

Lewis Morrison - Faust.

1904

GRAND OPERA HOUSE (TORONTO)

Wk. of Dec. 12, 1904

# GRAND OPERA HOUSE PROGRAM

AMBROSE J. SMALL AND EDWARD D. STAIR, PROPRIETORS



GOLDEN VOICED AL. H. WILSON



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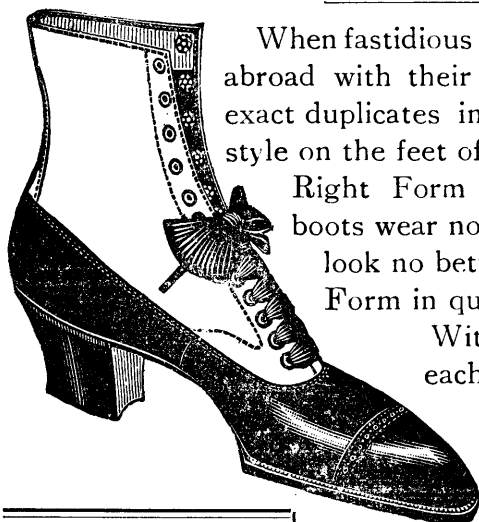
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**CHAS. H. HAYSTEAD**  
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for Mr. Small

Among the early bookings at the Grand are the following:

Lewis Morrison, himself in his new "Faust."

Arthur Aiston's pretty comedy drama, "Shadows on the Hearth."

Al. H. Wilson, the golden-voiced German dialect comedian in Sidney R. Ellis' romantic comedy drama, "The Watch on the Rhine."

The successful Smith-Herbert comic opera, "The Fortune Teller."

The dainty little star, Adelaide Thurston in "Polly Primrose."

Billy Van in the new musical comedy success, "The Errand Boy."

Charley Grapewin in the most popular show that was presented in Toronto last season, "The Awakening of Mr. Pipp."

It is easy enough to be pleasant

When the other man's boy's knock-silly.

But the man worth while

Is the man who can smile

When they chew up his little Willie

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When a woman says she and her husband are one you know which one



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### Scale of Prices :

**EVENING PRICES**—Box Seats, \$1.00; first thirteen rows, 75c.; balance of lower floor, 50c. First three rows of Balcony, 50c.; next four rows, 35c.; balance, 25c. **GENERAL ADMISSION**—Lower floor, 50c.; Balcony, 25c.  
**MATINEE PRICES**—Box Seats, 75c.; first thirteen rows, 50c.; balance of Lower Floor, entire Balcony and General Admission, 25c.  
**HOLIDAY PRICES**—On Labor Day, Thanksgiving, Christmas, New Year's, Good Friday, Easter Monday, Empire Day and during the second week of the Fair the entire Lower Floor will be 75c., and the entire Balcony 50c. At all Holiday Matinees, the regular **EVENING PRICES** of the Theatre will prevail. The doors will be opened for Matinees at 1.30. Evenings at 7.30. Tickets can always be procured at the Box Office one week in advance.

Week Commencing Monday, December 12.

