

Chauncey Tells Us Why He Likes the Irish So Much

"There is an old saying to the effect that 'God loves the Irish, says Chauncey Olcott, the actor. 'Divine wisdom stands in no need of human justification—on this point or any other—but this need not hinder us from taking a peek into Irish character in an effort to see why the folks of the 'ould sod' and their children in America and over the whole earth are either worthy or supposed to be worthy of the favor of heaven. 'Is it not because they are so intensively alive, so instantly responsive to every human emotion, so quick alike to laughter and to tears? No one should understand this better than myself—and I say this in simple appreciation of the warmth of the Irish heart and not from self-appreciation. Night after night for year upon year, it is my professional specialty to appeal to the romance and the patriotism of the Irish nature; and if that appeal failed to hit home I would find myself playing to empty seats instead of to houses filled with eager Irish faces, ready to laugh one moment and to cry the next, as the play moves from one phase to another. In one sense—but in no other—I am a Celtic cupid—for I am ever seeking to shoot an emotional arrow straight into the Irish heart. No archer could possibly desire an easier target. 'Believe me, I have often wondered why more of my stage brothers have not turned their talents to Irish plays—real Irish plays—and find out that there is so quick a sympathy, so rich a loyalty, so deep a love of romance and of mysticism and of homely wit and courage and of love itself in an Irish audience that most abilities behind the footlights will command a flattering following. To the thousands who have again and again honored me by their audience let me say: The secret is not in the gift of the player, but in your own warm Irish hearts.'"

"Boiled Down" Is This Play Made of Three Good Stories

The dramatic playlet in vaudeville today is being regarded seriously and analyzed minutely by literary critics as well as discriminating theater-goers. On the Orpheum stage, almost any week, there will be found a contribution in the form of a dramatic playlet, which, while some may only regard it as passing entertainment, is very often, in fact, most generally capital material for debate among contemporary writers and literary critics. The vaudeville playlet today, Orpheum speaking, is not booked for the sole reason to furnish an act to complete a vaudeville bill. Its purpose is to furnish food for thought as well as to amuse. The skit that entertains and at the same time leaves an impression, or one that advances discussion, is considered the ideal vaudeville sketch. For instance, in "Highbrow," which is coming to the Orpheum this week, there are all sorts of angles that furnish avenues for discussion, as to how a different writer would have treated the same subject, or how it is received by the "highbrow" or the "lowbrow," and its effect upon its audiences. In the short time of this playlet, which is the work of S. Jay Kaufman, has been on the Orpheum circuit it has seldom missed a week being discussed by literary and dramatic critics from a technical viewpoint and it has been given flattering space on editorial pages of our best newspapers. From the editorial page of a Washington paper recently, the following is taken: "The art condensatory of the art of condensation is shown at the Orpheum this week. Little stories by De Mopassant, Dumas and Henry, each of which would take about 15 minutes in the reading of the text, and each a model of literary brevity, are depicted in an aggregate running time of about three minutes, full pointed and with no sacrifice of dramatic values. "It's a sharp illustration of the superfluity of words. The mad Frenchman, the fanciful Celt and the quick-witted American didn't use many to tell their tales; but the folks in the Orpheum skit get along with even less. Well worth seeing."

Norma Talmadge's next film will be an adaptation of Balzac's "The Dutchess of Langeais." She is to start soon at her new west coast studio.

At the Theaters. Advertisement for the play 'Follies of the Day' at the Gayety Theatre. Features Chauncey Olcott and other performers. Includes photos of the cast and a circular logo for 'Chauncey Olcott BRANDEIS'.

Famous Necklace Lost for Years Found in China. An amazing, yet true, story of a lost necklace is being told in New York. An American woman, while traveling in China several years ago, purchased for the equivalent of \$2 worn-looking necklace of green beads, which attracted her because of the oddness of its clasp. When she returned to America, leading jewelers offered her first \$5,000 and finally \$20,000 for it. The following amazing reason for its great value was advanced: The necklace, which proved to be genuine jade, was the original necklace presented by Napoleon to Josephine on their bridal day. The odd clasp bore the initials of both in diamond chips. It had been sought for years. Jade has ever been associated with romance and never fails to impart an alluring Oriental air to the woman who wears it. Pauline Frederick is the proud possessor of an exact replica of the Napoleon-Josephine necklace valued at \$25,000. She wears it in "The Lure of Jade," her latest picture. "One Glorious Day" has been chosen as the final title for James Cruze's special comedy, tentatively called "EK," in which Will Rogers, Lila Lee and Allen Hale have leading roles.

