

Grand Opera House!

THREE NIGHTS
AND
WEDNESDAY MATINEE!
COMMENCING
MONDAY, MARCH 11th.

Thursday, Friday and Saturday
and Saturday Matinee,

MARCH 14, 15, 16,

THE EMINENT TRAGEDIAN

MR. THOMAS

KEENE

Thursday Evening--Hamlet.
Friday Evening--Richelieu.
Saturday Matinee--Merchant of Venice.
Saturday Evening--Richard III.

PRICES--25, 50, 75c, \$1.00 and \$1.50.

THE ONLY
FUN
IN
TOWN
A
TRIP
TO
CHINATOWN

NEXT ATTRACTION:
MR. THOMAS KEENE.

THEATRICALS OF THE WEEK

MISS DELLA FOX AND "THE LITTLE TROOPER."

The Pretty Little Woman's Drawback is a Tendency to Sportiveness--The Little Trooper a Real Brawler of the Most Inconsequential Kind--Mr. McLeay's Plans for the Future.

Personally, I am not a devotee of the art of Miss Della Fox, although I am well aware that a good many people will think my taste is bad. For the little lady is regarded as the quintessence of cuteness; a pocket edition of Venus or a trinket of Psyche, with a wink in her eye. She is a hard worker, and has, no doubt, acquired a goodly number of champagne suppers, diamond brooches and good hard dollars as a result of her industry. But she is as unassuming as Johnstone Bennett, with less artistic excuse. She is deliberately flabby, and tries to give an impression of being "sporty." I don't think Miss Fox is really sporty, or she wouldn't have retained her position so well, but that is the impression she gives one. No doubt she imagines that this affectation of being "sporty" is a good thing, but she is mistaken. It is her actual talent, which, though it is not brilliant, is very attractive, and her sunny beauty, a plump, dove-like style of dress, with some bewitching brooches, a pair, and a dark, lustrous eye. Because Della Fox is such a vivacious little pigmy, she has a tendency to be a little vulgar, and understood that beauty is a good thing in itself, and that the name of Bowersome to be attractive.

The "Little Trooper," which she illuminates with her presence at the weakest effort of its kind that has been here in a good many years. It is announced as an adaptation from a French vaudeville opera by Raymond and Mars; this means that it was good in France, and the story, which is rather naughty and rather clever, was all told in one act. There is about enough material for a break concert piece at a variety officer's wife turns up in camp, finds that another lady has filled her place for the time being, discloses her identity, and then gets into trouble and is to be shot, and everything is set right by the revelation of her sex. That is the good enough story, the moral of which is that neither French stories nor French officers have any more at all. But when Clay M. Greene took hold of this piece to make three acts of it, he didn't add anything to it, and took all the brightness out of it, so that when the curtain falls at 11 o'clock you realize it has taken three hours to learn what could have been told in half an hour. And that Mr. Clay M. Greene, like all men who make a short story long, should be killed. However, if the composers, Furet and Roger, had done better than the librettist, "The Little Trooper" might have been more acceptable; they, too, have put as much music as would go to make a one-act opera into three acts. There should be at least ten more lyric numbers in the piece, six of which could be put into the second act with advantage. Such remarkable paucity of music of any kind is astonishing in a piece that is labelled opera. In fact, the whole piece gives one the impression of having been gotten up in two weeks.

There is one advantage about a woman star in comic opera. She generally has good men around her. In the average production some comedian is featured, and the contrary is true in this instance. Messrs. Jeffrey and D'Angelo, Paul Arthur, Alf. C. Wheelan and Charles J. Campbell are four unusually talented gentlemen. The followers of the register in fact really look like officers, and anomaly indeed, while Miss Villa Knox and Miss Marie Celeste are really handsome young ladies. In fact Miss Fox and her manager have shown a conscientious desire to produce "The Little Trooper" with first-class style. It is a pity they did not procure something to learn that Mr. Franklin McLeay, the well-known Canadian actor, is at work on a commentary on some of the better known tragedies of Shakespeare. The money will be from the point of view of the editor of the "Toronto World" of stage experience. Mr. McLeay's ambition lies in the direction of being known as a Shakespearean authority, and an intimate study of some of the great tragic figures of the past would possess a real historical value. It is a pity that from what Mr. McLeay has already accomplished.

"A TRIP TO CHINATOWN."

Hoyt's Greatest European and American Success to Give Four Performances at the Grand.

Like Tenyson's "Brook," Hoyt's "A Trip to Chinatown," seems to run on and on. This merry, musical satire comes to us direct from its unprecedented run of over 700 nights at Hoyt's Theatre, New York city, and will be seen to-morrow (Monday) evening at the Grand Opera House, exactly the same as when presented at the Metropolitan Theatre.