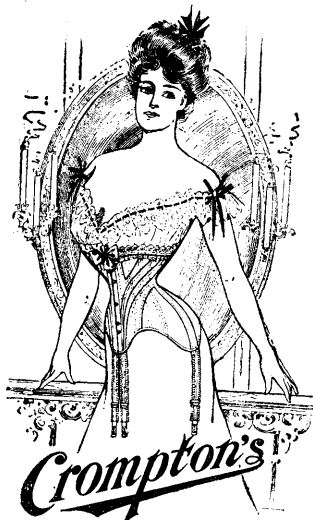
Matinees Wednesday and Saturday

JULES MURRY Presents

# LEWIS MORRISON

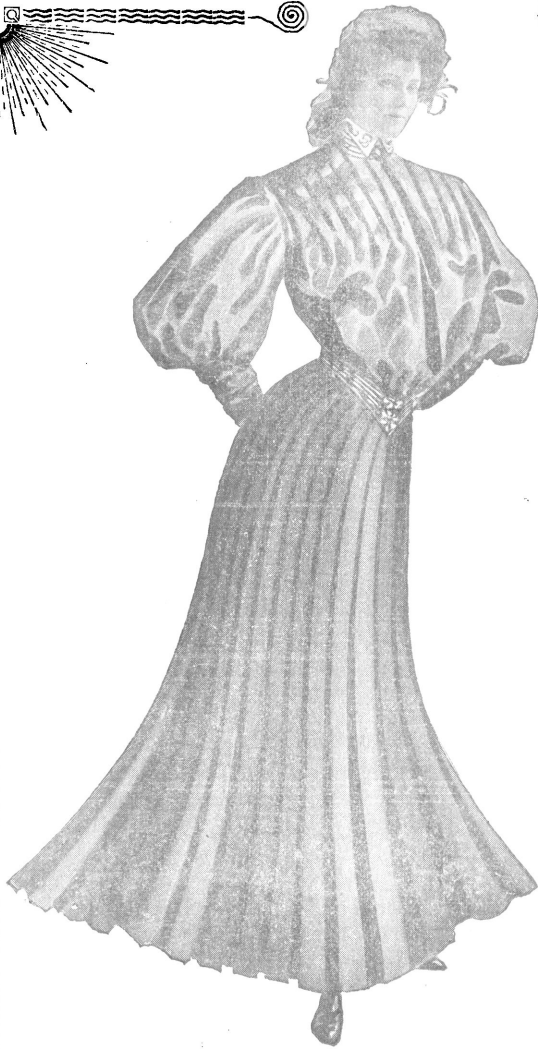
—IN—

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### Cast of Characters

MEPHISTO .....	MR. LEWIS MORRISON
Faust .....	Mr. Edward Elsner
Valentine .....	Mr. Frank Rinkhurst
Siebel .....	Mr. John Carmody
Wagner .....	Mr. Frank Edwards
Brander .....	Mr. Almon Pyne
Frost .....	Mr. John Jackson
Margueritte .....	Miss Rosabel Morrison

See Continuation of Programme

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JOHN DOUGHTY  
Private Secretary for  
Mr. Small

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for a girl not to  
be natural as for  
a chicken not to  
like swimming.

A man can  
hardly ever  
make money  
easier than by  
not investing it  
on his judgment

Sometimes a married man will try  
to reason out a point with his wife,  
but he is only a bridegroom.—New  
York Press.

The girl who dresses to kill fre-  
quently ends by killing herself.

The daughter of a poker player is  
supposed to inherit her shyness.

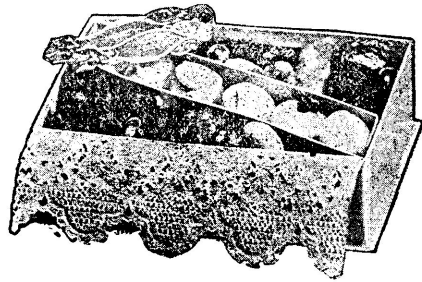
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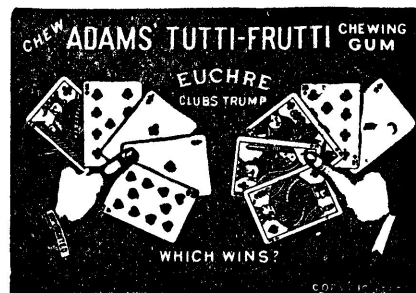


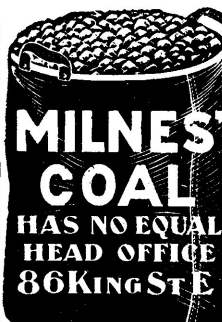
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**MISS MABEL LORRELL**

a Toronto Lady as "Empress Josephine" in the Duchess of Dantzee, now playing at the Lyric Theatre London, England.

The great success of "By Right of Sword" has induced many New York managers to arrange time for it in their houses. There have been so few real successes on or off Broadway this season that the public welcome a genuine success such as Ralph Stuart has achieved in "By Right of Sword."

