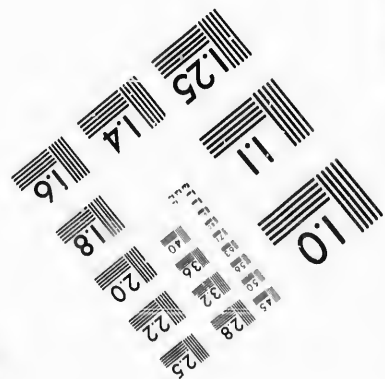
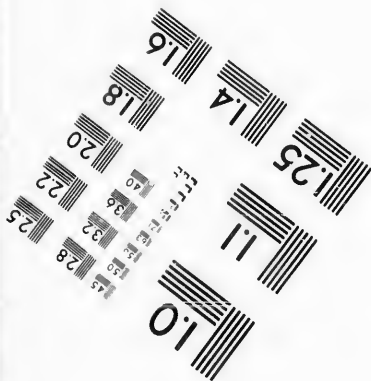
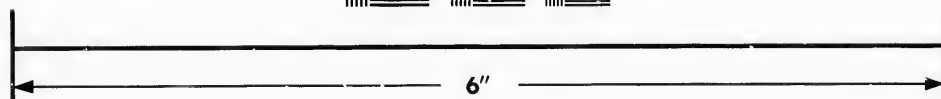
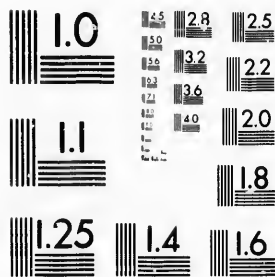


**IMAGE EVALUATION
TEST TARGET (MT-3)**



**Photographic
Sciences
Corporation**

23 WEST MAIN STREET
WEBSTER, N.Y. 14580
(716) 872-4503

**CIHM/ICMH
Microfiche
Series.**

**CIHM/ICMH
Collection de
microfiches.**



Canadian Institute for Historical Microreproductions / Institut canadien de microreproductions historiques

© 1987

Technical and Bibliographic Notes/Notes techniques et bibliographiques

The Institute has attempted to obtain the best original copy available for filming. Features of this copy which may be bibliographically unique, which may alter any of the images in the reproduction or which may significantly change the usual method of filming, are checked below.

L'Institut a microfilmé le meilleur exemplaire qu'il lui a été possible de se procurer. Les détails de cet exemplaire qui sont peut-être uniques du point de vue bibliographique, qui peuvent modifier une image reproduite, ou qui peuvent exiger une modification dans la méthode normale de filmage sont indiqués ci-dessous.

- | | |
|--|---|
| <input type="checkbox"/> Coloured covers/
Couverture de couleur | <input type="checkbox"/> Coloured pages/
Pages de couleur |
| <input type="checkbox"/> Covers damaged/
Couverture endommagée | <input checked="" type="checkbox"/> Pages damaged/
Pages endommagées |
| <input type="checkbox"/> Covers restored and/or laminated/
Couverture restaurée et/ou pelliculée | <input type="checkbox"/> Pages restored and/or laminated/
Pages restaurées et/ou pelliculées |
| <input type="checkbox"/> Cover title missing/
Le titre de couverture manque | <input checked="" type="checkbox"/> Pages discoloured, stained or foxed/
Pages décolorées, tachetées ou piquées |
| <input type="checkbox"/> Coloured maps/
Cartes géographiques en couleur | <input type="checkbox"/> Pages detached/
Pages détachées |
| <input type="checkbox"/> Coloured ink (i.e. other than blue or black)/
Encre de couleur (i.e. autre que bleue ou noire) | <input checked="" type="checkbox"/> Showthrough/
Transparence |
| <input type="checkbox"/> Coloured plates and/or illustrations/
Planches et/ou illustrations en couleur | <input type="checkbox"/> Quality of print varies/
Qualité inégale de l'impression |
| <input type="checkbox"/> Bound with other material/
Relié avec d'autres documents | <input type="checkbox"/> Includes supplementary material/
Comprend du matériel supplémentaire |
| <input type="checkbox"/> Tight binding may cause shadows or distortion
along interior margin/
La reliure serrée peut causer de l'ombre ou de la
distorsion le long de la marge intérieure | <input type="checkbox"/> Only edition available/
Seule édition disponible |
| <input type="checkbox"/> Blank leaves added during restoration may
appear within the text. Whenever possible, these
have been omitted from filming/
Il se peut que certaines pages blanches ajoutées
lors d'une restauration apparaissent dans le texte,
mais, lorsque cela était possible, ces pages n'ont
pas été filmées. | <input type="checkbox"/> Pages wholly or partially obscured by errata
slips, issues, etc., have been refilmed to
ensure the best possible image/
Les pages totalement ou partiellement
obscurcies par un feuillet d'errata, une pelure,
etc., ont été filmées à nouveau de façon à
obtenir la meilleure image possible. |
- Additional comments:/ [Printed ephemera] [4] p.
Commentaires supplémentaires:

This item is filmed at the reduction ratio checked below/
Ce document est filmé au taux de réduction indiqué ci-dessous.

