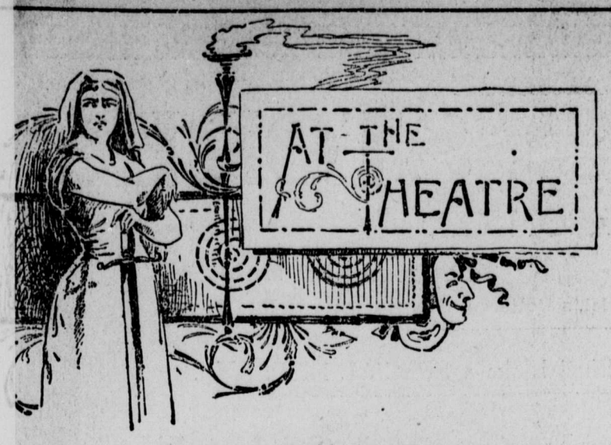

CALENDAR FOR THE WEEK

os Angeles Theater—Tuesday and week: "The Girl From Paris."

urbank Theater—Tonight: "The Lost Paradise." Monday and follow- "The Blue and the Gray."

rpheum—Clivette, Damm Bros., Filles' trained dogs, Williams and ms, Fannie Bloodgood, The Doners, Lund, Dolline Cole.

he past week has been comparatively in local theatrical circles, but the mo- y is to be enlivened by the advent The Girl From Paris," who will step e stage of the Los Angeles theater uesday night in company with forty fty other girls, from Paris and else- e. Next week Primrose and West's trels are coming, and they will be fol- l early in March by Marie Wain- t in a problem play entitled: "Shall Forgive Her?"

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ıny Davenport has essayed a new acter in the person of Joan of Arc in y written by Frances Aymar Mat- s. In spite of expensive mounting, the is a failure, the comfortable em- oint of the "star" actress does not 'd with popular ideas of the visionary isiast, the young girl whose history gestive of self-sacrifice and an ascetic A correct estimate of Fanny Daven- s standing as an actress is given in ent issue of Life. The writer says:

ay be honestly said that Fanny Dav- t is now in the full maturity of her rs. She cannot be excused on the ıd of inexperience, and, if faults are they are not to be glossed over by ctions concerning her future career. ured even by the low standard of our she cannot be called a great actress. ossesses a fair amount of intelligence, ty little of the true artistic temper- ıt, a large quantity of staginess, a g physique, and of convincing mag- m not a particle. She supplies fairly ate pictures of the heroines of Sar- but in a weak part, like the Joan of Matthews, she is not even pictur- e.

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s, far and away, an actor's elocution than all else that fixes his status in profession and all he does with the -making apparatus comes strictly in the province of elocution.—Alfred s.

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ien Modjeska appeared at the Garrick ter in New York in October, 1895, she in taking farewell of her audience: s is probably the last time that I shall ar before you." That was her sincere ession at the time, but circumstances changed her plans, and she has once appeared before a New York audience two weeks' engagement at the Fifth- ue theater, as Mary Stuart, Isabella, lia and Lady Macbeth. The New York s have treated her with all the respect h is her due, but only one of them has tiated upon the merits of her per- ance in language that is at all ade- e to the occasion. William Winter's ıum in the Tribune is so finely con- d that I cannot refrain from quoting rtion of it. He says:

Then Mme. Modjeska first acted in w York, in 1877, she was hailed in this rnal as a great actress. That opin- was justified by her achievement n, and it has been abundantly justi- l by her subsequent career. She is v somewhat past the zenith of her ysical power, but she retains all her rm, and in her embodiment of Mary art there was the same loveliness t endeared her when she first came. s the loveliness of a beautiful spirit, hrined in a person of exquisite grace, e nobility of presence, the exquisite nement of demeanor, the majesty visage, the mournful tenderness of dark, melancholy eyes, the sweet- s and the tremulous emotion of the , sympathetic voice, the easy com- nd of diversified resources, the con- ency and symmetry of fluent and nulative action—these are "close de- ements, working from the soul," ich at once proclaim authentic roy- y of nature and inherent equipment art. The character of Mary Stuart, drawn by Schiller, while typifying eadly struggle between worldly pas- n and celestial impulse, is, at last, perfect image of sorrow-stricken ıtence and sublime self-abnegation, l with that ideal the actress shows self to be completely harmonious, te in temperament and person. Sel- n in stage history has there been an mple of such absolute correspond- e between an imaginary character its actual representative. The great- s of Adelaide Ristori and of Marie bach in "Mary Stuart" is well re- mbered, and has become historic; power of Ristori at the climax of imperial encounter was colossal; pathos of Marie Seebach at the final well was irresistible; but that tness is surpassed by the saintli- , the holiness, the poetry, of the ng of Modjeska.

