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SEASON
1904-05



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As a forerunner of the good things in store for the theatrical and musical lovers for the heart of the season of 1904-5, this brochure is issued. Besides a resume of the coming attractions, and a glimpse at the players, the book gives memorandum pages which will serve, if filled out properly, to make a treasured reminder of a particularly pleasing winter and spring.

The pages devoted to announcements of many of the best Toronto firms should be not the least readable portions of the book. Those who are fond of good music and good plays are likewise appreciative of the other good things of life. And the names, and the styles, and the up-to-the-moment news of firms who deal in about everything that is good, may be found in these pages.

The publishers have not been enabled to issue this book as soon as was intended. The principal reason therefor was that some of the theatres are not in a position to know what bookings they will have for the bulk of the season before they are fairly well started on the opening period. However, this brings the publication of "Toronto Theatres" to a time when it may justly be regarded as a pre-holiday offering. And the patrons who have rendered it possible to make its distribution gratuitous will, we trust, reap additional benefit from its *entrance* at the psychological moment when the audience's heart is most attuned to catch the overture that sounds the note of holiday and winter trade.

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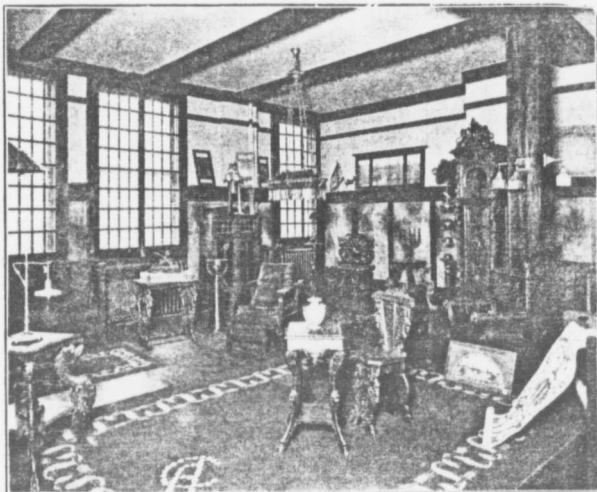
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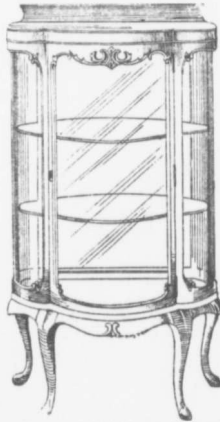


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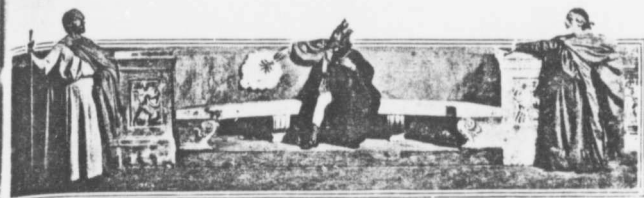
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THE Princess Theatre, advantageously situated on King Street west, is the city's leading playhouse. First known as the Academy of Music, it enjoyed varying fortunes under a succession of managers, being run for a time as a popular-priced house. In 1895, it was practically reconstructed and given its present name. Mr. O. B. Sheppard took charge in 1897, and for three years conducted it as a stock house. In 1901, it was decided to make the Princess the high-priced theatre. Extensive



ALD. O. B. SHEPPARD
Manager of the Princess Theatre

alterations were made, and it was reopened in September of that year. Since that time it has enjoyed the constant patronage of the city's most cultured and critical amusement lovers.

The Present Season.

Mr. O. B. Sheppard, in his twenty-seven years of theatrical management in Toronto, has learned thoroughly to feel the pulse of the play-going public. Proof of this may be gained by a glance over the list of entertainments already offered this season.