During the early part of the season Mr. Stuart will visit the cities of the Pacific Coast under the direction of Edw. Thurnaer.

#### **He Knew It.**

Upgardson—"I heard you talking to yourself a moment ago. Do you know that's a sign of paresis?"

Atom—"Yes, I know it. Too much listening to the talk of other fellows I could mention is what has brought me to it."—*Chicago Tribune*.

Adelaide Thurston is appearing in "Polly Primrose" this season, and at present meeting with greater success than ever before, in the cities of the south. The charming little actress was so pleased with the evident pleasure she imparted as "Polly" last season, that she retained the play for another tour. Judging from reports of the large receptions given the play this season, theatre-goers agree with the dainty actress that "Polly" is the most pleasing play in which she has been seen. Her route embraces this city.

**FOR A BEAUTIFUL  
DISPOSITION**

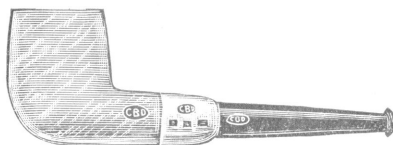


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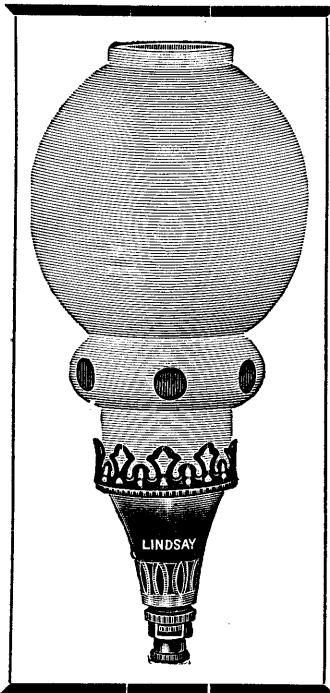
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will give more light on less gas, will burn brighter and last longer, and produce more absolute satisfaction than any other means of illumination. They are the

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that Electric Light for house lighting is supplied cheaper in Toronto than in any city of similar size in America? Worth while considering having it installed in your house, isn't it?

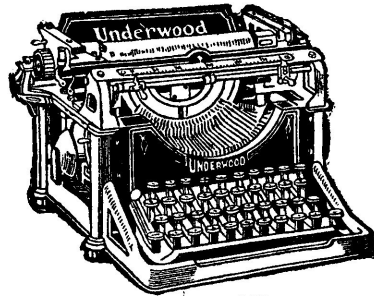




**Arthur C. Aiston's Company in  
"Shadows on the Hearth."**

The management takes pleasure in announcing as the attraction at this house, for week Dec. 19th, Mr. Arthur C. Aiston's company, presenting for the first time in this city the remarkably strong drama by Louis C Eagan, entitled "Shadows on the Hearth." Mr. Aiston's admirable productions in previous seasons of such immensely successful pieces as "Friends," "Tennessee's Pardner" and "At the Old Cross Roads," and his present season's magnificent success with "Pretty Peggy," in which he is starring Jane Corcoran, are guarantees of the costly and accurate manner in which he will present the new play. The cast will be of exceptional distinction. It will be headed by Mr. James M. Brophy, who is pleaurably recal ed in connection with many of Mr Aiston's previous productions. The setting of the drama will be in every way commensurate with the care exercised in the selection of the cast. Absolutely every bit of scenery for the five acts has been expressly painted for this exquisitely beautiful drama and is carried in all its entirety in the company's special cars. Down to the smallest detail all the elaborate accessories are also carried. The story forms a comedy-drama rather than anything bordering upon the melodramatic. There is more humor and less of the sensational. Its comedy has no horseplay. It abounds, nevertheless, with bright lines. On the other hand there is tragic pathos in its dramatic story of love, sin, patriotism and self-sacrifice. Now, none of those four words is unusual, but despite that fact, "Shadows on the Hearth" is an unusual drama. It is distinctly original in plot, in characters, in situations and in local color. It is an absorbing study of sturdy manhood and tender womanhood. It is unquestionably destined to become one of the really great dramatic successes of the year.