Master Organist Returns to Omaha Theatrical Field. Much comment in local musical circles has been occasioned by the announcement of Manager Wilfred Ledoux of the Empress theater that he has again engaged the services for this season of Jane Davis, master woman organist. Miss Davis is well known in this city as a premiere organist, interpreting motion pictures today, and she scored a big hit at the Empress theater during her last engagement here. A graduate of the Dayton Conservatory of Music, Miss Davis entered Chicago university and later the Chicago Wurlitzer school. Her success was so marked that she was made a special demonstrator for organs and later entered the theatrical field. Her wonderful touch and ability to interpret the swift-changing scenes of the special feature pictures, has caused much comment among motion picture patrons who have already heard her.

Empress Rustie Garden DANCING and REFRESHMENTS. Every evening and Sunday Matinee. Carl Lamp's 10-Piece Orchestra. Hear the popular songs while you dance. TABLE SERVICE. Admission: Evenings, 40c; Matinee, 25c.

OMAHA'S FUN CENTER. Gayety Mat. and Nite Today. Good Res'vd Seat 50c. Barney Gerard's \$200,000 Production FOLLIES OF THE DAY. Musical With "Bozo" Snyder, the Man Who Never Speaks. "Ziegfeld atmosphere in Gerard's Follies." "Broadway robot for Gerard chorus and fine company. BEST thing in Dayton so far this year." "Follies of the Day" so far removed from the burlesque of the "past" as anything could be." "A show of unusual class. Can be recommended to the most critical." "Washingtonians will never see another production as dressy in a long, long time. The equipment was purchased from the original designer. Show is worth of attention." Washington Herald. Ladies' Tickets, 15c-30c—Every Week Day.

What the Theaters Offer

A COMIC slice of life called "A Man of Affairs" is to be offered by Eddie Russell, a headline attraction this week at the Orpheum, and another stellar phase of the show will be the musical play, "Highbrow," as presented by the Hamilton. The company of Russell includes a cast of six clever players. The play in four amusing scenes is by Daniel Russell, and the author of Mr. Hamilton's dramatic offering is S. Jay Kaufman. In "The Girl and the Dancing Fool," Mr. Patricia is capably assisted by Irene Delroy. His foolery is of the most laughable type. A potpourri of pleasing scenes are brought together in the offering of Ador and Ross. He is a comedian with a grand opera voice, while she is a part and pleasing miss. Wallace Gavin is a comedian concluder. He makes his egg trick uncommonly funny. Jack Hughes and his sister play violin, piano, saxophone, harp and trumpet. Acrobatic work, music, singing and country dancing are combined in the fancy performance of the Three Ribes. Once again, the cartoon comic, Assop's Fabies, will be a screen offering. Topics of the Day and the Pathé Weekly will also be shown.

BRANDEIS GOES TO THEATRE. Today Matinee 2:30 ONLY 2 TIMES Evening 8:25. Tomorrow Monday, Tues. and Wednesday Nov. 28-29-30. Special Matinee Wednesday. Evenings, 8:25 P. M.—Tickets: 50c, \$1.00, \$1.50 and \$2.00. Special Wednesday Matinee, 2:30 P. M.—Entire Orch. and Bal., \$1. A. L. ERLANGER PRESENTS THE DISTINGUISHED ROMANTIC ACTOR AND SINGER CHAUNCEY OLCOTT "RAGGED ROBIN" A MYSTICAL IRISH COMEDY-DRAMA RIVALING IN CHARM AND PERFECTION THE IMMORTAL "PETER PAN" BY RITA JOHNSON YOUNG & MRS. RITA OLCOTT NEW YORK CAST—AUGMENTED ORCHESTRA NEAR OLCOTT'S LATEST SONG HITS.