Opening with Lew Dockstader's splendid aggregation of minstrel stars, there was next presented George Ade's sparkling satire on the American republic's new policy of territorial aggression, "The Sultan of Sulu," followed by "Glittering Gloria," which gave Torontonians their last look at Miss Isidore Rush, who met a tragic death a few weeks later in the waves of the Pacific Ocean. Madame Schumann-Heinck was next seen in Julian Edward's musicianly comic opera, "Love's Lottery." After the return visit of "The Silver Slipper," a gorgeously-mounted production, came the first appearance in Toronto of



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E. H. SOTHERN AS HAMLET—PRINCESS THEATRE

was laughably taken off. "Cousin Kate," a delightful comedy by Mr. Henry Hubert Davies, served to introduce Roselle Knott, a Canadian actress who has proven herself capable of much good work. Then came the chef d'oeuvre of the season in Henry W. Savage's sumptuous productions of Grand Opera in English, with talented principals, well-trained chorus people, imposing ensembles and a superb investiture. Two pleasing musical plays, "The Prince of Pilsen" and "Cupid & Co.," bring the record to date.

Forthcoming Engagements.

The conditions attaching to the booking of attractions for a large theatre render it impossible to give a complete and accurate

William Gillette, a dramatist and actor of note, presenting J. M. Barrie's clever fantasy, "The Admirable Crichton." "A Chinese Honey-moon," one of the prettiest operas of recent years, next played its second return engagement, and Blanche Walsh, the powerful emotional actress, followed in a dramatised version of Tolstoi's problem novel, "Resurrection." Thomas Q. Seabrooke was next seen in an amusing piece, "The Billionaire," in which the dollar-burdened American plutocrat



FORBES ROBERTSON IN HAMLET—PRINCESS

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list of prospective engagements during the balance of the season. Of the productions whose coming is assured, some ten or more are worthy of special mention.

Kyrle Bellew, a polished and graceful actor, will be seen in



JULIA MARLOW—PRINCESS THEATRE

his latest success, "Raffles," a character study of the gentleman burglar depicted by E. W. Hornung in his diverting series of tales, "The Amateur Cracksman."

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in "The Earl of Pawtucket," Augustus Thomas' clever play, which fits Mr. D'Orsay like a glove in his impersonation of the English nobleman who may not be long on shrewdness, but who is the soul of honor, courtesy and good breeding.

The gifted English histrion, Mr. Forbes Robertson, and his charming wife, Miss Gertrude Elliott, are announced to open their second American tour in Toronto in a new play, as yet unchristened, by Henry V. Esmond, while they will also possibly present revivals of some of Mr. Robertson's Shakespearean and other productions.

An offering worthy the attention of every devotee of the higher branch of the drama will be that made by Mrs. Patrick Campbell, one of the most thoughtful, sincere and thorough artistes on the stage today. Mrs. Campbell's star offering will be "The Sorceress," the latest creation of the veteran playwright, Victorien Sardou, in which she has achieved an emphatic success, her work in the intense emotional role of the Moorish woman, Zoraya, having been favorably compared with that of the great Sarah Bernhardt herself. Mrs. Campbell will probably present also some of the serious Pinero and German dramas, of which she is so capable and consistent an exponent.

De Wolf Hopper, whose long legs, as he himself has humorously remarked, frequently fill the whole house, will revive old memories by his resurrection of his most famous impersonation, "the eminent regent Wang," in the opera of that name, which is still looked upon by many theatre-goers as quite the catchiest and most mirthful musical piece created in the last score of years.

Dainty Lulu Glaser, always a warm favorite in Toronto, will bring her latest vehicle, "A Madcap Princess," in which she plays with vivacity and caprice the character of Mary Tudor, from Charles Major's popular novel, "When Knighthood was in Flower." Miss Glaser has made as emphatic a hit in her new piece as she did in "Dolly Varden," and that is certainly saying a great deal.

Raymond Hitchcock's peculiar and engaging style of humor will again find full vent as Abijah Booze in "The Yankee Consul," undoubtedly one of the most engaging and satisfying productions in its line seen here last season, possessing as it did all the brightness, sparkle and tang of champagne and the light and color of a tropical setting.