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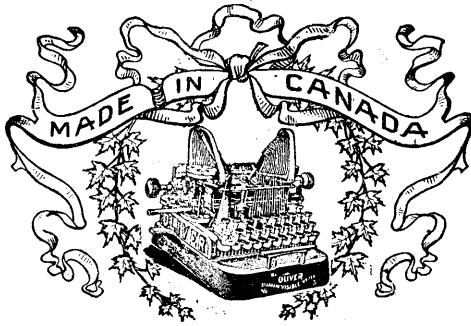
When you want a good after dinner smoke, one that you can enjoy, be sure you get an

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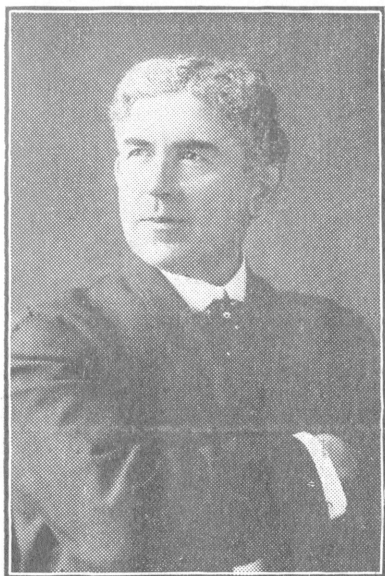
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**J. M. CAMERON, Entertainer.**

#### **A Penny Saved.**

A penny saved is frequently a penny that somehow worked down into the lining of your coat.

There are three comedians in the production of "The Fortune Teller" which Milton and Sargent Aborn are to present in this city in the near future. Fresco, the ballet master and stage manager of the Grand Opera at Buda Pesth, is to be played by Herbert Sallinger, the well-known eccentric comedian, whose tricks of "legomania" and peculiar individuality have placed him in a class by himself among comedians. Boris, the gypsy, is to be interpreted by Herman Hirshberg a Teutonic comedian of the Weber Field school who played the part in the last production of the opera. The count is to be played by Phil Branson who was for five years the principal comedian with the famous Tivoli company in San Francisco and who last season was with the "Bostonians." The balance of the organization is said to be made up of singers of reputation and the company is an exceptionally well balanced one numbering sixty people. The production which the Messrs. Aborn are to present is the one which was used by Alice Neilsen when she so successfully presented this work. It is said to be the most elaborate that was ever given a comic opera in this country. "The Fortune Teller" is to come to the Grand.

"So long as mother is willing that I should marry you," said the sweet thing, "papa can easily be won over." "Er—ah—do the women folk always rule in your family?" asked the young man, timidly.

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**C. T. MEAD, Agent**



On another page are the portraits of two Toronto Ladies, the Misses Lorrell, who are meeting with great success in the theatrical profession which they have adopted. They are the daughters of Mr. and Mrs. W. Sprinks, 15 Adelaide Street West, and graduates of Toronto Colleges.

#### Not in Utah.

"Is it true pa that storks can fly one hundred miles an hour?" "Well, not in Utah; they have too many stops to make."  
—*Town Topics.*

MASON & RISCH PIANOS are used in the following theatres:

Grand Opera House, Toronto.

Majestic Theatre, Toronto.

Russell Theatre, Ottawa.

Grand Opera House, Hamilton.

Grand Opera House, London.

Grand Opera House, Kingston.

And in nearly every prominent college and convent in Canada.

Hostess—"Won't you get your wife to sing for us, Mr. Kraft?"

Mr. Kraft—"I'll try to. I think she'll do it."

Hostess—"Ah! you'll ask her to, then?"

Mr. Kraft—"No, I'll ask her not to."



## Beautiful Teeth

are the prettiest thing about a pretty woman.

Our modern methods make it possible for everybody to have pretty teeth. Painless Dentistry. Moderate Charges. Warranted Work.

We can make that sensitive tooth comfortable. Bring it in.

