Grand Opera House!

THREE NIGHTS COMMENCING MONDAY, MARCH 4
AND WEDNESDAY MATINEE.

RETURN ENGAGEMENT
OF THE GREAT ENGLISH COMPANY IN

A GAIETY .. GIRL ..

- - - A MUSICAL COMEDY IN TWO ACTS. - - -

THE COMPANY IS DIRECT FROM

DALY'S THEATRE, LONDON,

THERE WILL BE NEARLY

100 Persons in Performance 100

SPECIAL SCENERY. NEW COSTUMES.

Prices—25c, 50c, 75c, $1 and $1.50. Matinee—25c, 50c, 75c, $1. Seats now on sale.

3 NIGHTS AND SATURDAY MATINEE.

COMMENCING THURSDAY EVENING, MARCH 7th,

THE DELLA FOX
COMIC OPERA COMPANY.

.....MANAGEMENT OF NAT ROTH, IN.....

The Little Trooper

FRENCH VAUDEVILLE OPERETTA,

By Raymond and Mars. Adapted by Clay M. Greene.

Music by William Furst and Victor Roger.
Prices 25c, 50c, 75c, $1.00 and $1.50.
Sale of seats begins next Tuesday Morning.

A GAIETY GIRL.

This Greatest of New York and London Successes to Be at the Grand the First Half of the Week.

Toronto theatre-goers are to be congratulated upon the announcement that "A Gaiety Girl" Company, direct from Daly's Theatre, London, will play a return engagement at the Grand Opera House on Monday, March 4th, for three nights and Wednesday matinee. The piece itself has been an astounding success in both London and New York, and the company to appear in Toronto has the distinction that attaches to a run of three hundred nights in the British metropolis. It numbers 63 persons, and it comes to this city under the auspices of a manager whose name more than any other is a guarantee to the public of performances of a high order of merit and of perfection of detail. It bears the managerial stamp of Mr. Augustin Daly. The "Gaiety Girl" is in two acts and is called a musical comedy. Its plot is neither pretentious nor complex, but it is admirably suited to the purposes of light entertainment. In the progress of its development it carries along such a multitude of lively sketches, musical numbers, artistic dances, whimsicalities of dialog and comicalities of situation as to hold the attention and thoroughly amuse all classes of theatre-goers, except those who like to have their comedy of the common order. For it may as well be understood that the "Gaiety Girl," while possessing many of the characteristics of our best farce comedy, never descends to the level of what is known as the broad or the vulgar, in fact, the atmosphere of the piece is one of refinement.

Not once in the performance is there a single step across the line which separates the artistic from the objectionable. At the head of this organization is Mr. W. H. Rawlins, who has long been recognized as the foremost comedian in this class of work in London; his humor is said to be most unctuous, and, although a man of large physique, he possesses the most remarkable physical agility. He plays the part of leading physician to the first families, who invite him to dinner, but neglect his bills; his purpose in the play is to marry his daughter Rose to some one with large pecuniary resources, and this he succeeds in doing most admirably through a most amusing series of incidents and accidents. The daughter herself, Miss Ethel Sidney, plays a most important part in the progress of events, as do Miss Margaret Fraser, a beautiful and accomplished dancer; Miss Winifred Dennis, Miss Marion Hood, Miss Nina Martino and a host of pretty girls in most picturesque costuming, from the hands of Auguste et Cie of London. The other male characters are well sustained by Mr. Percy Marshall, from the Prince of Wales, and Messrs. Langley, Manning, Hesland, Hall and Fraser, from Mr. George Edwards' Gaiety Theatre, London. The scenes of "A Gaiety Girl" represent spacious pleasure grounds, with a view of Windsor Castle, and the Riviera, with its quaint fishing boats and bathing houses. Many of the musical numbers are of the catchy order, and have already been taken up by the whistling brigade in New York and other Eastern cities.

"THE LITTLE TROOPER."

Chic and Pretty Della Fox to Fill the Grand the Latter Half of the Week.

