

GRAND OPERA HOUSE. WEEK COMMENCING MONDAY, FEB. 25. Matinee Saturday Only.

Special Engagement of the Legitimate Irish Comedian, MR. JOSEPH MURPHY.



Supported by His Own Company.

MONDAY AND TUESDAY EVENINGS

He will appear in the companion drama to "Kerry Gow," entitled

SHAWN RHEU

Introducing his wonderfully successful song, "A HANDFUL OF EARTH."

WEDNESDAY & THURSDAY NIGHTS

The Greatest of All Spectacular Dramas.

THE DOUGH

And the Beautiful LAKER F-KILLARNEY.

FRIDAY AND SATURDAY EVENINGS

AND SATURDAY MATINEE

In the Greatest of All Irish Dramas.

KERRY GOW

Played by him with unparalleled success for eighteen consecutive seasons.

NO ADVANCE IN PRICES.

MR. McLEAY AND MR. BARRETT

THE SUCCESS OF THE CANADIAN ACTORS.

"The Manxman" a Tragedy of Miss Jeffrey Nerves—Mr. Barrett's Happy View—Mr. McLeay as the Bishop Proves Himself a Genius.

To everyone it was a matter of regret that a performance of "Othello" could not be arranged for Thursday night. Through this fact we were denied the sight of Mr. Barrett's virile Othello, and Mr. Franklin McLeay's Iago, probably the truest presentation of the part in this half century, and with startling unanimity the critics of Boston, which is entitled to rank as one of the most important studies, pronounced this Iago great, and to a man said it was Shakespearean, a phrase which is never used in the study of any everyday Iago. In Furness's Shakespeare will be found a note on the Iago, which he never fails to quote, and which he says that for a proper realization of the part a soldierly bluffness which he never loses in the study, necessary in the study of the part, Mr. McLeay showed this very quality of bluffness with the sunken chin, the deep-set eyes, and the lines of the face, when we saw it last, a tentative effort, has broadened into a living, forceful picture. Mr. McLeay's Iago, succeeded because he is that rare thing, the actor-scholar. With the force and fire that enable him to place on the rostrum as he has the brain that make him at home in the study, before he went on the stage, he was esteemed as the best teacher of English in the Collegiate Institutes of Canada. He had been first-class in the variety ball team, a successful full-back on the football field, and a champion foot racer, and to top it all became a Conservative stump speaker in Lambton. Now, after five years have rolled by, he is known as the best Iago of the present generation; and one of the most scholarly, polished, and enthusiastic of the younger actors, with a personal fire that enables him to make the best use of his mental gifts.

The beauty of "The Manxman" lies in its modernity. It is in form the thing you would expect of Wilson Barrett, for he has in the past declared himself the devotee of the play with a "plot" or a "story" as he styles it. But as he has adapted Hall Caine's novel, it is simply history told with graceful sincerity. There are no long, straggling speeches, and no intricacies of plot; we simply have what Kate Christian calls the old triangle of husband, wife and friend. And Browning might sing a chorus to this domestic tragedy with its Greek simplicity.

"A terrible thing to play with souls. And trouble enough to play one's own. But this is my friend and my friend's wife."

We played with bits of stone.

Kate Green as Miss Maud Jeffrey plays her part not exactly a rural maiden with a naive simplicity of thought and a frank exhibition of passion that we might expect of a maiden of the sylvan Isle of Man. There is more of Mrs. Tansuway in her; her passion is neurotic; her heart and child's soul dictate her actions more than any physical abandon. And it is on this neurotic tendency that the whole drama of "The Manxman" hangs. The title is a misnomer. The action is in no way indigenous to the Isle of Man, in the manner of "Ben-my-Chree." A creature of nervous impulse, as Kate is

upon many a time in these columns. Mr. Ambrose Manning's delightful picture of the loyal Davy Fayle is well known to us, but the poetic quality is imparted to the drama by Miss Maud Jeffrey as Maud and Mr. Franklin McLeay as the Bishop. The actress, in the moment of her career on the stage of her brother, a curse that changes to a prayer for his safety, showed rare intensity; and in her picture of a broken flower fading into the shadowed hues of death she is poetic and beautiful, and fills one with tremulous emotion. Mr. McLeay does with the Bishop what was never done before; he plays each line for the character, and not for the immediate situation. He is the realization of a man, sweet and simple by nature, moving like a saint among his flock, and sent distraught by the knowledge of his son's crime. When he implored Dan to escape and through the trial scene, he was a broken, wandering old man; then, when roused to what was going forward, the inspiration of his office came to him. He rose in wavering accents to proclaim his spiritual barony; the voice grew stronger, the weak eyes flashed as he proclaimed the severity of the church and almost thundered for a moment. But when he realized that he must pass the sentence of Cain on his own son, the father began to supersede the judge, the storm died away gradually in him, and when it was over, he was the old man again, doubly weak and doubly desolate. And to the end of the play he moved among the people simpler and more saintly than he had been before. An unexaggeratedly pathetic figure, full of the inspiration of a genius among actors. For Mr. McLeay's Bishop admits no doubt of this latter fact.