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same eminent critic takes occasion course of further comment to casti- the criminal tendencies of the New stage of today in the production of plays as "The Tree of Knowledge" The Conquerors." He says:

metimes a reader is helped by be- told something that he knows al- ly; and, besides, for a large sec- of the play-going public, Schiller's ry Stuart," hackneyed though it be he veteran, is practically new, and hat class it ought especially to be mended. It may not be "for the ion of these times." There is no mpt in it at criminal outrage upon men, neither is there any strangula- of fugacious concubines in the Sun- school interests of the ten com- ndments; but there is lifelike por- ture of stately and splendid historic ons, there is the painting of ambi- thwarted and love despoiled, there scenes of exultation, conflict, pas- ate grief and patient heroism, and ugh it all are woven those threads ity and terror with which tragic us binds the human heart. To see great play as illuminated by the tiful art of Mme. Modjeska is to y a sacred privilege—because it is e shown the solemn import of hu- life and, together with the awful ainty of death, the dignity with h it may be met and the firm com- ıre with which it should always be emplated.

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lerick Warde's non-success in his pro- n of "Iskander" was followed by a nent that he intended to join the ville ranks for the season. Later in- tion, however, is to the effect that s made a combination with Louis and Mme. Rhea, and will tour the country, producing plays in which these well-known and well-liked people have always scored success. The reunion of Warde and James, to say nothing of the addition to their forces of the celebrated French actress, will certainly be a popular move. The partnership between the men should never have been dissolved. With their united forces they ought to be able to fill every theater in which they may choose to play.

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The telegraph wires have been used to send the important news that Truly Shattuck has announced her engagement to a Wall-street broker and that she will retire from the burlesque stage. The stage is truly to be congratulated.

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W. H. Crane has been very cordially received at the Knickerbocker theater in New York, which place he reached after his tour through California and the south, producing his new play, "A Virginia Courtship," which was given for the first time in San Francisco and afterward in this city. The New York reviews of the production are as kindly in tone as were those which it received in California, but the critics are evidently neither blind to the defects of the play nor to the limitations of Mr. Crane in attempting a character so far removed from those in which he is best known and, it might be added, best liked. Of the play Mr. Dithmar says: "The plot is as obvious, the motive as forced, the situations as artificial as possible. But it is not likely that Mr. Crane's audiences will bother much about this play's manifold faults. Mr. Crane is always welcome, no matter what his play is, and, although his acting as Fairfax naturally lacks the verity and power of his portrayal of the ruined speculator of 'A Fool of Fortune,' it is neat, careful and enjoyable." This praise, although decidedly not of an enthusiastic kind, is sufficient to show that Mr. Crane's personality has won him a host of friends, whose liking will not be diminished even by seeing him pose in a composite imitation of eighteenth-century comedy, such as is "A Virginia Courtship."

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"Nellie McHenry has a dramatic tour to the Klondike in contemplation," says an eastern exchange. If Nellie McHenry is partial to frosts, she evidently knows where to find a constant supply. The only surprising thing is that she should go to Klondike for more.

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Harry Corson Clarke's venture as a star in the comedy, "What Happened to Jones," is pronounced a howling success by the unanimous verdict of the press of San Francisco, where the happening took place.

G. A. DOBINSON.

Among the Dramatists

John A. Stevens has finished a melodrama in four acts, which he has copyrighted under the title "Triumph of Truth."

David Belasco is writing a new play for Mrs. Leslie Carter. He has been working on it for over a year and expects to have it ready for production next season. He says it will be distinctly American in thought and action.