"Graceful figures, flowing music, dainty costumes, sparkling wit, Della Fox," group all these together, says a humorous critic, and you have what is known as the Casino success, "The Little Trooper." Although this is true enough, it does not give an adequate idea of the opera in which Della Fox will appear on March 7, 8 and 9, at the Grand Opera House.

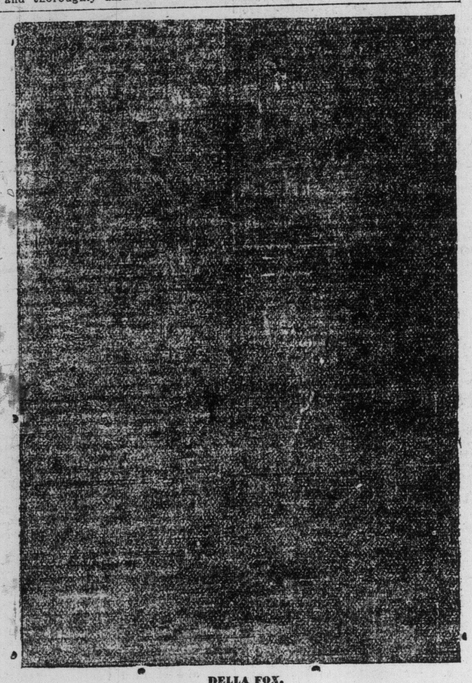
"The Little Trooper" is a comic opera in three acts, adapted from the French by Clay M. Greene, and set to music by William Furst. It was first produced at Paris two years ago, and the success there attained resulted in its being produced on the American stage by Della Fox in September last at the Casino. The story of the opera is, briefly, this: Clarlette, a young milliner, has recently married a captain of Hussars named Duval, and on their return to Paris, where the first scene opens, they appoint a place of meeting at the Bonne Marche. Fortune, however, has decreed that they are to miss each other, and during Duval's search of his wife, he chances to meet a former lover in the person of the proprietor of the Bonne Marche, who is not aware of his marriage. He tries to conceal his marriage. She determines to follow him to the barracks, where she is met by a brother officer of the captain, who, recognizing her as belonging to the Bonne Marche, and having heard of his captain's marriage to a milliner, introduces her to the officers as the wife of the captain.

In the course of time Clarlette also visits the barracks, and is met by the officer, who strongly advises her not to create a scene, as the captain's wife is already in the barracks. This leads to some very amusing complications, and finally, learning that a certain lieutenant has not reported for duty, she dons his uniform and presents herself to the captain, who experiences a very uncomfortable time until the arrival of the real lieutenant.

The comedy work in the opera is excellent, and furnishes a constant fund of amusement. Although, as might be supposed, the success of the opera is largely due to the charming versatility and personality of Miss Fox, she never for a moment obtrudes her talents to the exclusion of the members of her company. The cast is a large one, and the company numbers, including such artists as Miss Villa Knox, Jefferson Deangelis, Paul Arthur, Charles Dungan, Alf. Wheelan, Charles Campbell, Ed. Knight and others.

The music of the opera is by William Furst of New York, the well-known operatic composer and conductor, and is particularly fascinating, and many of the vocal gems have obtained wide popularity.

The scenes and costumes of the opera are the same as used at the initial performance at the Casino. In the role of Charlette every opportunity is afforded Miss Fox for the display of that vocal and histrionic talent, which for a long time has rendered her a comic opera favorite.



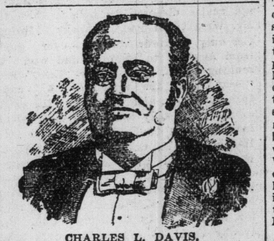
DELLA FOX.

THE ONLY ALVIN JOSLIN.

Charles L. Davis, the World-Renowned, to Be at the Toronto Opera House All This Week.

Charles L. Davis, the popular comedian, will play his farewell engagement in this city at the Toronto Opera House for one week, commencing to-morrow (Monday) evening, in his famous creation of "Alvin Joslin." Everybody has seen "Alvin Joslin." If, perchance, there is some isolated individual who has not he deserves to be sympathized with. Not to see "Alvin Joslin" shows a lack of interest in things theatrical almost unpardonable.

