

MISS MORRIS' CAMILLE

The author of Camille never had in mind such a woman as Clara Morris. Almost every personal characteristic of this great actress is opposed to the qualities which are the component parts of the lovely and bewitching Camille, and yet, with the disadvantage of age, and lacking in beauty, Clara Morris, who at first repulses, gradually wins the favor of the audience, and finally achieves a triumph that is complete.



ROBERT DOWNING.

There is no other voice on the stage or anywhere else in this wide world that is quite like Clara Morris'. It is harsh, flat, and—but it defies description. It is almost impossible to imagine anyone falling in love, particularly so extensively as did Armand, with a woman with a voice like Clara Morris'; but this same voice that is at first repellent is capable of such inflection under the remarkable control of the actress, that it becomes at times almost dulcet in its tones, and whispers to Armand an invitation that is so sweet, so gentle, that it is all but irresistible.

Miss Morris is not beautiful, but she cannot help that. She has a disagreeable voice, but she cannot help that. She has defective teeth, and this she can help, or rather remedy. Love, the sages tell us, is blind, and Armand might not observe the absence of beauty in his Camille; but he could not avoid seeing the black teeth of the mistress of his heart, and who could love a woman with a black tooth?

These things, however, are superficial, and perhaps should not be considered.

Clara Morris in her chosen field has no serious rivals among English speaking actresses. We have had tears, and breaking hearts; but we have had no tears and no breaking hearts like hers. Her favorite parts are those in which there is a constant play of conflicting emotions, and her transitions from one mood to another, passing with incredible swiftness from the reckless gaiety of the demi-mondaine to the tender sweetness of true womanly love, or from the tenderness of love to the abandon of the heartless woman of the world, are truly remarkable. The empty laugh of the coquette and the sigh of love, the expression of ineffable contempt and the manifestation of the most abject humility follow each other with startling rapidity, and her power in each of the varying moods is the same. If she brings sympathetic tears when she dies in the arms of Armand, righted in the eyes of her lover when it is too late, she compels admiration when she quails before M. Duval, and finally disarms her accuser by heroic self-sacrifice.

Many plays have been written that have attempted to make manifest the almost insurmountable difficulties that beset the path of the woman who has sinned, and who would rise from herself and her surroundings into an atmosphere of purity and the companionship and love of those who are untainted; but the story is nowhere told with more telling effect than in Camille, and as this unfortunate woman speaks through Clara Morris, the effect of the story cannot be otherwise than moral.

The audience at the Lansing theatre Wednesday was large, and gratifyingly appreciative. The company supporting Miss Morris contains some capable people, and some who could very easily be improved upon. Mr. Glendenning is not a conspicuously effective Armand.

History gives us the impression that Richelieu was a man in whom the currents of human emotion ran swift and deep, but seldom, if ever, disturbed the serenity of an outward demeanor that

was at once the admiration and despair of the enemies of the great cardinal who was greater even than the king. Richelieu was no ordinary man to blush at some unexpected thrust, or start at some sudden denouement; he heard and saw what was said and done around him, he listened to revelations, issued decrees, without losing that equipoise that is the concomitant of greatness. The cardinal whose boast it was that he re-created France, was a superb actor, masterful in self-control. He did not give way to purely emotional manifestations in the manner represented by Walker Whiteside, the brilliant young tragedian, who made his first appearance

attraction at McVicker's this week. The Bostonians are presenting "The Ogallalas" at the Columbia. Mrs. John Drew in "The Road to Ruin" is pleasing large audiences at the Schiller. "Africa" is at the Grand opera house. James T. Powers in "Walker London" is at the Chicago opera house. Rosina Vokes is in her last week at Hooley's.

Coming Attractions.
Robert Downing the popular American tragedian will appear at the Lansing on next Wednesday evening in a grand production of Sheridan Knowles tragedy "Virginius." Graduating from John T. Ford's Washington Stock company and supplementing that schooling with an experience of several years in the support of John McCullough, Mary Anderson and Joseph Jefferson, Mr. Downing's stage career has fitted him well for careful endeavor in the higher forms of the drama and developed his art in the direction indicated by his personality and the bent of his genius. Since he began his starring tours in the legitimate drama half a dozen years ago Mr. Downing has grown steadily in the estimation of the public. His *Gladiator* is regarded as one of the strongest characters on the stage. Eugenie Blair a handsome and talented actress who has supported nearly all of the tragedians of recent years is the leading woman in Mr. Downing's company, and her personations of the youthful heroines of the classical drama lend no small charm to Mr. Downing's productions. The company in support is without doubt one of the strongest organizations of legitimate players now before the public, and includes such artists as that sterling and well known actor Edmund Collier for many years the leading man for the late lamented John McCullough. Rose Osborn a lady who has played leads and who also has starred throughout this country are both members of Mr. Downing's talented company. The other members are artists of well known ability having been engaged especially for the part assigned to them.

The Thanksgiving day attraction at the Lansing theatre matinee and evening, will be "The Silver King." It has been several years since this popular play has been seen in this city. Mr. Carl A. Haswin, will assume the leading role, his characterization of the part of *Wilford de Vere*, the conscience stricken hero, is said to be a piece of powerful acting. He will be supported by a thoroughly competent company. The scenic effects are on an especially elaborate scale, and the play will be presented with careful attention to detail. There will be two performances of "The Silver King" afternoons and evening.

"The Span of Life" is due at the Lansing Friday, December 1, and Fannie Rice, Saturday the 2d.

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Niagara Falls.
Next to the world's fair, all our foreign friends want to see Niagara Falls, and in the minds of many, Niagara Falls is placed first. One of the first questions they ask an American either at home or abroad is about Niagara, but to many of us Niagara Falls is too near. Were it on the other side of the world, thousands of American globe trotters would hasten there, who pass it by now because they can go there any time.

The Michigan Central has made it, perhaps, too easy of access, for its through trains from Chicago to New York and Boston run directly by and in full view of the great cataract, and those passing by daylight stop five minutes for passengers to view the Falls. The wise traveller however will stop over there as long as his time will permit to view the beauties and the grandeur of the falls under different aspects and from different points of view. The longer he stops the more he will find to repay him for whatever expenditure of time and money he incurs.

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