10X	14X	18X	22X	26X	30X
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12X	16X	20X	24X	28X	32X

The copy filmed here has been reproduced thanks to the generosity of:

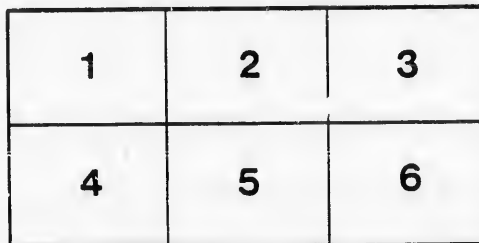
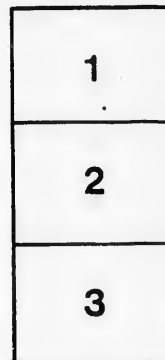
D. B. Weldon Library
University of Western Ontario
(Regional History Room)

The images appearing here are the best quality possible considering the condition and legibility of the original copy and in keeping with the filming contract specifications.

Original copies in printed paper covers are filmed beginning with the front cover and ending on the last page with a printed or illustrated impression, or the back cover when appropriate. All other original copies are filmed beginning on the first page with a printed or illustrated impression, and ending on the last page with a printed or illustrated impression.

The last recorded frame on each microfiche shall contain the symbol \rightarrow (meaning "CONTINUED"), or the symbol ∇ (meaning "END"), whichever applies.

Maps, plates, charts, etc., may be filmed at different reduction ratios. Those too large to be entirely included in one exposure are filmed beginning in the upper left hand corner, left to right and top to bottom, as many frames as required. The following diagrams illustrate the method:



L'exemplaire filmé fut reproduit grâce à la générosité de:

D. B. Weldon Library
University of Western Ontario
(Regional History Room)

Les images suivantes ont été reproduites avec le plus grand soin, compte tenu de la condition et de la netteté de l'exemplaire filmé, et en conformité avec les conditions du contrat de filmage.

Les exemplaires originaux dont la couverture en papier est imprimée sont filmés en commençant par le premier feuillet et en terminant soit par la dernière page qui comporte une empreinte d'impression ou d'illustration, soit par le second feuillet, selon le cas. Tous les autres exemplaires originaux sont filmés en commençant par la première page qui comporte une empreinte d'impression ou d'illustration et en terminant par la dernière page qui comporte une telle empreinte.

Un des symboles suivants apparaîtra sur la dernière image de chaque microfiche, selon le cas: le symbole \rightarrow signifie "A SUIVRE", le symbole ∇ signifie "FIN".

Les cartes, planches, tableaux, etc., peuvent être filmés à des taux de réduction différents. Lorsque le document est trop grand pour être reproduit en un seul cliché, il est filmé à partir de l'angle supérieur gauche, de gauche à droite, et de haut en bas, en prenant le nombre d'images nécessaire. Les diagrammes suivants illustrent la méthode.

Opera
House
LONDON



One Night Only
MONDAY

Jan. 22

1900

America's Funniest Woman

JOLLY, VIVACIOUS, FROLIC SOME



FANNY RICE

Shepard Bros. & Co., Printers, Toronto

Opinions of the Press...

New Orleans Telegram.

So natural that she carried her audience away with delight. One of the most artistic pieces of acting seen here in some time.

Boston Herald

A refined, jolly performance, brim full of surprises. The theatre was packed, and hundreds turned away.

Boston Advertiser

An instantaneous hit. It appeals to young and old alike and is free from farcical vulgarity.

New York Herald

Kept the audience in a roar of laughter for three hours.

New York Sun

Charming Fanny Rice made a great success. The house was packed.

Philadelphia Ledger

Provoked exuberant mirth from a large and fashionable audience.

Chicago Inter-Ocean

A sure success, and vivacious and clever Fanny Rice is a talented and artistic addition to our stars.

Chicago Tribune

An audience that crowded the Opera House from orchestra rail to the ceiling laughed and applauded almost continuously.

Chicago Mail

A success meritoriously earned.

