



## AMUSEMENTS

The play "Romeo and Juliet" is not in consonance with modern ideas on love and its manifestations, and even when the story is told by genuine artists there is a disinclination on the part of the cynical auditor to regard seriously the more tragic passages. Mr. Frederick Paulding and Miss Maida Craigen who essayed the title roles in this play at Monday night's production at the Lansing theatre are not either of them very young; but there are several things both might learn that would be to their advantage. For instance Mr. Paulding might learn that it is not necessary for the gentle *Romeo* to pause in his love-sickness and make heroic speeches for the benefit of the gallery gods. Mr. Paulding suffers from the malady that has always afflicted Thomas W. Keene, doing such dire damage to the tympanums of his auditors. He must needs rant a little. Withal he makes a very good *Romeo*. Mr. Paulding takes his part and the play seriously, and he labors very hard to rise to the measure of the stature of a most impossible role. He shows much intelligence in his interpretation. Long acquaintance with the character of *Romeo* has given him a certain facility and poise that render his performance interesting, if not commanding. The last *Juliet* seen on the Lansing stage was Margaret Mather who, preparatory to becoming Mrs. Pabst, gave almost her farewell shriek and tumble act, in this city. Miss Craigen does not emit blood curdling and heart rending shrieks, and she does not roll down a half a dozen steps and half way across the stage; but she sighs; and the Craigen sigh is entitled to rank beside the Mather shriek. It is all pervading: This actress makes *Juliet* in the first scenes a very kittenish, childish and noisy young woman, with a strong tendency toward hysterics, and she does not at any time invest the character with the sweet gentleness that we associate with *Juliet*. But it cannot be said that Miss Craigen does not show intelligence in her interpretation, and she labors so strenuously to make the most of the part that it is small wonder she sighs with such frequency and effect. Her scene with the nurse was exaggerated, and the audience would doubtless have been quite as well satisfied if she had been a little more delicate in the last moments of the play when she expires on the dead body of *Romeo*. Mr. Paulding and Miss Craigen were fairly well supported. Mr. Lachaw's *Mercutio*, while lacking in some degree the rollicking characteristics [of that role was an excellent rendition,—remarkably strong when it is considered that he had only appeared as *Mercutio* two or three times previously. He read his lines with much force.

Miss Craigen and Mr. Paulding on Tuesday night presented "A Duel of Hearts" in which they were seen in this city two or three weeks ago. This play has strong dramatic possibilities, and it is given with the care that characterizes all the efforts of this company. On the whole the performers appear to better advantage in this than in "Romeo and Juliet," albeit we agree with Toby Rex that Miss Craigen's proper sphere is comedy.

"The White Squadron" was warmly received in Lincoln a year ago, and it was greeted with vociferous applause from the upper tiers on its return appearance Thursday evening. W. A. Whitecar has succeeded Robert Hilliard in the character of *Victor Staunton* and the entire company has undergone a change—not for the better. Patriotism and all kind of heroics make this play very exciting and the gallery is kept in a constant tremor of excitement. "The White Squadron" is a naval drama, deeply surcharged with melo drama.

Hallen & Harts "The Idea" was given to a good house at the Lansing theater last evening.

Frederick Paulding when in Omaha recently, was interviewed on the subject of dramatic criticism. He complained that the critic too often stays at home and sends the police or horse reporter to the theatre. If Mr. Paulding read the "criticism" of his and Miss Craigen's production of "Romeo and Juliet" in Tuesday's *Journal* he

must have been convinced that in this instance the critic sent a substitute to the entertainment in the person of a fourteen-year-old school girl. After reading that hysterical article one felt the pressing need of a healthy dose of salts.

Mr. D. Austin Lachaw, who took the part of *Mercutio* in Monday night's performance of "Romeo and Juliet," gave a very acceptable characterization of a role that calls for ability of no mean order. No one in the audience certainly had any idea that he was not a professional actor. Mr. Lachaw is a dramatic critic in Kansas City, and only joined the Craigen-Paulding company for a few days to take the place of an actor who left the organization suddenly. He had, it is said, only appeared twice before, professionally, as *Mercutio*.

### ANNOUNCEMENTS.

TO-NIGHT,—Primrose & West's minstrels at the Lansing theater.

WEDNESDAY, March 21.—"The Voodoo" at the Lansing theater.

THURSDAY, March 22.—Lewis Morrison in "Richelieu" at the Lansing theater.

FRIDAY, March 23.—Lewis Morrison in "Faust" at the Lansing theater.

SATURDAY, March 24.—J. C. Lewis in "Si Plunkard" at the Lansing theater.

That rollicking musical farce-comedy of Sanger and Bothner's "The Voodoo, or A Lucky Charm" will be given at the Lansing theater next Wednesday evening. The story hinges on voodooism, a superstition prevalent in the southern states. No subject offers better opportunities to the writer of farcical plays than superstition, and the author of "The Voodoo" is said to have made the most of them. The dialogue is bright and sparkling, and the lines are embellished with scores of pleasing specialties. Messrs. Sanger and Bothner have engaged one of the best companies obtainable. The leading man is Thomas E. Murray, the droll Irish comedian of Murray and Murphy fame. This clever team, it will be remembered, toured the country for seven consecutive seasons in "Our Irish Visitors" to crowded houses. Mr. Murray's methods are unique and his stage personality is inimitable. His support includes the talented soubrette and actress Ada Bothner, who achieved such a flattering success as *Teddy* in Hoyt's "A Bunch of Keys;" Chas. M. McDonald, Helena Coe, Kitty Beck, Kitty Wolfe, T. J. McGrane, Lillian Drew, and a score more of singers and dancers.

Edouard Remenyi, the violinist, assisted by Signor de Riva Berni, the Russian pianist, and Minnie D. Metbat, soprano, will give a concert at the Lansing theater Tuesday evening, March 27.

Since the death of Lawrence Barrett and the more recent demise of the public's idol: Edwin Booth, there seemingly has been no American actor who could fill the void left by our famous tragedians. There is a native actor, however, who can and will fill one of the important niches, and he is Lewis Morrison. Mr. Morrison's work is widely known throughout the entire country, but he has confined himself in recent years to the portrayal of but one part, that of the wily *Mephisto*. He has the force, the art, the intelligence and the reputation and there is no reason why he should not be raised on the pedestal which is but waiting for its figure. Within the past year Mr. Morrison attempted the trying role of the testy "Cardinal Richelieu." The triumph was instantaneous, unquestioned. Mr. Morrison will appear as *Richelieu* at the Lansing theater, Thursday March 22nd. It will be an intellectual treat.

Mr. Morrison will present his famous scenic and dramatic version of "Faust" Friday evening. Mr. Morrison's impersonation adheres closely to Goethe's familiar and very interesting story, but his treatment of the part is a decided improvement on any that has been seen in opera or drama. Satan, as represented by him is a smooth-faced, plausible person, who mixes with mortal mankind with a cheerful abandon that makes the character easy to comprehend; the lines in Mr. Morrison's version are bright and sparkling and his rendition of them is delightfully sardonic. He is, in short, as engaging a devil as one could wish to see. The staging of the piece is little short of phenomenal. The scenery and mechanical effects are exceedingly strong. Electricity plays a prominent part in the production. It is eminently spectacular but at the same time notable