

Stage Suggests Drama and Other Things

THE difficulties that stand in the way of dramatizing a successful novel were never more vividly illustrated than in the case of "The Right of Way." Soon after the novel was published its tremendous possibilities were debated at considerable length by managers, but it was finally concluded that dramatization was impossible, because the atmosphere of the novel could not be reproduced on the stage.

It is said with no intention to disparage the labors of Mr. Presbey, who realized fully the futility of undertaking to make a drama from the book alone, and who, therefore, availed himself of the expedient of writing a play independent of the novel, yet retaining its characters in their relative position and adding such important portions of the local of the novel. The drama achieved by Mr. Presbey is a really strong and in every way a satisfactory piece of work. Its chief handicap lies in the fact that people who have read the Parker novel are disappointed by the opening scenes of the Presbey play. After preliminary incidents are cleared away and the real action of the drama commences, it moves swiftly and straightly to its culmination, and shows the vicarious strength that holds the public interest. The company that presented this piece at the Boyd theater for week-end engagements owes nothing to the original novel, unless it be the credit given to Mr. Roberts for his efforts in staging the play for its present tour. Mr. Hallett Thompson is in every way much better suited to the part of Charley Steele than was Guy Standing, and makes much more of his important lines. Mr. Anderson is quite as well qualified to visualize Joe Portuguese as was Mr. Roberts, and his efforts are meeting with deserved success. The supporting company is made up of capable actors and the whole is most pleasing.

"What do the people want?" was asked one day recently by an unusually thoughtful man engaged in the theatrical business. He is not an actor, but all his life has been connected with the business department of the theater. His service has been largely with the better theaters of New York, with an occasional venture on the road such as he is now making at the head of one of the first class traveling companies. And then he answered the question: "Look at 'The Girl from Republic'! The success of that play has been through Omaha recently is organized on a basis that merely serves to emphasize the vulgarity of the piece. The men and women in it are not sufficiently clever to abate in any jot the offensiveness of the dialogue or situations, and occasionally seem to take pleasure in it. It is broad and possibly 'This piece universally has been denounced by the newspapers, and even from the pulpit, yet I know that the company had at the time left Omaha accumulated a profit of more than \$40,000 on the season. 'The Moulou Rouge,' another piece of the same kind, with a similar company, company, 'The Blue Mound,' ditto, are both big money-makers, while well constructed dramas, carefully staged and capably enacted by competent and conscientious actors are failing every day for the want of public patronage. What encouragement does this situation offer to the producing manager?"

Comment on this statement seems entirely out of place. For many years managers have been blamed for the low standard set at the theaters, and yet the managers have been justly visited upon the managerial head? Why, in Omaha we have frequently had the spectacle of the discriminating public passing by a play of purpose, carefully written and intelligently presented, to crowd the theater where was being offered a piece which was in design, not to what high ideal they may devote, they are still subject to the immutable law of supply and demand. Unless their ventures be profitable they continue in business. The most they can do is to set their wares before the public to permit a free choice and then if the public shows its favor on the one side, and its disfavor on the other, while the public must accept its share of the responsibility.

At last we have emerged from the gloom, our horizon is no longer bounded by that dark darkness which surrounds the undeveloped intelligence. We have burgeoned and blossomed, and are coming into the full fruition of our national life at the theater. And just to show how this is true, all we have to do is to point out the fact that the Russian, in the case of all of the Russian, is lending us the premiere danseuse of the St. Petersburg Imperial opera. Member of his household, recipient of the highest favor from the hands of the autocrat of all the Russias, Pavlova of the Twinkling Toes is going to shine upon us for thirty nights. Fifteen of these nights will be devoted to the Metropolitan opera of New York City, for which Pavlova will receive \$1,000 per. The other fifteen nights are being wildly scrambled for, and will undoubtedly be the occasions of such demonstrations of American popularity and dollars, as will excel even the storied days of Jenny Lind, Nellieon or Patti.