Prof. Ernest Lacy, the scholarly young Philadelphian, who will be remembered as the author of "Chatterton," which Miss Julia Marlowe frequently appears in, has written a play having Mr. Andrew Mack in view for the leading part.

C. R. Gardiner has a circular giving a synopsis of "Faithful to the Last," by E. Wilbur Fernald, which Mr. Gardiner identifies as an outline of a pirated edition of Bartley Campbell's "Fate," some time stolen under title of "Rose Cottage." Mr. Gardiner will prosecute managers presenting the play without his permission.

Walter Fessler has completed and copyrighted a three-act spectacular extravaganza which will be given a big production next season. The cast will have ten men and thirty-five women. It is copyrighted under the title of "The Century Ball, or the Pipe Dream of a Bachelor."

A Chastening Moral

Mr. A. W. Pinero thus instructs his stage manager, in a preliminary note to his "Trelawney of the Wells:" "The costumes and scenic decorations of this little play should follow, to the closest detail, the mode of the early sixties—the period, in dress, of crinoline and the peg-top trousers; in furniture, of horsehair and mahogany and the abominable 'walnut and rep.' No attempt should be made to modify such fashions in illustration, to render them less strange, even less grotesque, to the modern eye. On the contrary, there should be an endeavor to reproduce, perhaps to accentuate, any feature which may now seem particularly quaint and bizarre. Thus, lovely youth should be shown decked uncompromisingly as it was at the time indicated, at the risk (which the author believes to be a slight one) of pointing the chastening moral that, while beauty fades assuredly in its own time, it may appear to succeeding generations not to have been beauty at all."

Shakespeare Up to Date

The past week has enjoyed two extra theatrical events—addresses in Washington and Chicago by two well known actors. One of these actors, says the Mirror, dwelt upon his own early hardships, which must have made his present great success the sweeter. Early hardships and genius are historical companions. The other actor expressed an original proposition, viz., that if Shakespeare shall survive in the theater he must be "brought up to date." Aside from the pregnant suggestion in this to aspiring persons who assume to improve upon dramatic masterpieces, there is in it a pathetic confession of the limitations of present day players. And yet Shakespeare, unlike eggs marketed in the city, will continue to be accepted without assurance of his modernity when actors unequal to him have been forgotten.

Not Squeamish

In Paris a young girl may not go to the theater, even with her own parents. The nature of the stage productions is such that no decent young woman may witness them and preserve her reputation for innocence. Happily, that is not the case in America. Young girls may go in squads to the matinees of "The Conquerors" and "The Tree of Knowledge," provided they have the price of admission, or to the evening performances as the guests of young men. They may witness choice scenes of debauchery, depicted with perfect fidelity and with no details omitted. There's no fool modesty about us Americans. We're not squeamish about our girls, like those wicked French. No, sir-ee, by gosh!—Metcalfe, in Life.

A Dangerous Critic

"Won't you play something, Mullins?" asked Kilduff, motioning toward the piano.

"I hardly like to while Col. Gore is here."

"Is he severe in his criticisms?"

"Yes, and he carries a pistol."—Harlem Life.

Green Room Gossip

Adelaide Hermann has introduced a new dance called "The Reincarnation of She."

Clyde Fitch's new comedy for Herbert Kelcey and Effie Shannon has been christened "The Moth and the Flame."

Robert Taber will not replace Charles Richman next season in Augustin Daly's company, as was rumored last week.

Boston received "The First Born" with great enthusiasm. A crowded house cheered the author, Francis Powers, to the echo, and curtain calls were numerous the opening night.

The Sam Shaw company attracted standing-room-only audiences at Ventura, where the popular comedian and his clever company captured the public. This week the company is playing in Santa Barbara.

Chirgwin, "the white-eyed Kaffir," a popular English performer, will be seen shortly at Koster & Bial's. He blackens his entire face, except around one eye, which is surrounded by a diamond-shaped patch of white.

James A. Herne has a sad relic of the late William Terriss—a signed contract for the London production of "Shore Acres" in June next, for which arrangements had been made by Mr. Terriss and Manager H. C. Miner.

While the present season in New York and other big cities has been a good one, it is generally conceded that it has been the worst on the road. In one week, recently, fourteen traveling companies disbanded.—Music and Drama.