Cincinnati Enquirer

A complete and gratifying success.

Baltimore American

A large and fashionable audience thoroughly enjoyed it from beginning to end.

Washington Post

No entertainment has been given a more flattering reception. An audience that was large and fashionable.

St. Louis Globe-Democrat

A unique and refined entertainment.

Pittsburg Dispatch

Several strides ahead of the knockabout farce-comedians.

Pittsburg Post

Not only funny, but it is refined.

Kansas City Times

Kept the audience in roars of laughter.

San Francisco Bulletin

Without doubt the best entertainment of its kind, with the best aggregation of talent, which has been seen in this city for a very long time. Fanny Rice is really fascinating and has a dainty way that charms every body.

San Francisco Call

Fanny Rice has made an accounting at the box office far exceeding any attraction since the opening of the house. But then Fanny offers a most attractive performance. Drove of people have been turned away, unable to get seats, at every performance.

San Francisco Examiner.

The frequent and hearty marks of approval in the way of applause, flowers and recalls, stamped the show a success from beginning to end.

San Francisco Chronicle

Fanny Rice gave us a greater variety of singing and acting than any star has yet given us.

Philadelphia Evening Telegraph, Jan. 2, 1900.

FANNY RICE MAKES NEW FRIENDS IN THE FARCE, 'A WONDERFUL WOMAN.' "A Wonderful Woman," is a piece of work with which an author might well be pleased. It is a mixture of Theosophy and nonsense, into which is interwoven a great deal of Fanny Rice. The addition of Miss Rice is certainly a very important element in the success which the new farce presented at the Park Theatre yesterday scored. Miss Rice can be delightfully funny without a seeming effort, and it was undoubtedly due to her really captivating methods and manners that "A Wonderful Woman" takes on the air of being quite superior. Certain it is that the charming comedienne added many to her list of local admirers by her sprightly and facetious impersonation of Polly Perkins, a female promoter, who operates in Wall Street with a boldness and dash that would make most male speculators appear very tame persons indeed.

The Theosophical element of the play is introduced, of course not with any serious intent, but simply as a fun-producing feature. So the services of a Hindoo adept, Oolah Moolah, are enlisted, whose particular business it appears to be to make a big blunder at the very start, which blunder takes on the form of losing control of the spirits of Polly Perkins and Dr. Catharine Call, which have been sent on an astral or planet exploring journey. It requires a great deal of time and effort for Oolah Moolah to consult with his Theosophical superiors and regain control of the two spirits, which, on returning to earth, steal into wrong bodies, so that Dr. Call speaks and acts through Polly Perkins, and vice versa. Dr. Call, by-the-way, is a woman, the role being well looked after in this instance by Miss Elenore Brodhay. It is this entanglement which is responsible for a score of comical situations and incidents. The plot is, indeed, unusually connected and apparent as farce-comedies go.

Frank B. Blair is entitled to more than passing praise for his drawing of Oolah Moolah, a very clever bit of work, the impersonation being well sustained throughout.

Philadelphia Times, Jan. 2, 1900

Fanny Rice, gay and frolicsome as ever, appeared in the new farce-comedy, "A Wonderful Woman," at the Park Theatre yesterday before an audience that crowded the house to the doors. From the moment the curtain arose, through the three acts of the play, bubbling with humorous situations, laughter and applause were heard, the curtain call at the end of the second act being especially enthusiastic. Miss Rice, in the character of Polly Perkins, an enterprising young business woman, whose personality has, by the occult influence of a Hindoo Mahatma, transmigrated into the body of a friend, was seen to admirable advantage, her powers as a comedienne being displayed in their full vigor, and she entered with spirit and zest into a performance in which there was not a dull moment. She sang a few ballads very neatly and made fun incessantly. Miss Elenore Brodhay, as Dr. Catharine Call, the "other self" of the transformed Polly, was an admirable foil to the latter role, and among the other members of the cast who are especially deserving of praise were W. J. Dixon, Charles Cherry, Robert Gamp, Frank B. Blair, the latter as the freak-producing Hindoo; Sidney H. DeGrey, a French adventurer, and Misses Helen Harcourt, Grace Dudley and Susanne Hale. The imported gowns worn by Miss Rice were stunning revelations of the latest art of the Parisian modiste.

Everybody's Favorite



...CLEVER...

FANNY . RICE

AND HER

EXCELLENT COMPANY

Presenting the New Farcical play

...A...
**Wonderful
Woman**

A LAUGH PROVOKER

FROM START TO FINISH

DR. G. W. PURDY
Manager