Who is Pavlova? Why, bless your ignorance, Pavlova is the finest of the operas, the very topmost brick, the final letter in the world telephoned, and we Americans have finally reached the point where we can appreciate Pavlova. We have to dance of our own because we were too busy, or too ignorant, or too something else, to adopt, or adapt, or something else, or other ceremonial dances of the Indians. For, oh these many years, we have wandered along in the twilight shade of artistic development, contenting our simple souls with the Highland fling, the Scotch shug, the Irish jig, and the "duck and wing," and some of us were even sufficiently lost to applaud the "silver shower." And then La Belle Patina came amongst us, with the wriggle in her mid-stomach, and we paid our American gold, oh, so gladly, to see her do it. But now we are no longer content with this. The scales have fallen from our eyes, and with conscious shame do we look back upon the gauziness of the past. La Loie showed us some things, and then came Isadora Duncan, and Maude Allan, and Ruth St. Denis, and then it has been written that the first named choreographer, in a second act, and the third was clad only in a dark brown stain, but the stain was evenly applied. Gertrude Hoffman

Great Novel and a Great Play but Not Alike-- Public Responsibility for Bad Plays -- Dramatic Interpretation Through Means of High Kicking

danced until the authorities intervened and the strong arm of the law hampered our growth in the art telephoned. But Genes came, and we grew again until now we are sitting on the dock, looking out at the sad sea waves, impatiently brooking the restraint that must be ours until that windy evening in March when Pavlova will burst upon us.

Pavlova, we are told, interprets the drama and opera with her toes and her finger tips. When, with her great toes, she designates half past 12 upon the clock, she is not merely indulging in an acrobatic feat, but is conveying to our impressionable minds that the Twinkling Toes, whose significance had been clouded until Pavlova of the Twinkling Toes kicked the cover off. In other ways does this most gifted woman show us the way and lead us out of the Climmerian darkness into the great and glorious sunlight of art. Those who who have heard the glorious English language spoken trippingly off the tongue, who have been wont to listen with delight to the majestic measures of Shakespeare's poems and who have sat enraptured while listening to the sublime passages of the great composer, now sit full well far away from truth we were, and lift up our voices with one accord and praise the day which promises us Pavlova. But how sad it is, to think that only a few, oh, so very few, of all the millions who are attracted toward her will receive the instruction which she wonderfully gifted great toe, on which she can stand for six consecutive minutes. But we will have to rest content in the reflection that the favored few who can see and admire and appreciate Pavlova will not be entirely satisfied. They will also read in the newspapers and the magazines of the gorgeous glitter and glorious radiance of the "diamond horseshoe" on this occasion when this treasure of Russia devotes a few minutes of her life to inestimable value to delightful high kicks that will complete our disillusionment from the wiggle, and the jiggle of the hoche-kooche and the board-splintering whack of the breakdown.

Law's Delay on the Stage

Klein Fighting for a Cause in "The Next of Kin"—Took His Text, He Says, from President Taft's Address—Some Actual Cases Which Outdo His Theatrical Fiction—Question of Unjust Commitments.

NEW YORK, Jan. 8.—Whatever may be the final verdict as to "The Next of Kin," Charles Klein, its author, insists that it is based on the subject which should engage the attention of every thoughtful man and woman in the country—the law's delay. To his library at Rowayton, Conn., Mr. Klein has added, while his play has been in process of construction, a great many legal books, typewritten copies of famous cases and decisions of the various courts. The result of his reading is crystallized in the statement made by the lawyer for the young heiress whose property is quarreled over by relatives and lawyers. In the play Mr. Ricobar says: "I don't think I quite understand my profession as it is practiced. There are so many laws, so many loopholes through which to evade the law, so many ramifications, so many interpretations, so many delays, it's all law, law, law—delay, delay, delay—the question of equity and justice is completely lost sight of in the chaos of procedure. The letter of the law is there, but the spirit is sadly wanting."

"This illustrates one point brought up in 'The Next of Kin.' Another is the gruesome incarceration in a so-called sanitarium, where commissions are called to prove a patient out of her mind, and harried, nervous, out of her body and everything, the slightest lapse of control or commonplace speech is used for her undoing. "That I have kept well within the lines of the probable is proved by a paper read not long since by Dr. Robert B. Lamb, medical superintendent of the Mattawaun hospital, before the association of New York. In this paper he reviews the law bearing upon the commitment and discharge of the criminal insane and proposes certain changes suggested by the actual operation of these laws. It is stated by the Medical Record that some years ago fourteen persons were committed to one small hospital by jury in a single year, and every one of them was found to be sane and had to be discharged. Dr. Lamb concludes from a study of the Record in this and other instances quoted that there should be some modification of the present law whereby a jury should be empowered to commit a person, and especially those committing murder, should be dealt with by a tribunal having fixed continuous responsibility and that a jury of laymen should not be allowed to decide regarding the mental condition of any person with a view to his commitment to an asylum for the insane or to his discharge therefrom.