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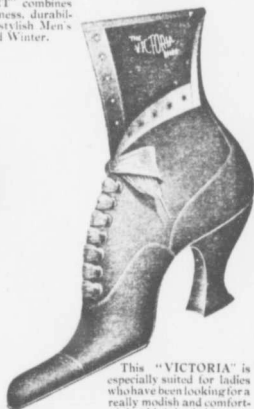


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MRS. PATRICK CAMPBELL IN "THE SORCERESS"—PRINCESS

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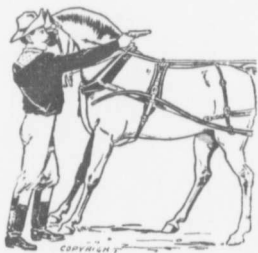
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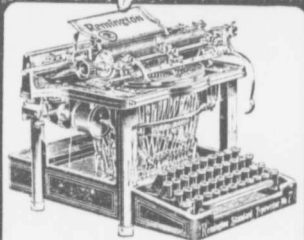
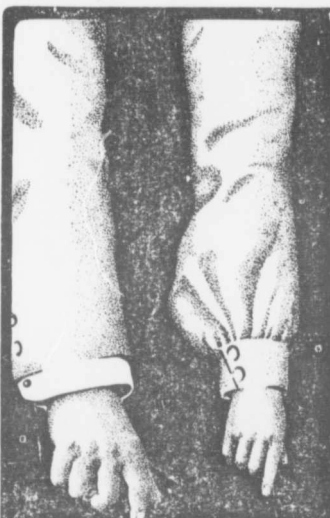
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one of James K. Hackett's successful ventures. It made a pronounced impression in New York, being a charming and fanciful comedy from the French. It will bring forward W. H. Thompson, an experienced and resourceful actor, and Miss Grace Kimball, pleasantly remembered as E. H. Sothern's leading lady for several seasons.



KYRLE BELLEW APPEARING IN "RAFFLES"—PRINCESS

Bert C. Whitney's effervescent musical comedy, "The Isle of Spice," will doubtless deepen the excellent impression which it made on its previous visit last spring, having been rewritten and greatly improved. Double local interest attaches to its return : first, because the libretto is largely the work of a former Toronto newspaper man, Mr. Allan Lowe, and secondly, owing to the fact



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that Miss Alice Yorke (Coody Hill), a Toronto girl, has been advanced from a position in the chorus to one of the principal roles.

Ezra Kendall, one of the greatest of American comedians and fun-makers, will appear in a new play written especially for him, entitled "Weather Beaten Benson," and supported by a company of strength. Mr. Kendall has distinguished himself signally since deserting the vaudeville stage for the field of comedy.

The end of the season will bring Miss Viola Allen, whom Torontonians look upon as almost one of themselves, in another of her Shakespearean productions, "A Winter's Tale," which by all accounts will not fail to give as much pleasure and satisfaction as did her bewitching "Viola" in "Twelfth Night."



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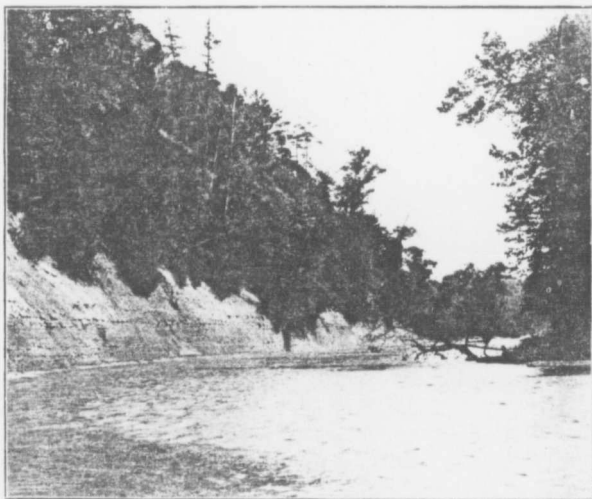
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TORONTO



WILLIAM NORRIS AS ALAN IN "BABES IN TOYLAND"—PRINCESS

virtually marks the end of the season, the most notable is probably the Sothern-Marlowe combination. Mr. E. H. Sothern, in his yearly visits to Toronto, has gained favor steadily with theatre-goers as an actor of purpose and talent. Miss Marlowe, on the other hand, has not been seen here for nearly a decade, but in that period her art has shown decided and permanent advance. The prospect that they will include Toronto in their dual starring tour, presenting elaborate revivals of Shakespearean comedies and tragedies, is one upon which local patrons of the drama may congratulate themselves. Included in the repertoire this season are "Romeo and Juliet," "Hamlet" and "Much Ado About Nothing."