The Frawley company closed a three-nights' engagement in Salt Lake City on the 5th inst. to double the receipts of last season. After playing Omaha and several other cities, the company goes to New Orleans for an extended engagement. The season closes in Washington in May.

Augustin Daly will give a cinematograph reproduction of the "Passion Play" at Daly's theater on mornings during Lent. The films for these scenes were taken during an actual performance at a small village in Austria, where the "Passion Play" has been given for as long a period and with the same religious sincerity that has characterized the Oberammergau production.

Judge Freedman of the supreme court of New York has granted an injunction restraining Samuel E. Rork from producing the comic opera "Peg Woffington" and compelling the return of the manuscript libretto and score to Harry B. Smith and Victor Herbert, the authors. Camille D'Arville, who appeared in the leading role in the opera, was made a party to the action as a matter of form. It was claimed that Rork had broken the contract which he made with the authors in June last, under which they were to select the cast, the stage workers and the musical director.

Personal

Grace Henderson probably will star next season under the management of Charles L. Young.

Beatrice Cameron, who has been indisposed, rejoined Richard Mansfield's company last week.

Maurice Barrymore will play his original role in the London production of "The Heart of Maryland."

Fanny Rice will sail in May for London, where she will present "At the French Ball" for two weeks in June.

Elsie Leslie will return to the stage next season to play Lydia Languish in Joseph Jefferson's revival of "The Rivals," opening in October.

Norval McGregor, who has recently played leads at the Burbank in this city, has joined the Janet Waldorf company for leading juvenile roles.

Robert Mantell has rejoined his company at Boston. Charlotte Behrens, his leading lady, who was taken ill at Port Huron, Mich., is convalescent.

Louisa Rosa of "A Milk White Flag" was injured on January 31, at Savannah, Ga., by falling down the furnace chute of the theater, breaking a leg.

Reginald DeKoven has recovered from his recent serious illness and conducted the orchestra at the 100th performance of "The Highwayman" at the Broadway theater, New York.

A dispatch from New York, dated February 14, says that "Sadie Martinot has been compelled to relinquish temporarily the leading role in 'A Stranger in New York.' She is ill with pneumonia."

A dispatch from Paris, dated February 16, states that "Sarah Bernhardt today underwent a surgical operation for the removal of fibroid growth, which has for some time past caused her great pain. The operation was entirely successful."

Madame Alexandra Viarda, the Polish actress, is considering an early reappearance in a modern German success. She feels that, upon her debut in December she was unable to do herself justice by reason of unfortunate choice of plays and her consequent anxiety.

Wilton Lackaye has decided, after mature deliberation, not to go into vaudeville. He had received an offer, says the Mirror, from F. F. Proctor of $1000 a week for twelve weeks, and the offer was so tempting that he hesitated for several days before deciding what to do. He finally made up his mind to stick to his original intention of making a solid success as a star in the legitimate. He may appear soon in a dramatization of Lever's "Charles O'Malley."

Coming Attractions

LOS ANGELES THEATER.—(Advance Announcement.) "The Girl From Paris" is strictly up to date and teems with French atmosphere and magnificent scenic effects, gorgeously costumed choruses and dreams of harmony. From the rise of the curtain to the rollicking finale, in which there is an ensemble of some fifty people on the stage, the piece is alive. To interpret this superb burlesque Mr. Rice has selected a company of some forty or fifty people whose standing in their several branches of the theatrical profession is unquestionable. It is produced under the direction of Frank Smithson, who was secured from the Lyric and Avenue theaters of London especially for the purpose. The many elaborate dances are the creation and under the direction of the famous maitre de ballet, H. Fletcher Rivers, while the orchestration is by George Hayes, under the personal direction of A. M. Langstaff. The scenic equipment is the work of the noted artist La Fayette W. Seavy, and is of the most elaborate character. The dainty danseuse, Mlle. Fleurette, will accompany the production and render her new creation, "La Parisienne." Miss Gilroy will appear in the title role of "The Girl From Paris," and William Blaisdell as Augustus Pompier, the amusing French spy. Edgar Holstead will appear as Ebenezer Honeycomb; Harry Heinsen portrays the Spa hotel proprietor, and J. C. Marlowe as Major Fossdike of the Battersea Butterfly Shooters. Phillips Tomes interprets the part of Tom Everleigh, the barrister, and assumes the stage direction of the company. Carrie Behr will appear as Ruth and render "Sister Mary Jane's Top Note," while Clara Lavine is to play Norah, the daughter, of the Honeycombs Grace Wallace Belasco is also a member of the company, which throughout its entirety is of the same standard as verified by the names already given. The chorus is composed of some forty magnificently costumed and pretty girls, whose voices and fascinating dances form a pleasing feature of the production.