"With such a responsible body of experts such an incident as that portrayed in 'The Next of Kin' would be impossible, while under the present system it is not only possible, but it is extremely probable. It is only too prevalent a way of getting rid of people by those too tender hearted to kill them outright, or perhaps too fearful. Mr. Klein's attention is called to the fact that he has practically introduced the

new type of woman on the stage; the woman who fights for the rights of others and for her own, and yet with the militant spirit preserves the charm and grace of femininity. "That is true," he murmurs, as if that fact had been lost sight of in the larger issues engaging his attention, "I am glad you spoke of it. Let me see, in 'The Lion and the Mouse' she fought for her father, in 'The Third Degree' for her husband and her own liberty. The woman facing the questions of today must be militant."

light opera in this country. The story of "The Prima Donna" concerns Mile. Athene, the reigning prima donna of Paris, who becomes stalled by an automobile accident at a cafe chantant in a small barracks town. She goes into the cafe chantant while her husband is endeavoring to repair the machine, and there she hears old "pop" Gundelfinger, the musical director of the place, scolding a sick singer. The sympathetic Athene helps the struggling singer and in a moment of daring says she will sing herself. She sings a song written by Lieutenant Armand, Count de Fontaine, an officer of the neighboring barracks, and makes a great hit with it. This is the wait theme referred to above. The prima donna and the officer fall in love with each other and another officer intervenes and insults her grossly. The opera is mounted in the usual lavish Dillingham manner and the costumes are rich and varicolored. The orchestra will be largely augmented for the engagement here.

Beginning next Sunday night, for one week, with a regular matinee on Wednesday and Friday, Frederick Thompson will present Robert Ober in the New York production of "Brewster's Millions." This company carries the original ship and storm effects which were used for one year in New York. The cast is said to be above the average. Al Reeves' "Big Beauty Show" comes to the Gayety for six days, commencing this afternoon. Mr. Reeves has spared no expense in making this one big, grand traveling organization, fully equipped with beautiful scenery, gorgeous costumes and a grand display of electrical effects. Mr. Charles H. Burke and company will introduce his funny sketch, "The Silver Moon," assisted by a company of clever actors. Messrs. Barton and Jordan are a clever musical trio; the greatest soprano ever heard in extravaganza houses is Miss Jeanne Lanford; Miss Aimee Fowler, a soubrette who will make you sit up and take notice; Miss Alice Jordan, a coo singer; Edwin Morris, surnamed a cee singer; Barton and Jordan are a clever musical trio; the greatest soprano ever heard in extravaganza houses is Miss Jeanne Lanford; Miss Aimee Fowler, a soubrette who will make you sit up and take notice; Miss Alice Jordan, a coo singer; Edwin Morris, surnamed a cee singer; Barton and Jordan are a clever musical trio; the greatest soprano ever heard in extravaganza houses is Miss Jeanne Lanford; Miss Aimee Fowler, a soubrette who will make you sit up and take notice; Miss Alice Jordan, a coo singer; Edwin Morris, surnamed a cee singer.

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WITH a matinee today and a performance tonight, "The Right of Way" will close its very successful engagement at the Boyd theater. It has made a deep impression upon the public in Omaha who have seen it during its stay, and the two performances today should prove a great drawing card. The matinee will start at 2:30 and the performance tonight at the regular time, 8:15.

Mr. Mantell will draw lovers of the better things in the drama to the Boyd this week, when with his company of excellent players he will present four great Shakespearean plays as follows: Monday, "Macbeth"; Tuesday, "Hamlet"; Wednesday matinee, "Romeo and Juliet"; Wednesday night, "King Lear." The repertoire chosen for his engagement here affords wide scope for the expression of his genius. At the close of the present season it is arranged that Mr. Mantell will proceed upon a tour around the world, including Australia and South Africa, and terminating with an engagement in London, England. In London he will appear at His Majesty's theater, by special arrangements perfected by Mr. William A. Brady, under whose direction Mr. Mantell has been for a number of years past. Mr. Mantell has been at great pains to provide the best possible equipment for the presentation of the best plays. The scenic environment is complete and elaborate and historically precise. The company with Mr. Mantell is of a high order. Miss Marie Booth Tussell, who will impersonate the chief feminine roles, is an actress of skill, besides being a woman of much beauty. Other leading members of the company are Mr. Fritz Scheff, Mr. Alfred Hastings, Mr. Guy Lindsey, Mr. Henry Fearnley, Mr. George Stillwell, Mr. Casson Ferguson, Mr. Edward Lewers, Miss Genevieve Reynolds, Miss Agnes Scott and Miss Doris Kelly. During the matinee engagement the curtain will rise promptly at 8 o'clock evenings and at 2 p. m. at the matinee on Wednesday.