The admirers of E. S. Willard—and their name is legion—will learn with pleasure there is a possibility that he will fill an engagement at the Princess before the season closes. No actor who visits Toronto has a warmer place in the affections of its people than Mr. Willard, and the season which finds his name absent from the play bills seems incomplete. Mr. Willard will probably present two new plays, "Lucky Durham," Wilson Barrett's last drama, and "Dicky Monteith," a dramatization of Mr. Tom Gallou's novel, devoting the balance of the week to selections from such welcome favorites as "The Cardinal," "Tom Pinch," "David Garrick," "The Rogue's Comedy," "The Middleman" and "La Chatelaine."

In all likelihood, Henry W. Savage's fine production of Wagner's "Parsifal" in English will be seen about Eastertide. The name of Savage is sufficient guarantee that it will be presented upon the same lavish and artistic scale as marked the recent production of Grand Opera here. The gratifying financial returns consequent upon the liberal patronage extended by the public during the opera festival week will probably bear fruit in predisposing Mr. Savage toward sending still another of his costly ventures to Toronto.

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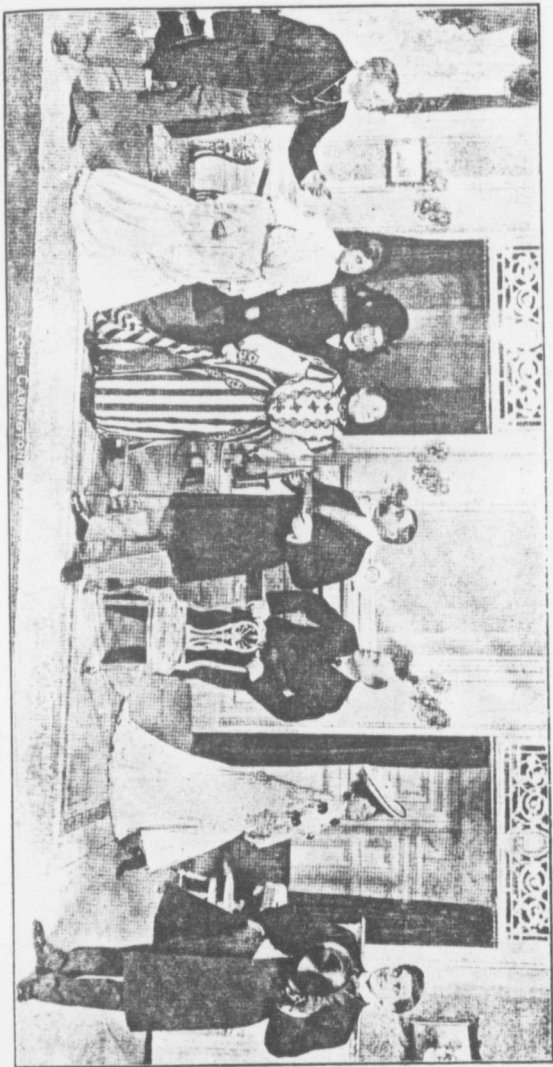
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Charles Frohman may give local theatre-goers the opportunity of seeing the English musical comedy success, "The School Girl," which will present Miss Edna May, fresh from her London triumphs, and George Grossmith, junior, the clever son of an equally clever and popular sire.

Torontonians will hear with special pleasure of the possibility that Miss Margaret Anglin will come in her new play, "The Eternal Feminine," in which she opened a few weeks ago, and who has been highly praised by the critics. This talented Toronto girl has achieved an enviable success in her chosen profession, and her visits to Toronto are always occasions of marked artistic and social interest.

Richard Mansfield is another probable visitor whose coming will be awaited with expectation. Should he include Toronto in his itinerary, it is likely that he will present his new play, "Rodion the Musician," with other selections from his extensive repertoire.

Herbert Kelcey and Effie Shannon, two sterling players, in their new drama, and "San Toy," the colorful and melodious English opera, are other prospective bookings.

Princess Theatre Bookings.

