# Grand Opera House

Next Monday, Tuesday and Wednesday SNICHTS COMMENCING and Wednesday Matinee

THE ROMANTIC COMEDY,

BY A. W. PINERO,

Presented per arrangement with DANIEL FROH-MAN of the Lyceum Theatre, New York, under the management of CHARLES FROHMAN. Seats

Prices 25c, 50c, 75c, \$1 and \$1.50, Matinees portant lectures. 25c, 50c, 75c and \$1.

prejudices and without understanding have been smeared over with a thin veneer of knowledge, and the result is a sports in general.

Within the Castle Park they dress in Within the Castle Park they dress in the castl that is crass and vulgar. The theatri-that is crass and vulgar. The theatrical managers and the actors are just in every taste, in every movement. Lady as willing as the publishers and the writas willing as the publishers and the writers to meet and profit by this taste in the general public. The result has been a vast increase of late years in the output of published trash and of vulgar entertainment. But the real public (the saving few, with the weaker vessels whom they influence) is just as much devoted to Shakespeare as ever it was. It has not increased in numbers to any great extent, but its interest in the plays of the great dramatist is real and true, as is witnessed and true, as is witnessed by the fact that there is no other play wright living or dead who has a better effect on the box-office than William Shakespeare. The biggest audiences that assemble in the Grand Opera House sea son after season are on the Shakespeare nights. I believe that in the popular price theatres an occasional performance of one of the great tragedies would meet of one of the great tragedies would meet with a measure of success. The success at the Toronto Opera House of John Griffith in "Faust" (which is not by Shakespeare, although a good many intelligent playgoes think so) bears me out in this belief; and right here it may be remarked that the average star could well afford to play to popular prices considering the company he carries.

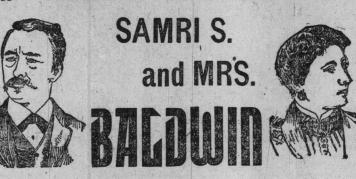
mas W. Keene must have made great deal of money out of Shakespeare. He has played to good business for years and years with the classic dramas, and though there has been some decline in it since the theatrical hard times set in, he has dome better than most of his fellows in the face of them. He has never had foolish, sentimental ideas about treating Shakespeare with honest reverence, and endeavoring to intreating Shakespeare with honest reverence, and endeavoring to interpret him eloquently and artistically in every part. He looks at the matter in this wise: I am Keene; it is me, not Shakespeare, that people want to see; if I act the leading part, why should anybody care how the rest of the characters are mangled? For years he had consistently followed this principle. The public has been generous to him, but he has not been equally generous to the public has been generous to him, but he has not been equally generous to the public. Of his own shortcomings as an actor, I do not desire to speak; he does not appeal to me, but he does appeal to a good many other people. I am constantly seeing Mr. Keene struggling to wring a round of thoughtless applause out of his audiences by distorting his lines. With him, it seems to me, it is anything for a point or a sensation. The farther he can get from nature the bet-

anything for a point or a sensation. The farther he can get from nature the better his gallery likes it.

