Canter, who assists the two, is also a ridiculous character, being a mimic of remarkable ability. A high-class singing act will be presented by Horace Wright and Rene Dietrich, both of whom were formerly in grand opera. Patsy Doyle, the droll monologist, will contribute an endless amount of fun to the bill. Abbott and White, the "society entertainers," will give a number of character songs and piano selections. Marseilles, in his unique conception, "A Puzzle in Black and White," will show his skill as a contortionist. He goes through his performance dressed in a skin white shirt on a dark stage draped in black velvet.

There is a marked significance in the fact that just now, particularly at the beginning of a new theatrical season, so staid a newspaper as the Brooklyn Eagle has come out editorially in praise of the newer form of extravaganza that are playing the teaters of the Columbia circuit, of which the Gayety, this city, is a member.

"Time was," says the Eagle, "when entertainments of this kind were of questionable character. Vulgarity was looked for by the limited clientele of the theaters. But the Columbia people have changed all this and the shows have eliminated the double sided jokes and with this change has come prosperity of vast proportions, for instead of the comparative few who were patrons in the old days, the entire theater-going element in every city is now interested in the entertainments." By a happy coincidence, Omaha will have the opportunity the coming week to see at the Gayety one of the highest developments in this form of show. The Jersey Lilies—in which, while there are a thousand laughs—there is nary a blush. The principal comedy role has been entrusted to the clever comedian, Charlie Howard, late of the "Follies of New York and Paris" company. There are two satires, "A Complicated Affair," and "Winning a Miss," both brim full of genuine comedy and bright catchy music. The chorus is composed of thirty girls selected with great care, not alone for their beauty, but for their ability to sing and dance. The chorus alone can be considered a feature. Today's matinee starts at 2:30. There will be a ladies' dime matinee every week day.

Now for a real good laugh—That's always the by-word to patrons of the Krug theater whenever they see Pat White and his own show billed as the next attraction. "Casey's Celebration" is the name of the opening skit which will introduce to you Pat White and his forty-two supporters in fun and music. The company contains George T. Davis, Joe Leonard, Anna Grant, Marie Fisher, Musical Williams, and Mendelsohn and Kelly. The closing burlesque introduces Pat White in his famous scene called "At Hoffman House Club." Every thing new but the name. As a special feature attraction arrangements have been made to give the returns by innings of the world's series base ball games which are to be played between the Giants and the Athletics. A special wire will be installed on the stage and at opportune moments in the show the reports direct from the ball grounds will be read.

"Look and see if the clock is running, dear," said grandma to small Sadie.

"No, it's standing still, grandma," reported Sadie, "but it's wagging its tail."