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DR. C. F. KNIGHT, Prop. **TORONTO**

# Canadian Theatricals

How the Only Canadian Circuit was Organized Through the Efforts of Mr. A. J. Small

Remarkable has been the growth of the Canadian theatrical business in recent years, and especially so is this applicable to the provinces of Ontario and Quebec. A few seasons ago it was impossible to obtain many of the big American companies to come to Canada. Objections were raised by managers that the customs regulations bore heavily on the company and that business was not sufficiently large enough to influence booking in the Dominion. Now the larger cities in both Ontario and Quebec are acknowledged by theatrical men to be the best bookings that can be obtained, and for this change in the conditions the credit is due almost entirely to Mr. A. J. Small, who is regarded as the leading theatrical man in Canada.

His present position was not attained without a strenuous fight. When he first secured control of the old Toronto Opera House, he made it a point to play only the best class of the popular price attractions. His efforts were rewarded by a patronage that gained for his playhouse the title of the "Bijou" of Canada, so called because the returns weekly compared favorably with the biggest popular price house on the continent, the "Bijou" of Pittsburg. Mr. Small's success with the Toronto, encouraged him to secure a house in this city where first-class attractions at a moderate price could be presented. The demand for such at the time was immediate, and negotiations resulted in his acquiring the Grand Opera House. Theatregoers are well aware that the policy adopted was decidedly in their favor, and attractions that were formerly offered at high prices have been given the Grand patrons at the moderate scale of prices adopted when Mr. Small took the house over.

The Russell theatre in Ottawa, acknowledged to be one of the prettiest auditoriums on the continent was added to the circuit by Mr. Small, and shortly after a new house in London was leased. Both cities were given the same attractions as played Toronto and at the same scale of prices. Hamilton was

also added to the list—the property being recently purchased outright by Mr. Small—(theatre, hotel, store and office building). A new theatre will be erected in Hamilton during the summer, and be ready for the opening of the season, plans having been drawn up, and approved and contracts awarded, the work to commence as soon as the present season is concluded. A new house in Kingston was erected mainly through the efforts of Mr. Small and was taken in as soon as completed making the circuit stronger and more easily negotiated by travelling organizations.

Quebec was in sore need of a first-class theatre, and through the efforts of Mr. Small, a company was formed to construct a playhouse that would be in keeping with the requirements of the city. The Auditorium was built. No expense was spared and the building is one of the handsomest structures for entertainment purposes in any city in America.

Mr. Small also purchased the Grand Opera House in St. Thomas, a city that is coming well to the front, in the patronizing of theatricals, and is a convenient point for attractions leaving Ontario for Detroit or coming in from the State of Michigan.

Besides controlling the theatres in the large cities Mr. Small has the booking of the following:

- St. Catharines—Grand Opera House.
- Galt—Scott's Opera House.
- Windsor—Opera House.
- Bellefonte—Carman Opera House.
- Brockville—Grand Opera House.
- Guelph—Royal Opera House.
- Stratford—Theatre Albert.
- Berlin—Opera House.
- Lindsay—Academy of Music.
- Barrie—Grand Opera House.
- Orillia—Opera House.
- Brantford—Opera House.

The above houses comprise the first and only chain of theatres ever welded together in Canada and is especially important because it was the work of a native Canadian.





### 1.—MR. A. J. SMALL

Proprietor Canadian Theatrical Circuit, and some of his House Managers.

- 2.—A. R. LOUDON  
Grand Opera House, Hamilton
- 3.—J. E. TURTON  
Auditorium Theatre, Quebec.
- 4.—P. GORMAN  
Russell Theatre, Ottawa.
- 5.—A. H. O'NEIL  
Majestic Theatre, Toronto.

- 6.—J. W. COWAN  
Grand Opera House, Toronto.
- 7.—F. KORMANN  
Grand Opera House, London
- 8.—D. P. BRANIGAN  
Grand Opera House, Kingston
- 9.—D. A. McINTYRE  
Grand Opera House, St. Thomas.

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Musical Director  
Grand Opera House.