- Aug. 29-Sept. 3—Lew Dockstader's Minstrels.
 Sept. 5-10—"The Sultan of Sulu."
 Sept. 15-17—"Glittering Gloria."
 Sept. 22-24—Madame Schumann-Heinck in "Love's Lottery."
 Sept. 26-Oct. 1—"The Silver Slipper."
 Oct. 3-8—William Gillette in "The Admirable Crichton."
 Oct. 13-15—"A Chinese Honeymoon."
 Oct. 17-19—Blanche Walsh as Maslova in Tolstoi's "Resurrection."
 Oct. 24-29—Thomas Q. Seabrooke in "The Billionaire."
 Oct. 31-Nov. 5—Roselle Knott in "Cousin Kate."
 Week of Nov. 7—Savage Grand Opera Company. Monday evening, Wagner's "Lohengrin," Mr. Sheehan as Lohengrin. Tuesday evening, Bizet's "Carmen," Marion Ivell in the title role. Wednesday matinee, Verdi's "Il Trovatore," William Wegener as Marico; Lenora, Miss Brooks; Inez, Miss Sherwood. Wednesday evening, Verdi's masterpiece, "Otello," with Joseph Sheehan as the Moor, Gertrude Kenyon as Desdemona. Thursday evening, Wagner's "Tannhauser," Mr. Boyle as the Landgrave; Tannhauser, Mr. Wegener; Elizabeth, Miss Brooks. Friday evening, Puccini's beautiful "La Boheme." Saturday matinee, Wagner's "Lohengrin." Saturday evening, double bill, composed of Leoncavallo's tragic "I Pagliacci" and Mascagni's Cavalleria Rusticana.
 Nov. 14-19—"The Prince of Pilsen," by Frank Pixley and Gustave Ludens.
 Nov. 21-26—"Cupid and Company," new musical farce by Baldwin Sloane.
 Nov. 28-Dec. 3—Arnold Daly in George Bernard Shaw's pleasant plays, "Candida," "A Man of Destiny," and "How He Lied to Her Husband."
 Kyrle Bellow in "Raffles."
 Lawrence D'Orsay in "The Earl of Pawtucket."
 Forbes Robertson and Miss Gertrude Elliott.
 Mrs. Patrick Campbell in "The Sorceress."
 De Wolf Hopper in "Wang."
 Lulu Glaser in "A Madcap Princess."
 Raymond Hitchcock in "The Yankee Consul."
 "Beauty and the Beast."
 "Babes in Toyland."
 Wm. H. Thompson and Miss Grace Kimball in "The Secret of Polichinelle."
 "The Isle of Spice."
 Miss Viola Allen in "A Winter's Tale."
 E. H. Sothern and Julia Marlowe in Shakespearean productions.
 Mr. E. S. Willard in "The Cardinal," "Tom Pinch," "David Garrick," "Rogue's Comedy," "Dicky Monteith," "Lucky Durham," "The Middleman," and "La Chatelaine."
 Ezra Kendall in "Weather-Beaten Benson."

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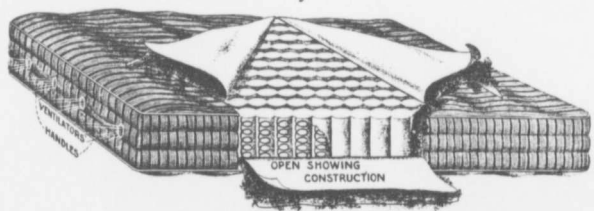
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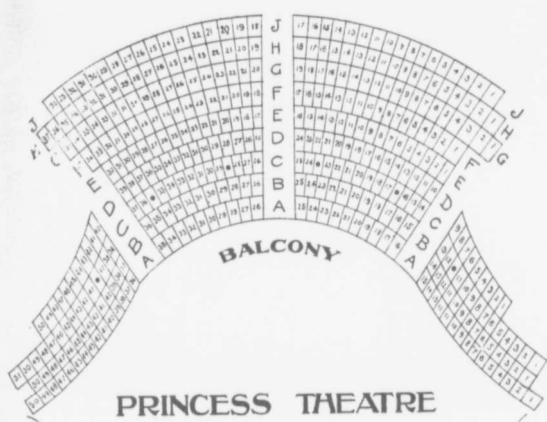
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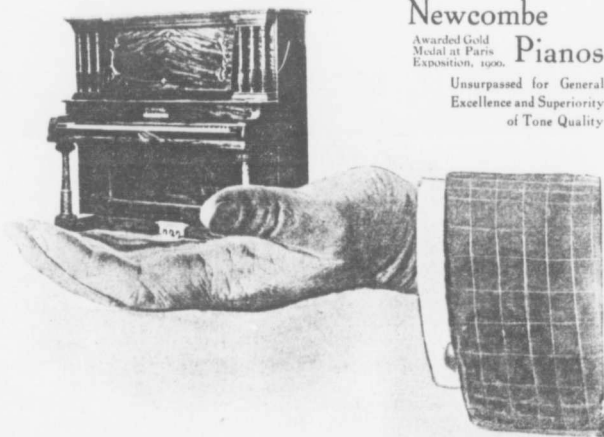
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The Season in Detail.