TOUCHSTONE. JOSEPH MURPHY.

The King and the Leader of All Irish Comedians to spend a Week at the Grand.

Joseph Murphy, the successful and popular Irish comedian, will play his repertoire at the Grand Opera House next week, beginning with "Shawn Rheu," and later reviving "The Kerry Gow" and "The Donagh." Mr. Murphy has been absent two years, but he will find that his old friends and admirers have cherished the pleasantest memories of him and his play.

Joseph Murphy is a native of Brooklyn, but when a youngster he sailed with the friend who has sailed with him, and other Argonauts for California in search of the Golden Fleece—which he found, for he is to-day one of the wealthiest

many met, with great success, and Mr. Murphy acquired considerable wealth while he remained with the company. He was the house and Mr. Cotnam the teacher of the company. During his connection with Ben Cotton, Mr. Murphy conceived the idea of withdrawing altogether from minstrelsy and going into sketch work, and for two years prior to the dissolution of the Cotton & Murphy minstrel he was represented in the company simply by his name. After withdrawing from minstrelsy he started to draw a sketch called "Long Fine. His

It is in the world of dramatic comedians. "The Bandit King" has just been revised and rewritten, making it up to date in every respect, and as presented serves to introduce a number of pleasing specialties, among them Mr. Andy Cole, the king of the banjo. The part of Joe Howard, as played by Mr. Wallick is one that has made him famous all over the United States. The part is one requiring a robust physique and a vigorous voice, both of which Mr. Wallick possesses, and in his course scene of the first act he fairly aways the audience by his impressive dramatic power. Staged in a very artistic manner, with picturesque and special scenery, the play is one of the most successful acting horses, Raider, Texas and Pete, who really act and are part of the play. Other actors have introduced horses on the stage as an accessory attraction, whether they belonged in the play or not, but to Mr. Wallick belongs the honor of being the first, and distinctly the only actor, who has had plays written for the purpose of presenting horse playing parts, in which horses were necessary for the proper production, and which could not be played without them, so catering to the popular taste and trying to please all classes of theatre-goers.

Mr. Wallick ought to draw big houses all the week. His supporting company

next sketch was one called "Help," and that with received with such favor that Mr. Murphy had it worked into a prologue play, something after the style of Lotka's "Little Detective." In this play Mr. Murphy assumed six different characters, his greatest success being in German, Irish and negro comedy. After having played "Help" throughout the country for several seasons, he purchased a play from Frank Mauder, entitled "Maum Lee," a straight Irish play. This decided him upon his future course, and he employed the late Mr. Marsden to write for him his well-known play, "Kerry

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THE ACADEMY OF MUSIC.

Matinees Tuesday, Thursday and Saturday.

Week Commencing Monday, Feb. 25

Something New

At Last!

Miss Telephonia

An Electric Bell(e)

PRETTY GIRLS,

NEW SONGS,

NEW DANCES,

UP-TO-DATE SPECIALTIES.

INTRODUCING THE ECCENTRIC COMEDIAN

Wm. Keller Mack

BRIGHT, NEW, CRISP AND CLEAN.

ONE BIG LAUGH.

A 22 POUND ROADSTER BICYCLE.

Absolutely guaranteed to carry a 250 lb. rider anywhere that he will ride and that will do it. It is the "Eclipse" light roadster, and it is one of the handsomest wheels made as yet. Let us show it to you.

THE ECLIPSE AGENCY,

8 KING-STREET WEST, TORONTO.

THE COSGRAVE BREWERY CO

OF TORONTO, LTD.

Telephone 264.

Maltsters, Brewers and Bottlers

PALE ALE, XTRA STOUT

AND HALF AND HALF.

railroad station, where there is an excursion party on their way to Morrow. They miss the train, and are compelled to wait two hours for the next. Miss Telephonia suspects that Wass is in the neighborhood, and thinks she has discovered him in Wass's companion. The game comes into play at Miss Telephonia's home. She has become insane through grieving for her sweetheart, and has hadly injured her attendant, who is to be sent to the country to recover his health. Wass applies for work and is hired to humor her. He does not recognize her until she reveals to him the name of her sweetheart. He calls her by her name and yells, "Hello, Central!" which restores her to her senses, and the comedy ends happily.