This play has enjoyed remarkable success for 17 years and is only now in the zenith of its prosperity. Just as many people go to see "Alvin Joslin" to-day as a dozen years ago. Like the proverbial pair of homespun trousers, it "never wears out." The play has been seen so many times that almost every line of it is familiar to our theatre-goers. The people like "Alvin Joslin"; they are amused at its odd and unique construction; shout with laughter at its broad comedy, and fairly double up with convulsive shouts at the eccentricities of poor "Uncle Alvin." Mr. Davis announces this as his farewell tour. We believe a certain Mme. Patti has done this same thing several times,



CHARLES L. DAVIS.

but Mr. Davis says he means it. He has trouped for seventeen years, has played "Alvin Joslin" several thousand times; has seen lots of the country, and thinks he has earned a rest and intends to take it after this season; so this is positively the last chance to see "Uncle Alvin." While the play is essentially a rural comedy on the lines of the "Old Homestead," it is by no means a copy of that well-known drama, for "Alvin Joslin" was produced and had made a fortune long before the other play had ever seen the light. Besides, "Alvin Joslin" combines sensationalism with comedy, and appeals to all classes alike, and is not altogether a rural comedy, for most

"ALVIN JOSLIN."

of its scenes are laid in New York with "Uncle Alvin" as the central figure. To properly produce the various scenes of the play a large amount of special scenery is carried by the company, showing the East River by moonlight, with the Brooklyn Bridge and its majestic proportions illuminated with hundreds of lights, the Five Points, the Bowery and other New York scenes made familiar by their reputations. Mr. Davis has given special attention to the correctness and realism of these scenes, every act having been painted under his personal supervision at his Alvin Theatre in Pittsburg. While there is some startling climax in ever act, each scene is replete with laughter. The trade mark "180 laughs in 180 minutes" is still prominent on the posters, and the result of three hours' enjoyment of this play justifies it.

Mr. Davis is also well known as the possessor of a collection of diamonds valued at $100,000, and containing 640 carats. These will be worn in the last act of the play, and may be seen at Ellis' jewelry store every afternoon, excepting the days on which matinees are given, namely, Tuesday, Thursday and Saturday. Mr. Davis is determined to make this, his last tour, a notable one in every respect, and has secured for his support a company of great excellence, including the following well-known people: Charles C. Manbury, Frank Monroe, Thomas W. Hill, J. V. Arlington, Walt Whitman, Henry Chatham, Thomas Wylie, Frank Johnson, Royce Alton, Estelle Gilbert, Lizzie Inglis, Margaret Shriver, Edith Earl, Mrs. C. B. Washburn, Edna Flynn, Nellie McGlone, Mary Foley and little Horrie Seylor.

The Creation of Alvin Joslin.

Charles L. Davis, the popular comedian, who appears at the Toronto Opera House the coming week, tells the following interesting tale of how he came to write "Alvin Joslin," the famous rural drama that has made for its owner a snug little fortune:

"About seventeen years ago I was out of a job, and I applied to the manager of the Greenwich Opera House, on Greenwich avenue, New York, for a position. At that time the place was devoted to spectacular productions, not of the very highest order, variety, minstrel troupes and similar performances. I had a price for my services, and when I found that I was wanted to take part in the black face show in a burlesque and also a specialty act, I put the figure at $40. With a look of horror, the man told me he would give $18 as the limit, and after some dickering I accepted the position at that figure rather than be idle. While at that house a production was put on entitled 'On the Sly,' a curious combination of tights and nonsense, and in the piece was the character of a countryman, a fellow about 20 or so, and this was given to me. I looked the part over to see what could be made out of it, and conceived the idea of making the character that of an old 'jay,' who was on his first visit to New York. I said nothing to anyone, but proceeded with my make-up on the opening night, when the stage manager walked into my dressing room.

"'Heavens and earth!' he exclaimed. 'What are you doing?'

"'Making-up,' I replied.

"'Not like that!'