One of the principal events of the musical season will be the visit, on December 5th, of Madame Melba and her concert company, which includes Signora Ada Sassoli, the brilliant young Italian harp soloist, who created such a sensation on her appearance here last year; Ellison Van Hoose, the talented concert tenor; Mons. Claude Charles Marie Gilibert, a powerful baritone, and Miss Llewella Davies, an accomplished pianiste. Melba is justly regarded as the queen of the *bel canto*, and her visit will prove a delight both to the thousands who have already admired her and those for whom that pleasure is still in store.

Dr. Torrington, following his usual custom, will, on December 15th, produce "The Messiah" with the Toronto Festival Chorus and a well trained local orchestra. The chorus this year is much stronger, especially in male voices, than ever before, and an exceptionally fine performance may be anticipated. The soloists will be the following well-known singers: W. Braxton Smith, tenor; Eileen Millett, soprano; H. Ruthven McDonald, baritone; Grace Lillian Carter, contralto.

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The Toronto Male Chorus Club is bringing this year, as its star feature, Josef Hofmann, one of the most gifted interpretative pianists of the day. The chorus is under the direction of J. D. A. Tripp, who has had a vast experience in Germany and this country in the development of male voices. The concert on Thursday, January 19th, will be well worth the attention of music lovers.

The Sherlock Vocal Society will, on Thursday, February 2nd, present Haydn's "The Seasons," with a local orchestra. Caroline Cutler, of Boston, who will be the soprano soloist on this occasion, was heard last season in "The Creation," and her sweet, rich and sympathetic voice will find full scope in Haydn's choral work. The Sherlock Society has grown in efficiency during the last two years, until now it ranks with the other leading musical societies in the city.

The finest musical event of the season, without doubt, will be the concerts given on Wednesday, Thursday and Saturday, February 15th, 16th and 18th, by the Mendelssohn Choir under the baton of A. S. Vogt, and the Pittsburg orchestra under its new leader, Emile Paur, who succeeds Victor Herbert as the head of that famous musical organization. For the last few years Mr. Paur has been acting as guest conductor of notable European orchestras. At the forthcoming engagement he will produce Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks," as well as several other orchestral novelties. Mr. Paur is also a pianist of

note, and he will play among other numbers Beethoven's "Emperor Concerto." One of the important choral numbers to be produced by Mr. Vogt will be Liszt's beautiful setting of the Thirteenth Psalm. A large number of unaccompanied numbers will also be given by the choir, which is particularly at home in this class of musical expression, and it is said by competent judges that no finer *a capella* singing can be heard in America than that rendered by this body.

For the National Chorus concert, to be given on Tuesday, Feb. 28th, under Dr. Albert Ham, Victor Herbert's New York Orchestra has been engaged. The most noteworthy offering of this concert will be Cowen's setting of Cowper's famous ballad, "John Gilpin,"



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but Victor Herbert may be depended upon to produce several other orchestral novelties of interest.

On March 2nd, Ella Russell, a famous grand opera soprano, will give a concert, assisted by several associate artists of ability and reputation, and an artistic programme is promised.

On March 9th, the advanced class of the People's Choral Union will give its concert, which is certain to equal, if not eclipse in success and interest, those of previous years. Mr. H. M. Fletcher, the leader, has probably done more than any other man in Toronto to foster and develop choral singing. A leading feature of the programme will be "Harold Harfager," which won the first prize at the World's Fair for a choral competition.