COMING THREE DAYS, STARTING THURSDAY MATINEE SATURDAY. WAGENHALS & KEMPER Present THE DRAMATIC SENSATION OF NEW YORK AND CHICAGO. THE BEAT. 500 Nights in New York. 400 Nights in Chicago. By MARY ROBERTS RINEHART and AVERY HOPWOOD. THRRILLS AND LAUGHS. PRICES: Evenings—8:20 P. M., 50c, \$1.00, \$1.50, \$2.00 and \$2.50. Saturday Matinee, 5c to \$2.00—Plus War Tax—SEATS ON SALE. Friday and Saturday, December 9 and 10. "MISS LULU BETT" A Comedy of Manners. Matinee Saturday. COMING SOON: "THE BLACK PANTHER'S CUB"

Chic Sale Makes Debut in Films In Seven Roles. All the motion picture stars are trying their luck on dual roles—even Mary Pickford and Charlie Chaplin are playing two characters in their newest productions—but Charles (Chic) Sale, however, has gone them all one better, and in "His Nibs," his first motion picture, which is now in the making, he plays seven distinct roles. Chic Sale has been making musical comedy and vaudeville audiences laugh at his rural types for several seasons—and he thought he might transfer a few of his characters to the screen. THE BEAT will be presented at the Grand Theatre for three nights beginning Thursday, December 1, with matinee Saturday. The company which opened "The Beat" in Manhattan is still there playing its sixty-fifth week. A company which opened in Chicago is playing its forty-sixth week there. A company in Philadelphia is playing the sixth week there. To tell the story of "The Beat" would be to spoil the play for the people who want to see it. Avery Hopwood and Mary Roberts Rinehart, pastmasters of stagecraft, wrote a plot that leaves the audience in suspense to the final minute of the performance and the denouement which comes as rapid and breath-taking as a flash. Tragic crimes are committed in a house that has perhaps 10 persons in it. The criminal is "The Beat," one of the 10. The 10 know "The Beat" is one of them. The audience knows he is one. Everyone suspects everyone else. Who is "The Beat"? That is the part that isn't fair to tell. The management of "The Beat" since its first performance has requested that those who have seen the play do not divulge to those who do not see it, the identity of "The Beat." It is a game, of course, but success in every town where "The Beat" has appeared has played it with a faith that makes much to be played by the audience of seeing the play. Omaha people can be as good as anyone in any town as far as audience won't tell who "The Beat" is. More than New York or Chicago or Philadelphia one did, it only would spoil an afternoon or evening for a friend. The capable set includes Rita Johnson Young, William L. Thorn, Lucille Morris, Josephine Stone, Joseph M. Hickey, Arthur Hughes, Edward Taylor, Paul Huber, George A. Wilson and Bernard Thornton. Edith Roberts will play the principal role in J. Parker Read's new production, "Fawned," from a story by Frank L. Packard, of "Miracle Man" fame. Just recently Miss Roberts completed one of the four leading roles in Cecil B. de Mille's "Saturday Night."

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Monday, Dec. 5-6 and Tues., Dec. 6-7. Joseph KESSLER and Company in Yiddish Repertoire. Tuesday, DEC. 8 At Evening, 8:19. The Tuesday Musical Club Presents ERIKA MORINI in Violin Recital. Tickets, \$1.00 to \$2.50. No War Tax. Membership Sale, Dec. 1. Public Sale, Dec. 5. Box Office Open 10 A. M.

FOLLIES OF THE DAY BARNEY GERARD'S \$200,000 PRODUCTION AT GAYETY THIS WEEK. ACTUAL SCENES AND CHARACTERS. Original Ziegfeld scenery by Josef Urban. Beauty of design, production expenses are synonymous with "Ziegfeld." Gertrude Hayes Jr., 18 and a soprano, is with the company. Costumes by Lucille Schneider Anderson, who made Ziegfeld's costumes. And Ziegfeld's costumes are famous. "Bozo" Snyder, the man who never speaks, is the featured comedian. Photos of the cast: Mae Dix, Johnny Weber, Tommy Base, Spader, Julie De Camerott, Ethel Russell, Irene Delroy, Miss Winifred Barrbrick, and others.