FUN IN THE FRENCH ARMY.

Masquerading Cavalrymen in Pursuit of Rogus Fox.

Paper hunts are now all the rage in the cavalry regiments of the French army. The game comes into play from England, and its origin forms one of the funniest affairs among the many wild sports of the English cavalry.

After what the British warriors call "glorious diabler," the officers of a cavalry regiment are called to have a fox hunt without fox or dogs. One of them volunteered to play the part of the fox and explained his proposed masquerade. He was precisely the same as the one already well known in this country. The plan was adopted with delight by all the officers, and they made their preparations.

They purchased all sorts of costumes, and the next day they appeared in their new clothes, which made the funniest confusion in the matter of recognition. Here and there were judges with their wigs and gowns, side by side with fellows in nightgowns and wearing the old-fashioned nightgowns; but the majority wore feminine garments. Upon a prancing horse an old dowager with flowing hair and a voice like a trumpet dashed about, greeting the judges in language more forcible than any judge. Who she was, nobody could tell, for she managed to disguise her voice completely. Following the dowager were fishwives and farmers' wives, all, of course, astride splendid horses and wearing boots and spurs which appeared only too plainly beneath their flowing garments.

When the fox got well away and all was ready, the cavalcade started off at a breakneck pace. The ladies, the judges, the fishwives and the gentlemen in their nightgowns all yelled like demons as they dashed along, to the utter amazement and consternation of the simple country people, who could not tell whether the frightful affair was the wild hunt of Odin or a masquerade on horse back. The dogs barked and the bells roared for miles around, and when the chase was over and the hunters sat down to dinner they all agreed that they never before had such fun. One of the toasts was to "the child that was unborn who was bound to rue the hunting of that day."

Such was the origin of the paper hunt, which at the present time affords amusement and hard training to the officers and men of cavalry regiments in the French army.

Teachers Form a Natural History Society.

Prof. F. A. Coleman lectured to the teachers on Saturday morning in the School of Practical Science on the minerals and rocks in the vicinity of Toronto. The teachers were very much interested in the lecture and gave a hearty vote of thanks to Prof. Coleman. A Natural History Society was organized and the following officers were elected: Honorary president, J. R. L. Starr, L.L.B.; president, J. W. Rogers, principal of Dowan-street school; secretary-treasurer, G. K. Powell, principal of John-street school; Executive Committee, Miss Sall, Miss McKennie, Mr. Morrison, Mr. Parkinson, Mr. Hinde.

GRAND OPERA HOUSE. MATINEES--Tuesday, Thursday, Saturday--MATINEES. COMMENCING MONDAY, FEBRUARY 25th

ENGAGEMENT OF THE POPULAR HEROIC ACTOR,

JAMES H. WALLICK,

IN HIS GREATEST OF ALL MELODRAMATIC SUCCESSES,

AS PLAYED BY HIM OVER 3200 TIMES,

THE BANDIT KING

INTRODUCING HIS FAMOUS ACTING HORSES

"RAIDER," "TEXAS" AND "PETE."

NEXT WEEK CHAS. L. DAVIS in "ALVIN JOSLIN."

representatives of the American stage. He made the voyage around Cape Horn and arrived in San Francisco early in 1851. He secured employment at the Bella Union theatre, a house that has a history which is interestingly connected with that of California. Here, at a salary of something like \$3 a week, he was engaged for everything that he might be needed for—as property man,

Mr. James H. Wallick, the Equestrian King, the Well-known Actor at this Popular Theatre.

James H. Wallick, known throughout the United States and Canada as the "Equestrian King," and universally conceded to be the clearest exponent of frontier drama now before the public, will give a week's engagement at the Toronto Opera.

His first venture for himself was made in company with Letta and others, when they organized a variety troupe and made a tour of the mining camps in the interior of the state. Mr. Murphy appearing both in Irish and black-face comedy sketches, songs and dances. He also had graduated to what is known as the melodramatic, heroic line, and plays written for him in which he could portray characters that best suited his style and talents. "The Bandit King" is particularly well adapted to display his skill as an actor, and also to introduce his wonderfully clever acting horses. Mr. Wallick, gifted by nature with a robust form, expressive face and sonorous voice, looks and acts the burly bravo of nature, and, aided by his effective brute assistants, Raider and Pete, gives a faithful rendition of life as

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