I am willing to admit that I am open to the charge of injustice in thus dealing with Mr. Keene. In the preceding paragraphs I have not told the whole story. The public does not realize the difficulties of the man who desires to produce Shakespearian dramas. And Mr. Keene's faults as an actor are not as much those of the school in which he was educated as of his own tendencies. A man of his endowments educated in the mervous, restrained and simpler school of the present day would have made an actor of importance, though I doubt if any training could make him poetic. As to his laxity in production, it may be remarked that it is an extremely difficult task to assemble a company of actors who can read Shakespear and embody with a Marchans are any embody and make him poetic. As to his laxity in production, it may be remarked that it is an extremely difficult task to assemble a company of actors who can read Shakespeare and embody with the man are any embody as a man are any embody and make him poetic. As to his laxity in production, it may be remarked that it is an extremely difficult task to assemble a company of actors who can read Shakespeare and embody white Malatmas are any embody to the stage accuracy of the company of actors who can read Shakespeare and embody white Malatmas are any embody the stage accuracy of the company of actors who can read Shakespeare and embody white Malatmas are any embody to the stage accuracy of the company of actors who can read Shakespeare and embody and the stage and embody and the stage and embody and the stage accuracy of the can be a company of actors who can read Shakespeare and embody and the stage accuracy of the can be a company of actors the can be a company of actors the can be accuracy with the stage accuracy of the can be a company of actors t marked that it is an extremely difficult task to assemble a company of actors who can read Shakespeare and embody his characters in a satisfactory way. Shakespeare properly acted must be presented by men and women whose minds crave poetic expression in such a degree that the lines of the dramatist will seem like the natural utterances of their tongues. Still, Mr. Keene could do a good deal better for us than he does without breaking himself financial-does without breaking himself f

No Matinees During This Remarkable Engagement.

THE SENSATION OF 5 CONTINENTS



The Only White Mahatma

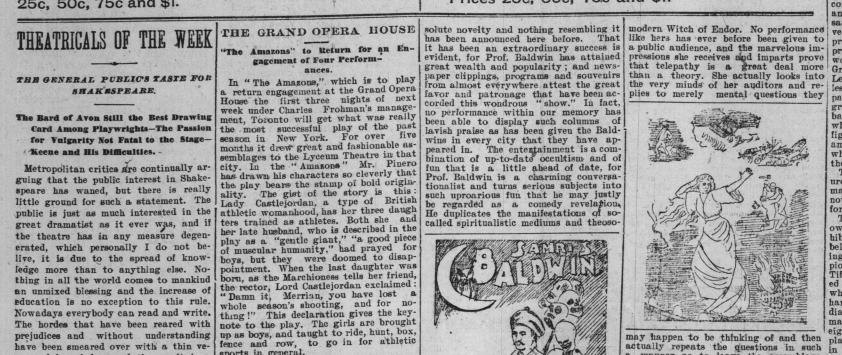
AND THEIR SUPERB COMPANY OF DRAWING ROOM ENTERTAINERS, PRESENTING THE

### Queerest, Strangest, Funniest Show on Earth.

Small children not admitted at any price. Curtain rises at 8 sharp. Late comers will miss im-

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The Other Side of the Question.

"Has the National Policy made you rich?"
And the price of bacon per flitch,
Have so agitated the mind of the champion of the Grits,
That it is a wonder said "champ" has not had fits.

The Other Side of the Question.

"Roy," 'Guy Mannering,' box seats 'tippence.' I was in the pit, back seat, 1-2d.
What though a large portion of the audience did snort out with delight at a pathetic part when they should have a more entansiastic audience. I have seen many, many actors try those parts

Have so agitated the mind of the champion of the Grits,

That it is a wonder said "champ" has not had fits.

Certain it is that under the last Grit resolve gime,
Our fair Canada with plenty did not teem. Then many of us dire poverty had to feel—What did it matter? We were but files on the wheel.

Repeated ad nauseam is the cry,
"Has the N.P. enabled you to have mince pie?"

O. Globe ! champion of politics so pure, Pray tell us: Has the N.P. made you poor?

Pert Dover, March 13, 1895.

dropped a tear! No actors had ever a more entinsiastic audience. I have seen many, many actors try those parts since, but they fall far short of the noble ideals established on my mind by Ord's crowd.

What fun when Brown and one of the robbers on the Cumberland Waste down, three or four straight down, and others—and when the robber once dropped his cutlass, clapped his hand to his eye and swore at Brown (all not in the book) for hitting him in the eye—wasn't it glorious?

"Ebor has raised some thochts that wunna doon."

THE TANAKAS, the Marvelous Japanese Top Spinners and Fantasists, and

## Champion George Dixon.

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Joe Walcot, America's Champion Light-Weight

MISS JOHNSTONE BENNETT.