We have had "The Messenger Boy," "The Bell Boy," "The Office Boy," "The Telegraph Boy," "The Bad Boy" and boys in every walk of busy life to entertain us on the stage and to stimulate interest in the comical side of boyhood, until the boy character had almost ceased to be a stage factor, and now we have "The Errand Boy," with no less a clever comedian than Billy B. Van, in the title role. It was nothing short of an inspiration to conclude that the type of Errand Boy, so familiar to theatre-goers, would prove a cordially welcome acquisition and results have been made quite patent. The excellence of such a determination amply proves the confidence of a liberal management, in surrounding him with an exceptionally talented company of actors, singers and dancers, among whom may be mentioned with special regard Miss Rose Beaumont, whose claim upon popular favor is a matter of important theatrical record. There are many others too, who so ably assist Mr. Van in a type of musical and humorous divertisement removed from the conventional and one having for a background, the atmosphere of country life and pleasantly introducing nearly a score of appropriate song hits, including "The Greatest Show on Earth," "Gloriana," "Say, Sal, Do You Want to be My Gal," "Girlie Girl," "The Battle of the Daisies and the Ferns," "Dancing in the Barn," "Mary Canary," "Happy Jappy," "Isn't it Lovely to be on the Stage?" "Fun at the Show," some of which have been executed in true artistic style and reveal a magnificent backing for the marvelous color schemes centered in the gorgeous costuming of the myriad of pretty and shapely girls, whose intricate and bewildering manoeuvres are startling to say the least. Taken in its entirety, "The Errand Boy" as a production ought to have no difficulty in convincing the public of its utter sincerity in making a bid for popular favor.

#### And Owners.

"That horse Brown had had done a funny thing for a quadruped to do."

"What was that?"

"It has changed hands."



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#### A Reasonable Suspicion.

"Is Miss Pretty considered fast?"

"Gracious, No! What put that idea into your head?"

"Why, I heard Sprinter had been trying to catch her for the last six months."

Al H. Wilson, the German dialect comedian, who under the direction of Charles H. Yale and Sidney R. Ellis will revive his first success "The Watch on the Rhine," at the Grand, Christmas week, was recently presented by the Arion Turn Verein Society, of St Louis, with a beautiful wreath of oak leaves in the rotunda of the Planters' Hotel in that city. Mr. Wilson responded with a neat apt speech and concluded by singing "The Watch on the Rhine" out of compliment to the gentleman who composed the organization, and they not wishing to be outdone, and much to the bewilderment and delight of the onlookers, sang the same refrain in honor of his play, which bears the same title. The chorus was sung by over fifty voices. Mr Wilson was afterward made an Honorary member of the society.

#### His Excuse.

"Before we were married," she complained, "you swore you would go to the ends of the earth for me, and now——"

"And now," he interrupted, "there are no ends of the earth any more than there were then."

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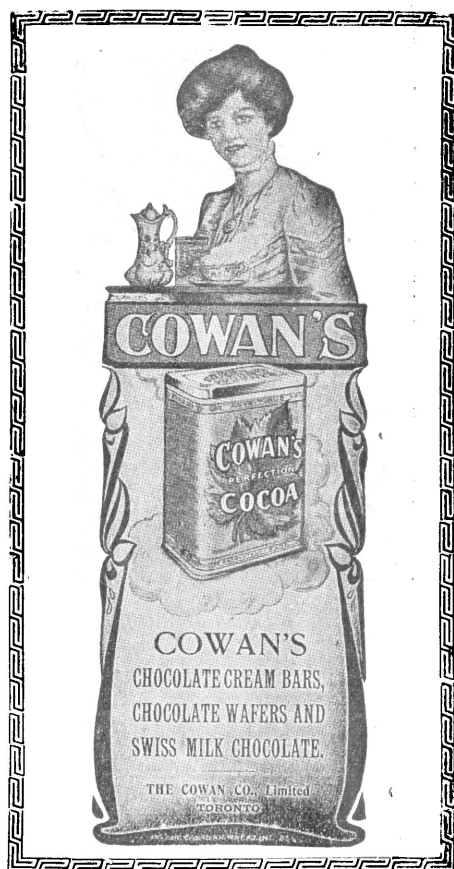
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"And do you believe that?"