"'Certainly,' said I. 'I am going to see what I can get out of the part. There is nothing in it any other way.'

"The stage manager flew out of the room and got the proprietor of the house, who came back in a towering passion.

"'Here,' he said, 'get out of that rig and follow the book. You haven't any idea of the part.'

"'Now, you fellows, hold on,' I replied 'This is the way I am going to play it or I don't go on at all. If I make a break you can discharge me and I won't say a word. If there is anything in the part I am going to have it, and I believe I am right. Let me alone.'

"So the two went out with some pretty strong language, and I went on as an old countryman. I was surprised myself at the way it took. I put in some business of my own, and before the curtain went down I had matters all my own way.

"The manager was mighty willing that I should play it according to my idea after that, but the laughter created set me to thinking. If one character could get so many laughs, I said to myself, a sketch with this countryman for a central figure would go better.

"In less than two weeks I had written a small one-act sketch, and had left the Greenwich Opera House and had gone on to the variety stage. Much of the original business of 'Alvin' put into that sketch I use to-day, and I could keep an audience of men, who then constituted a majority of the variety audiences, in a roar of laughter.

"This set me to thinking again, and I determined to build a four-act play around the sketch, which I did, and that is the history of 'Alvin Joslin.' You would be surprised to see how little has been changed from the original. It is chiefly in the way of business, and points, some of them accidental, which have come up and pleased the public, and therefore have been adopted."

ACADEMY OF MUSIC.

Annie Eva Fay, the Celebrated Medium, to Give Four Performances at This House.

At the Academy of Music next Tuesday, Wednesday and Thursday nights, and Thursday afternoon, Miss Annie Eva Fay, a conspicuous figure for some years before the American public, will give what she is pleased to call an enquiry into certain scientific questions. She has just returned from a tour of Europe, where she has succeeded in winning many eminent men into the belief that she is a wonderful woman. In her exhibition forms, hands and faces are seen and recognized by the audience, tables appear in mid-air, a spirit-hand answers all questions, twenty or thirty communications are received, for persons in the audience, flowers are materialized and passed to ladies by hands plainly seen, and other manifestations of a remarkable character are given. Miss Fay claims to have raised the subject of spiritualism to a scientific plane, and, scorning the conventional transparent methods of others, she courts an intelligent consideration of her feats.

The world is skeptical, people do not like to believe what they do not understand, their reason sometimes refuses to be bound by what they see or think they see, they do not care to give credence to what seems to them impossible or beyond the natural, and yet how little they know of the various forces which are hidden away beyond their "ken." Miss Fay does not lay claim to any supernatural force, she simply produces the manifestations and asks the committee appointed and the audience to judge as to outside of human aid. Already have the papers of this city referred to the presence of Miss Annie Eva Fay, and announce the fact that she will appear at the Academy for the purpose of giving her strange seances. It is safe to say that there will be large and cultivated audiences present; each member of which will have his or her own ideas and opinions of the truth of the lady's revelations; that there will be those who will cry "fraud," and wisely criticize the manifestations made by and upon this gifted woman. Anybody can find fault or pick a flaw, but while there are mysteries in this revelation, if so they may be called, there is also much

EVA FAY.

that comes within the reach of reason and perceptions, and from which the veil of obscurity is lifted. Those who have met this lady are at once struck with her peculiar fascination to enchain attention; already has her presence elicited no little degree of interest, and to see her and hear her seems the general desire.

Miss Fay has traveled extensively, and has displayed her powers before some of the most distinguished sceptics and notables of the Old World. Her materializations are done in the full glare of gaslight on the stage, and forms, hands and faces will be distinctly seen. Tables will float in the air, and all other phenomena which have caused much wonder will be manifested.

SATURDAY'S MARKETS.

The Bears on Both Stocks and Grain Gain the Day.

Louisville was very weak to-day.

The strong stocks were Sugar and Lead.

Sales of Sugar, 12,400 shares; St. Paul, 14,600; L. and N., 6300; C. Gas, 1300; Distillers, 2000; G.E., 6900; Northwest, 3700.

New York Stocks.