WHAT HE EXPECTED AND WHAT HE GOT

The company Mr. Hoyt has selected to interpret his work includes some of the cleverest comedians and singers now on the stage. The piece itself needs no introduction, as most every theatre-goer has seen it. It is a comedy in which the fact that "A Trip to Chinatown" was written only to amuse, and has no pretensions to being a serious work, is clearly added, all of which will prove funny and catchy, as Mr. Hoyt has never been known to write a topical comedy, which has not caught the fancy of the public.

Mr. Frank Lane, who plays the part of the comedian and promises to be as funny as the character would indicate. James R. Smith, the Ben Gay of the company, is just as sedate as a staid old man could be, when he is with the boys. Patricia, a flirt, is more captivating than ever. George Bryton, as Willie Grow, is thoroughly up to the times for a youngster, while Sara Madden, as the gushing widow, Mrs. Guyer, and in fact the entire company, are deserving of special mention.

SHAKESPEARE--KEENE.

The Eminent Tragedian, Thomas W. Keene, As Hamlet, Shylock, Richelieu and Richard III.

After a busy season of comic opera, farce comedy and the spectacular and weird melodramas of a few nights of our old friend Shakespeare will be a refreshing novelty. On Thursday night next, Mr. Thomas Keene, so popularly known in Canada, is booked to play for three nights and the Saturday matinee, here, opening in "Hamlet," which will be followed by "Richelieu," "The Merchant of Venice" and "Richard III." on Saturday night. A good selection, in every character of which the tragedian will be seen in his best dramatic work. Thomas Keene is the legitimate successor to Edwin Booth in the American stage, and wears the mantle which has fallen to him so gracefully, worthily and well. Mr. Keene is reclining in a phenomenally successful season, having, with his company of 20 people, covered a distance of 12,000 miles, he left New York in September, from the Atlantic through the Southern States to the Gulf, through Texas to Denver, overland to the Pacific, twice coast from Mexico to British Columbia, and so eastward again, and in all that time losing but two nights, resulting from a distance of 12,000 miles, he has overcome. Mr. Keene has done much this season to improve the general details of his stage, and brings with him a company of unusual strength.

Keene's Shylock. In the midst of the play-going public.

the names of Shakespeare and Keene have been inseparably linked for a number of years. As an interpreter of many of the Bard of Avon's best-known and strongest characters, this distinguished tragedian has won for himself undying laurels. Upon the occasion of his visit here, he will be seen in Shakespeare's comedy, "The Merchant of Venice," Mr. Keene's "Shylock" is considered by many the truest personification of Shakespeare's intentions in the character that the stage has at the present time. As a conception, Mr. Keene's performance is remembered as being vital and strong, eminently Shakespearean, interpreting the master-poet's thoughts in a vivid fashion, the master-dramatist's character creations with justice, fulness and the truth of nature.

TORONTO OPERA HOUSE.

"The Prodigal Father" and His Laid and Brilliant Family to Stay a Week With Us

Oh! Hall ye all! A merry week is here with "The Prodigal Father." Pop, "The Prodigal," who's quite oddish. Quintessence of a first old prodigal. He comes to make ye hold thy sides with laughter!

Yes, that's the laugh from left till right. And even after.

The young man who wrote the bright farce-comedy with the happy title "The Prodigal Father," which gives a week's engagement at the Toronto Opera House, was a very clever young man who wrote the play. He is now a reporter, and has written a number of plays, and has been successful in the theatre. He is now a reporter, and has written a number of plays, and has been successful in the theatre.

He is preparing himself for his real career by taking a deep interest in the theatre and in plays of all sorts. Consequently his friends were much surprised to hear that it was Macdonough who wrote the libretto for "The Algerine," the successful comic opera for which Reginald de Koven furnished the music and Marie Tempest the historical power.

WILLIAM JEROME.

Author of "My Pearl is a Bowersy Girl."

It is simply impossible for him to explain why he missed going with the expedition party. The plan is formulated by his valet that he shall accompany him on the expedition. He is now a reporter, and has written a number of plays, and has been successful in the theatre.

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writer knew him as one of the bright young men who "write up" facts and fiction for the metropolitan press. The name "prodigal father" may stand for the words, "a real jolly, merry time." The plot is a veritable whirlwind of folly. One it made haste with laughter over the predicaments of Stanley Dodge, a merry, but fashionable old miser, who is dating to leave New York with an exploring party for the dark forests and jungles of Africa. The vessel and exploring party sail without Dodge. Why? Because Dodge has been to the theatre and has become fascinated with a serio-comic singer named Dollie Bond. Dollie's charms are too great to withstand, and Dodge is thrown into a pretty pickle because he

knows that he is one of the bright young men who "write up" facts and fiction for the metropolitan press.