The piece will be presented for an engagement of five nights and a matinee, commencing Tuesday evening.

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BURBANK THEATER.—(Advance Announcement.) "The Lost Paradise" will be given tonight for the last time. Tomorrow evening a stirring war drama, "The Blue and the Gray," will be presented and continued for the first half of the week. The incidents in this play are of the patriotic kind expected and the interest is well sustained throughout. W. J. Elleford and Jessie Norton, the stars of the company now playing at this house, have congenial roles.

For the last half of the week one of those good, old-fashioned melodramas of New York life in the early days will be given, the scenes laid around the battery, the Bowery, the Harlem river and the Harlem bridge in the year 1868. The scenes are realistic to a degree and a continual run of excitement prevails. New songs and dances will be introduced and a special musical program is being prepared. A Saturday matinee and a matinee on Washington's birthday will be given.

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ORPHEUM.—(Advance Announcement.) One of the very best bills, consisting of stars from beginning to end, is offered by the Orpheum this week. M. Clivette, the star of all jugglers and shadowgraphers, assisted by Mme. Clivette, heads the list. He will appear in a unique entertainment of magic, jugglery and "digital silhouettes." A special acrobatic feature is announced in the appearance of the Damm Brothers. Their superiors in their special line have never been seen here, and they do some very difficult and amusing feats that must be seen to be fully appreciated.

Another special act from which the management expects great results is Prof. Filles' trained dogs, sixteen in number, of different breeds, and giving an interesting performance that is said to be entirely different from all other dog entertainments. Some turn somersaults and others ride revolving wheels, while one sits at a miniature piano and to orchestral accompaniment plays a well-known air. Another attraction of great merit is the sketch team of Williams and Adams, who introduce their jokes, songs and dancing through the medium of a comedy skit entitled, "The Monte Carlo Millionaires." One of the most pleasing numbers will be Miss Fannie Bloodgood, a clever vaudevile singer and a merry party in monologue work.

The hold-overs include the Doners in their imitations and clever dancing; La Petite Lund, the child actress, in a change of specialties, and Dolline Cole, in new songs.

A special holiday matinee on Washington's birthday and the regular Wednesday, Saturday and Sunday matinees.

CLUB DOINGS

What Women Are Studying in Music, Art, Current Topics

While English painting from the founding of what is termed the English school by William Hogarth (1697-1764), embraced rustic and middle-class life, the victory of modernity on the continent could only be accomplished gradually. The Ruskin Art club has been devoting some four or five weeks to the development of this art in the nineteenth century, and continued the subject Saturday morning under the leadership of Miss Elsie Milner and Miss Florence Silent. Horace Vernet (1787-1863), the battle painter of three wars, was presented by Miss Milner in an interesting paper, and Charlet-August Raffet, the special painter of Napoleon, My Mrs. S. C. Hubbell. These were followed by some very interesting sketches on Ernest Meissonier (1815-1891) by Mrs. W. E. Dunn; Alphonse de Neuville (1836-1885), Detaille (1848——), Albrecht Adam (1786-1862) and his famous retreat from Moscow; Josef Brandt (1841——), Kruger (1797-1857), Peter Hess (1792-1871), Heinrich Lang and Franz Adam (1815-1886) were briefly treated by the leaders. Thus far continental painting practically overlooked the surroundings of life and still brought its subjects from Italy and the east. The representaion of Italian life by Leopold Robert (1794-1835) was well brought out by Miss Milner and Miss Silent. The oriental painters of romanticism, Delacroix, Prosper, Marilhat, Eugene Fromentin, Gustave Guillaumet of Germany, H. Krektemar, Gentz, Schreyer and others of England, William Muller, Frederick Goodall, F. J. Lewis and Albert Pasini of Italy were briefly treated, and Mrs. W. W. Stilson took up Decamps in this connection. Mrs. Norris Albee gave an interesting sketch of Antoine Wiertz (1806-1865.) Numerous other artists were brought up the leaders and by various members of the club. The morning closed with a brief outline of the "tourist" period of the German landscape painters. The club has been presented by Mrs. John Wigmore with some fine prints of Correggio's Christ and St. John; Velasquez's Christ at the Column, Botticelli's Madonna and Turner's Temeraire. Mrs. Wigmore is now in Hanover, Germany.

