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# GRAND OPERA HOUSE

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THREE GREAT WEEKS WITH TORONTO'S FAVORITE ACTOR SINGER



# FISKE O'HARA

PRESENTING HIS THREE GREATEST SUCCESSES

FIRST WEEK—AUGUSTUS PITOU'S DELIGHTFUL COMEDY ROMANCE

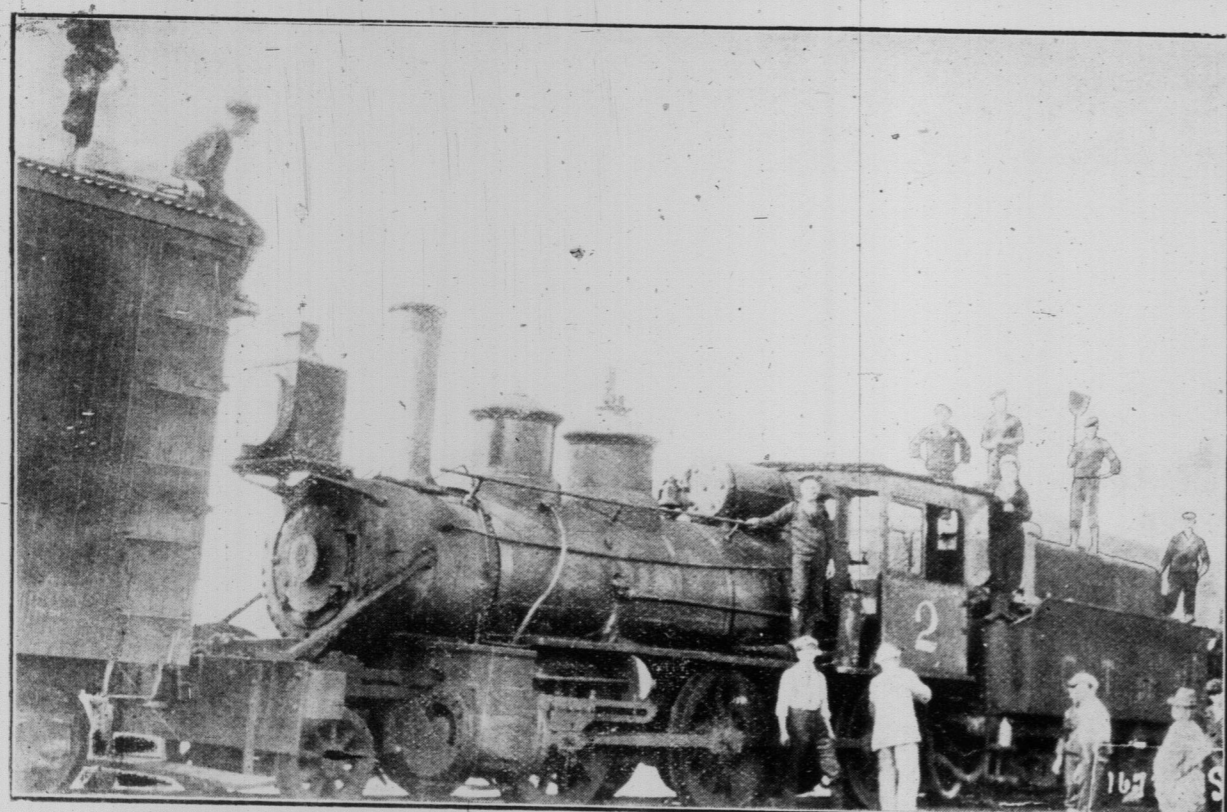
# IN OLD DUBLIN

SAME EXCELLENT COMPANY AND BEAUTIFUL PRODUCTION

HEAR O'HARA SING ALL HIS FAMOUS SONGS

SECOND WEEK—"THE ROSE OF KILDARE"

THIRD WEEK—"LOVE'S YOUNG DREAM"



American "Jackies" working as crew and engineer at Vera Cruz starting an engine and train for the interior where many American refugees were waiting for relief, immediately after the blue jackets and marines had the situation at Vera Cruz well in hand.



Miss de Wittensbury, youngest daughter of the attached to the British Legation in London, who is to be presented at the court in May. She has a younger or more fascinating girl than she has been in London.



One of the women who are taking leading parts in organizing the great "Eighty Club" ball at Claridge's Hotel, London, on May 18th, is the Hon. Mrs. Claude Lambton, whose husband is a younger brother of the Earl of Durham.



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### FUTURE OF THE IRISH DRAMA.

The Irish play of the future is to be founded on an historical basis, is the opinion of Fiske O'Hara, who plays the star part in that Celtic romance, "In Old Dublin," at the Grand Opera House. According to Mr. O'Hara, the time is coming when the many fam-



"GOING TO THE RACES," A LAUGHABLE COMEDY SCENE IN FISKE O'HARA'S FAMOUS PLAY, "IN OLD DUBLIN," AT THE GRAND OPERA HOUSE ALL THIS WEEK.

ous personages who have made history in the Green Isle, will be brought forth from the mists of the past and incarnated by the art of the player.

"We have been moving very slowly forward in Irish drama," says Mr. O'Hara, "but I believe that the motto 'Festina Lente' is as wise in this work as in any other movement where care is required. It is not so long since that the class of plays presented as characteristic of Irish life and customs were so grotesque and exagger-

ated that decent Irish people were compelled to protest, sometimes in very energetic fashion, against such unbecoming caricatures on their race. Such plays today would spell financial suicide to the manager producing them. The Irish drama must be clean and full of high moral atmosphere, or it will fall. The quality of it is improving all the time, and I think in the near future we will see authors bringing out works of great historical value. The success of the modern Celtic revival in

literature has demonstrated that the public at large appreciates and understands a high grade of Irish literature, whether it be poetry, prose or drama, and I am very confident that ere long we will find the public prepared for the Irish historical drama. "And what a wonderful field there is yet untitled. Let us take the single period encompassed by the 18th century. What a picturesque period that was! What a glorious period it was in the history of Ireland! And what



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a roster of illustrious statesmen, orators, authors and patriots it showed Dublin at that time was one of the centres of fashion in Europe; it had its own parliament, it was the centre of yachting and horse racing, and none of the genius thought of quitting their own country to take up a residence in London. The fashion's sake. The greatest artists of the time devoted their talents to the designing of costumes, and you can imagine that a stage full of such dresses would give as gorgeous a spectacle as could be desired. That in no way is the period from which authors will draw most of their material, and they certainly will have romance enough in the history of those times to furnish plots for thousands of fine plays.