At the Boyd theater on Thursday night De Wolf Hopper will be seen in his latest and greatest success, "A Matinee Idol," which has just concluded a record breaking run at the Olympic theater in Chicago. That Mr. Hopper is funnier in "A Matinee Idol" than in any of his previous offerings is the greatest possible demonstration

of his art as an actor. Up to the present time Hopper has relied, to a certain extent, on a ludicrous and often impossible style of make-up, to aid in his fun-getting efforts. In the present piece Mr. Hopper comes before his audience in modern dress and with only enough make-up to counteract the effect of the stage lights. As the audience sees Mr. Hopper on the stage, so his friends and admirers see him in private life. His comedy effects are therefore the result solely and entirely of his own art and if the unanimous verdict of the Chicago critics and a series of packed audiences can be relied upon, Mr. Hopper has never done anything half so funny as "A Matinee Idol."

Daniel V. Arthur, under whose direction Mr. Hopper is now starring, has surrounded the company with a company of acknowledged artists, among whom are the beautiful Miss Harriet Burt, Miss Berta Mills, Mr. George Backus, Joseph Santley, George Mack, Miss Eida Curry, Miss Florence E. Courtney and forty of the prettiest American girls on this continent.

Fritz Scheff's new comic opera, "The Prima Donna," in which she comes to the Boyd theater for two nights and a Saturday matinee, beginning Friday evening, January 12, requires a cast of very accomplished actors, as well as singers, and several of the actors will call upon to sing a note, this being left to those especially trained for it. When one sees in a light opera cast such names as John E. Hazzard, Vernon Davidson, William K. Harcourt, Donald Hall, Martin Haydon, Anna Felman, Thill Salinger, Grace (Vienna) Maxine, Leona, La Nevada, Marie Barry, Katherine Stewart and Virginia Reid, it is assured that the play must have worth as well as musical value. And that is the case with "The Prima Donna" for, strange to say, it has an interest in it that is at times really gripping and the music is almost forgotten in the several of the actors' own art and if the unanimous verdict of the Chicago critics and a series of packed audiences can be relied upon, Mr. Hopper has never done anything half so funny as "A Matinee Idol."

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BOYD'S--MAT. TODAY--TONIGHT THE RIGHT OF WAY

Four Performances Starting Tomorrow--Curtain at 8 o'clock MATINEE WEDNESDAY--CURTAIN AT 2 O'CLOCK ENGAGEMENT EXTRAORDINARY

MR. MANTELL Monday, "MACBETH" Tuesday, "HAMLET" Wednesday Matinee, "ROMEO AND JULIET" Wednesday Night, "KING LEAR"

DANIEL V. ARTHUR PRESENTS De WOLF HOPPER

NEW SONG COMEDY SUCCESS A MATINEE IDOL

FRIDAY AND SATURDAY NIGHT. MATINEE SATURDAY FRITZI SCHEFF THE PRIMA DONNA

ONE ENTIRE WEEK BEGINNING NEXT SUNDAY Mats. Wed. and Sat. BREWSTER'S MILLIONS

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KRUG THEATER FOUR DAYS Starting Matinee Today

THE SMART SET HIS HONOR THE BARBER

S. H. DUDLEY THREE DAYS Starting Thursday THE CONVICT'S SWEETHEART

Expheum ADVANCED VAUDEVILLE WEEK STARTING TODAY Seligman and Bramwell MARY NORMAN FELIX and BARRY Henry Clive Paul Kleist CARLIN and CLARK CLARKS KINODROME

The Lumber Jack The College Man GEO. L. McNUTT Y. M. C. A.

Palatial Train for Mills' Body

Most Expensive Funeral Cortage from Coast to Coast for Millionaire Philanthropist.

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