The company is an evenly balanced one throughout, working with the precision of drilled military soldiers, and includes, among other things, a very large and talented chorus.

Unfavorable comparison has been indulged in regarding the work done in Toronto and Montreal, and, of course, to the discredit of Toronto. Now, this is hardly fair, the condition of things being so different. We are glad to note the good work done in Montreal, and lament the fact that it is not being done in Toronto.

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IN MUSIC'S REALM

The custom in certain quarters to depreciate Toronto as a musical centre is to be deprecated, for if the musical work done here is summed up it will be found that, all things considered, Toronto is not so far behind the times as one might infer from reading some things printed. We take up the programs of the past week, for instance, and we find that we have had the Yumck string quartet in works by Beethoven, Tschaikowsky, Hoboken, Wienawski and Haydn; Mendelssohn concerto (violin); Serravallo (cello solo); Dvorak, piano and quartet of strings; Mascagni and Bishop representing vocal music. The Beethoven Trio has supplied a program containing compositions by Schubert, Beethoven, Rubenstein, Handel, Schumann, Brahms and Liszt. The music school programs also show every week good music, piano, vocal, organ and ensemble work with organ recitals at regular intervals; and the week has had Dr. Gaul's splendid cantata brought out by the Festival Chorus and orchestra, the latter being well represented in the orchestral accompaniments, the instrumental introduction, the "Intermezzo" and the overture "Piedra" by Massenet. All of this proves beyond doubt that with proper support Toronto has the material and ability to do at least creditable work.



MISS NELLIE SENNETT.

ing darkest Africa forces him into outrageous preparation to save his reputation, and his efforts to keep up the deception form the principal features of the plot. Throughout all the scenes the old man to perfection, and he makes the character consistent in his most extravagant scenes.

Not less excellent is Nellie Sennett, who plays the part of the gay serio-comic, Dollie Bond. She takes off the first of the footlights capably, and her character as the young girl who is in love with the old man is played with a fine basket of flowers.

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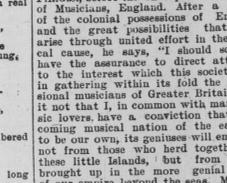
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TORONTO OPERA HOUSE

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FIRST PRESENTATION IN THIS CITY OF
The Rip Roaring, Extravagant, Fun-Producing Farce Comedy,
"THE PRODIGAL FATHER."

A MUSICAL WEEK.
Some Exceptionally High Class Recitals and Concerts--The Production of "Tua."

The second musical by the Beethoven trio on Tuesday evening last attracted a large and most enthusiastic audience to St. George's Hall. This most recent among our Toronto organizations is establishing itself in popular favor as one of the foremost influences for good in this city in the development of a taste for the higher classes of music. The ensemble numbers were rendered with charming finish and refinement of style, the most successful number for the trio being perhaps the Beethoven trio op. 1. The novelty, presented was Rubenstein's sonata for piano and cello, in which both Mr. Field and Herr Ruth shone to excellent advantage. This number was more frequently heard here in their numbers the members of the trio were particularly happy. Mr. Field displayed a delicacy of touch and a refined temperament in his interpretations of the "Consolation" by Liszt, which one seldom hears even in the work of virtuosos who have made a world-wide reputation in the dancier and more subdued effects of piano-forte playing in the Liszt polonaise the tremendous fire and brilliancy of his playing evoked the greatest enthusiasm. Herr Ruth played his works with much taste, large and rich tone and excellent technique. Herr Kleingebell, who was not so fortunate in his selection, did not play with his accustomed effect. Several solos by Signor Delgado were rendered in a most graceful and stylish, and were warmly applauded. The accompaniments were admirably played

A company of players licensed to produce fun. A legitimate mirth-provoking vehicle with a cargo of genuine humor, wit, ludicrous situations and side-splitting episodes. More laughs, songs and dances to the square inch than all the other farce comedies combined.

Among the real people are:
WILLIAM JEROME, the Famous Parodist, Author of over 100 Parodies, including "My Pearl is a Bowersy Girl."
NED MONROE, TOM SEDGWICK, MISS NELLIE SENNETT,
FRED. BOWERS, FRED. WHITE, MISS MARJORIE FAIR,
CHARLIE STINE, THOMAS FAIR, MISS ELSIE LOWER,
MISS LAURA THORNE, and Others.

OH! PROMISE ME YOU WILL BE IN THE PUSH WHEN YOUR PRODIGAL POP SHOWS UP.

EVERY INDIVIDUAL A HOT MEMBER

NEXT WEEK CHAMPION GEO. DIXON and His VAUDEVILLE COMPANY.