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The Monday Musicale club was entertained by Mrs. W. D. Larrabee Monday afternoon at the residence of Mrs. G. G. Mullins in Ellendale place. The program included a trio for violins and piano, "Pastorale" (Henri Henkel), by Misses Mary Mullins and James and Mrs. J. S. Vosburg; vocal solos, "Conseil a Nina" (Werkelin), and "Roses Softly Blooming" (Spohr), by Mrs. Roth Hamilton; piano solo, "Valse in E Major" (Moszkowski), Mrs. J. J. Byrne; sonata for violin, Op. 21 (Niels Gade), Mrs. Macnell, accompanied by Miss Blanche Rogers; vocal solos, "My Marguerite" (Old French), and "Alla" (Chadwick), Mrs. Hord; recitation, "Pauline Puvlovna" (Aldrich) and "Bill Smith" (Garland), by Miss Willis; vocal solo, "Ask What Thou Will" (De Koven), and in response to an encore, "My Love Is All for Thee" (Hedgecock), Mrs. Modini-Wood; piano solo, valse in A (Moszkowski), Miss Conger; vocal solos, "Love's Philosophy" (Jules Jordan), and "Dear, When I Gaze" (Rogers), Miss Jennie Winston. About forty guests were present in addition to the club members.

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The Wednesday Afternoon Current Topics club held one of its delightful meetings at 515 South Fremont avenue the past week. The club met at 3 o'clock, and the great social question, "Hard Times," was given liberal discussion by Mrs. Gail B. Johnson, Mrs. H. Russell, Mrs. Lottie E. Willard and others. A thorough review and explanation of the Chinese trouble, from its inception to the present "territorial grabbing" by European nations, was presented by Mrs. Kate Tupper Galpin. Other topics discussed were "The Destruction of the Maine," "Zola," "Hanna Bribery Charges," "Cause for the Advance in Lumber," "Loud Bill," "Spinners' Union Strike," "Kjellman's Lapland Commission" and "Dietary Studies in New York," by Mrs. J. P. Harroll, Mrs. H. Russell, Mrs. Gail B. Johnson, Mrs. William Egelhoff, Mrs. T. H. Reynolds, Miss Clara Fleming, Miss Louise Jones, Mrs. J. A. Osgood, Mrs. Jewell Pease, Miss Anna Pease, Mrs. Claude E. Sheckles, Mrs. Lottie E. Willard and Mrs. Henry Steere.

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At the meeting of the Bostonian club last week Mrs. Cogswell and Mr. Klusoman read papers upon "The Compositions of Wagner." The musical program included a piano duet from "Tannhaeuser," "Tereli" (Liszt), by Miss Sarah Cogswell; "Goddess, Queen Beloved" (Wagner), by H. Porter; chorus from "Flying Dutchman," by ladies of the club; "Silver, Ring," Mrs. Washburn; "Spring-time," Mrs. Wetherby; selection by B. M. C. orchestra; chorus, "Lady Bird," "Dorothy, Come," B. M. C. "Italan Music and Composers" will be the subject for the next meeting. Mrs. Cogswell and Miss Thompson will read papers.

Woman's Influence in Politics

The claim that politics would be purified by woman suffrage; that better government would result and that there would be an angelic political condition is not borne out where the women have had the right to vote. In Wyoming women have voted since the organization of the territory, but there is no improvement in politics or morals. In Utah woman suffrage was the bulwark of polygamy. It will make politics and public morals neither better nor worse.—Dubuque Times.

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