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No. 231.

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## M'CULLOUGH!

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Appius Claudius.....H. A. Langdon

Caius Claudius.....H. C. Barton

Dentatius.....John P. Sutton

Numitorius.....C. W. Vance

Lucius.....Frank Lane

Titus.....W. A. McConnell

Servius.....R. Pritchard

Marcus.....J. H. Shewell

Crisus.....W. H. Marr

1st Soldier.....C. A. Bahrer

Virginia.....Miss Emma Stockman

Servia.....Mrs. Augusta Foster

Female Slave.....Miss Mittens Willett

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# Bill of the Play.

W. E. CAIGER, Publisher.

Advertisements for space and rates please address the Publisher, 48 King Street East, or at the Box office of this Theatre.

## MISS MARY ANDERSON.

From the New York Herald.

A young woman of much dramatic potentiality and of great histrionic possibilities won a rare triumph last night at the Fifth Avenue Theatre. She played "Pauline" in Bulwer's romantic and super-sentimental play, "The Lady of Lyons." She was not coming with the stamp of the golden calf from London or Paris upon her, it is true, but she was an American girl from the warm-blooded South, and that certainly gave her some claims.

Tall, willowy and young, a fresh, fair face, short and rounded, a small, finely chisled mouth, large almond shaped eyes of dark gray or blue, hair of a light brown, a long white throat, a slender person, met the eye and made a pleasant first impression. For a moment or so it seemed that, after all, the critics of the great West, the chivalric South, and the aesthetic East had sent us only a tall, good-looking girl, with a singularly sweet, organ toned voice.

When "Pauline" is brought home to the poor abode of the gardener, "Melnotte," disappointment, hysterical screams and dainty despair are laid down as the emotions to be presented. It has been much the stage tradition to construe these literally, particularly the hysterical scream. From the first it was plain that this young girl had taken a deeper view of the situation. The reliant joy of the bride had been exchanged for a tremulous fear that made the realization of the utter downfall of her pride a transition that lost none of its intensity when the worst was known—as news of the death of those we love loses little of its shock, though long prepared for. Here was Mary Anderson's first decisive triumph. Here her willowy form and waving hands lent themselves to her ideal. The vocal compass of her passion in her breast was wide and deep; sad upper notes of love forlorn; deep

tones of anger at the shame endured; never too loud or shrieking in her bitterest reproach, and speaking her scorn in the over-long drawn and therefore feeble reminiscence of the picture of the mythical palace by the Lake of Como, with a cold toxic intonation that lifted it almost to the breadth of superbly subdued passion. Indeed, her personation, pitched on this minor key of womanhood that feels intensely but indures with all the restraint that pride can put upon emotion, soon took the stage to itself. The third and fourth acts embrace nearly all there is of "Pauline," and it is safe to say that within them she sounded with telling and often with electric effect all the depths of woman's passion which the text permitted or suggested to her.

## MR. J. LEVY.

Mr. J. Levy, the great corset player who achieved such a success on the occasion of his recent visit in this city with Gilmore's band, will shortly give two or three grand concerts assisted by eminent musical artists, at the Grand Opera House.

## Mr. Raymond in "My Son."

[From the Albany Express.]

It is in many respects an unusually clever, certainly an entertaining play, which Messrs. Williams and Harris have prepared for Mr. Raymond and which the excellent comedian presented to an Albany audience last night for the first time. It is the story of a fond father's devotion to and sacrifice for a thriftless and profligate son. It is given in four acts, introduces sixteen or seventeen people, and is written in a clear, sprightly vein, in which comedy predominates. The closing of the second act is very strong, and the sentiment with which the piece is flavored is likely to give it more than an ephemeral existence. Mr. Raymond as Herr Weigel was particularly happy in the lighter passages of the play, and really surprised us by the tenderness of his acting in the closing scene. He proved himself an artist of almost unique ability in his nice appreciation of the character he assumed. Mr. Raymond

has surrounded himself by a number of people of uniform excellence, in which pretty girls are pleasingly prominent, and the result is his new play goes trippingly. Mr. Harry Lew, who is a striking actor, notwithstanding his miss at Wallack's, was admirably as Rudolph, and Mr. W. A. Paul, who, by the way, was the Admiral in the Standard Pinafore Company of a fortnight ago, was infinitely better as Leopold than he was in opera. Ed Smith could not but be clever, and Maurice was particularly bright as Melnyur. The young ladies were quite satisfactory. Miss Ada Trimble was heartily applauded and presented with a bouquet, and Miss Courtney Barnes, who is the daughter of Rose Eyring, was also received with much favor. "My Son" will be repeated this evening and at to-morrow's matinee.

Following Mr. Raymond's engagement Mr. John McCollough, the great classic tragedian will make his first appearance before a Toronto audience. Since the death of Edwin Forrest, no actor has achieved the success of Mr. McCollough, in such characters as Virginias, Damon and Pythias, Lear, the Gladiator, etc. This actor's appearance peculiarly fits him for the assumption of these classic roles, possessing as he does the physique ascribed to the ancients, 16 is to-day, theatrically speaking, "The noblest Roman of them all." The company supporting him is one of unusual strength, each member having been specially selected for their individual fitness for the roles assigned to them.

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