"Why, certainly. I saw him buying the whiskey."

#### A Failure.

Farmer: Well, George, I haven't seen you on that there bicycle as you bought lately.

George: No, farmer He bean't no good to I. He can't find his way 'ome; an' he won't carry cider.

#### In Jeopardy

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Doctor: You really must keep your spirits up, my good sir. Some years ago I had exactly the same illness.

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"You need not worry about that," replied his friend; "the thing is impossible; there's no danger of your being buried too soon."

Miss Satire: "What were you about to say when I interrupted?"

Miss Plump: "Oh, it was of no consequence."

Miss Satire: "I know that, but what was it?"

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ACT II—Margueritte's garden.

ACT III—A square at Nuremberg. Feast day.

ACT IV—Walpurges night. The Brocken.

ACT V—Scene 1. Margueritte in prison. Scene 2. The Apotheosis.

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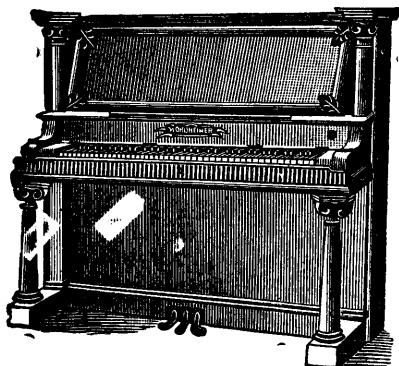
Overture .....	"Mephisto" .....	Rollinson
Selection from Flotow's Opera. "Martha" .....		Arranged by Tobani
Characteristic } .....	(a) "It was a dream" (new) .....	Eilenberg
Parisian Intermezzo } .....	(b) "A Dream of the Ballet" (new) .....	Yule
Descriptive. ....	"La Chasse au Lion" (new) .....	Koelling
	(The Lion Chase)	
Fantasie. ....	"Ein Marchen" .....	Bach
	(A Fairy Tale)	
Exit. ....	"Carmen" March .....	Bizet

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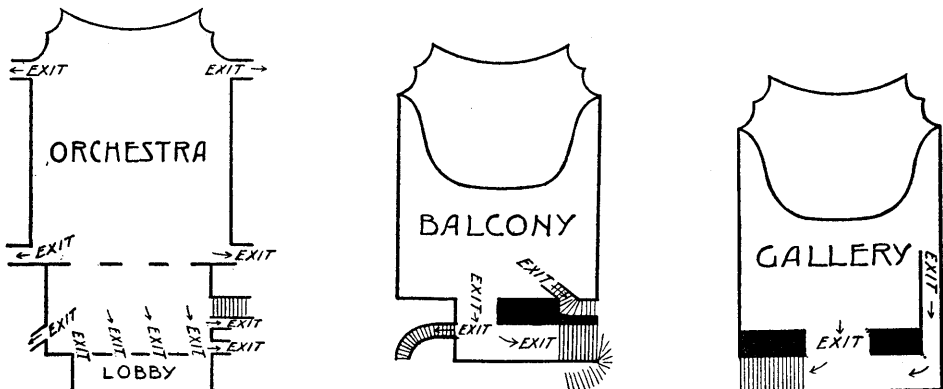
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Grand Opera House Diagram of Exits



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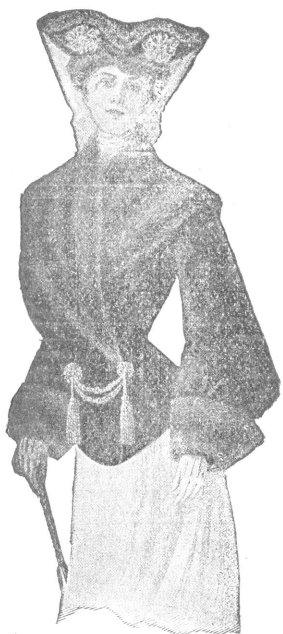
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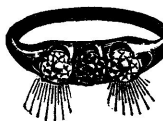
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