The fluctuations on the New York Stock Exchange to-day were as follows:

STOCKS.	Opening.	Highest.	Lowest.	Closing
Am. Sugar Ref. Co.	92¼	93	92⅛	92⅞
American Tobacco	90⅛	90⅛	90	90
C. & O	....	....	....	b 16⅛
Cotton Oil	20¾	21	20¾	21
Atchison	....	....	....	b 8⅜
Chi., Burlington & Q.	69⅞	69⅞	69⅝	69⅝
Chicago Gas Trust	71	71	70⅝	70⅝
Canada Southern	48¾	48¾	48¼	48¼
C.C.C. & I.	....	....	....	b 36
Del. & Hudson	126	126	125⅝	125¾
Del., Lac. & W.	....	....	....	b127½
Erie	8¼	8¼	8¼	8¼
Lake Shore	125⅝	125⅝	125⅝	125⅝
Louisville & Nashville	49⅝	49⅝	47¾	47¾
Manhattan	107⅞	107⅞	107⅞	107⅞
Missouri Pacific	19¼	19¼	19	19
U.S. Cordage Co.	5⅝	5⅝	4¾	4¾
New England	30	30	30	30
N.Y. Central & Hud.	96¼	96¼	96¼	96¼
Northern Pacific Pref.	13⅛	13⅛	13⅛	13⅛
Northwestern	88¼	88⅝	87⅞	87⅞
General Electric Co.	27⅞	27⅞	27	27⅛
Rock Island & Pac.	61⅝	62	61⅝	61⅝
Omaha	....	....	....	b 80⅝
Pullman	....	....	....	b153
Pacific Mail	....	....	....	21½
Phila. & Reading	....	....	....	b 9
St. Paul	54⅝	54⅝	54	54
Union Pacific	....	....	....	b 8⅝
Western Union	87⅛	87⅛	87⅛	87⅛
Distillers	11⅛	12⅛	11⅛	12
Jersey Central	84⅝	84⅝	83⅞	84⅝
National Lead	27⅛	28¼	27⅛	28¼
Wabash Pref.	12⅞	12⅞	12⅞	12⅞

Cash wheat at Chicago, 52 1-8c.

Puts on May wheat, 54 1-8c; calls, 54 3-4c.

Puts on May corn, 44 3-4c; calls, 45c.

Estimated hogs for Monday, 39,000.

Chicago Markets.

McIntyre & Wardwell report the following fluctuations on the Chicago Board of Trade to-day:

	Open'g	H'h'st	L'st	Close.
Wheat—May	54⅝	54⅝	54	54⅝
" —July	55⅛	55¼	54⅞	55¼
Corn—May	45⅛	45⅛	44⅝	45
" —July	44⅝	44¾	44⅛	44¾
Oats—May	29⅛	29¼	29	29¼
" —July	27⅞	....	....	....
Pork—May	10 30	10 35	10 27	10 35
Lard—May	6 52	6 52	6 47	6 50
Ribs—May	5 32	5 30	5 27	5 32

Public Meeting Re Manitoba Schools.

Messrs. Stapleton Caldecott and J. K. Macdonald presented a petition to the Mayor Saturday to call a public meeting in the Pavilion to protest against the proposed remedial legislation for Manitoba. Mayor Kennedy stated that the question was a purely political one, and he did not think he had a right to call a meeting for that purpose. If the petition is sufficiently signed, however, he will consider it.

McNeill of North Perth Safe.

Mr. McNeill, the Patron member for North Perth, is safe, the protest against him being dismissed. On Saturday B. B. Osler asked that the candidate's denying membership in the P.P.A. be reported to the Speaker of the House. Judge Osler disapproved of this suggestion, and judgment on this point was reserved.

Music-lovers will no doubt be looking forward to the next concert of the Beethoven Trio, which takes place on Tuesday evening, March 5, in St. George's Hall.

TORONTO

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ALL MEN

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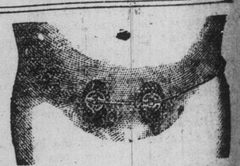

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