The last week in April will bring to Massey Hall for a recital Ignace Jan Paderewski, the world's master pianist. Apart from his perfect technique, the gifted Pole is acknowledged to be the most brilliant interpreter of all the great composers for the piano, particularly Chopin. Had not the particular bent of Paderewski's genius made him a maestro of the pianoforte, he would still have won fame in the world of music as a composer. His recital will rank with the Mendelssohn Choir concerts as a premiere event of the musical season.

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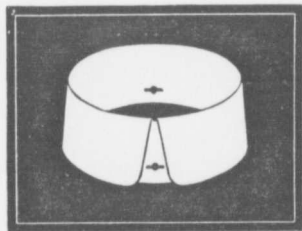
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*O stately singer, from thy magic voice,
The present, like a dreary dream, hath fled,
In glories that have perished we rejoice,
And transcendental splendors that were dead.*

*Alas! to think that voice must pass away,
And leave no marvel of thy matchless art,
And never, never, after this short day,
One breathing being shall those strains impart.*

*Yet perfume cannot pass to nothingness,
No blush on blossom ever came to naught;
They live again, with soulful sweetness fraught.*

*So no thing beautiful is lost in death;
All that returns for which our souls repine;
Fadeless thy laurel and thy myrtle wreath,
O peerless empress of the voice divine.—Walter Malone.*

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Nov. 21—Ysaye, the master violinist.
Nov. 29—County Orange Lodge concert. Mrs. Minnie Fish Griggin, soprano, from Chicago.
Dec. 5—Melba and her concert company.
Dec. 15—"Messiah," by Toronto Festival Chorus.
Jan. 19—Toronto Male Chorus Club.
Feb. 2—Sherlock Vocal Society.
Feb. 15, 16, 18—Mendelssohn Choir and Pittsburg Orchestra.
Feb. 28—National Chorus and Victor Herbert Orchestra.
March 2—Ella Russell, the famous soprano.
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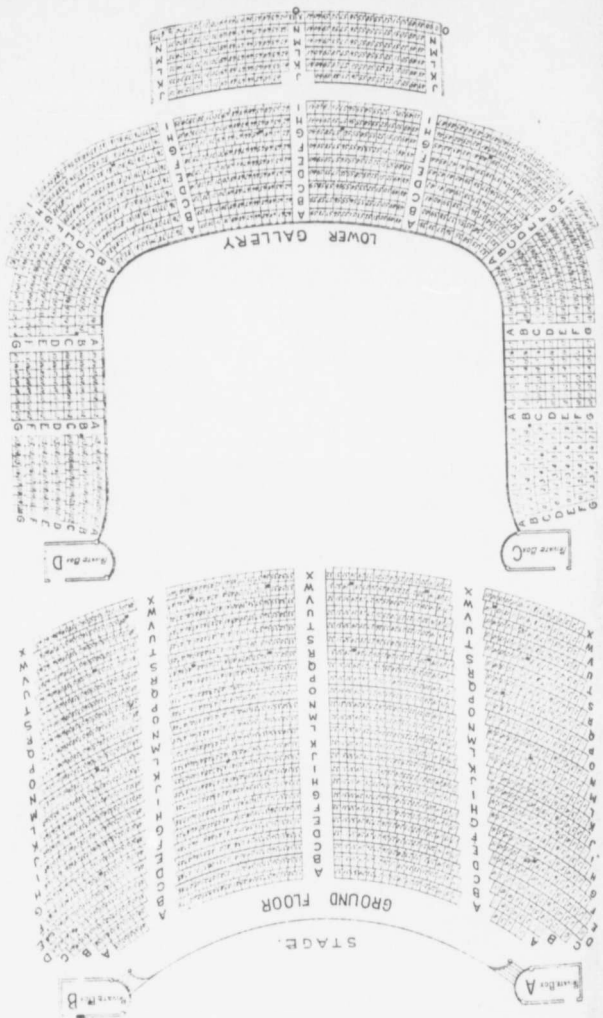
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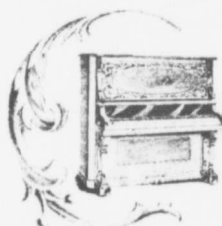
THE GRAND OPERA HOUSE, centrally located on Adelaide street, west of Yonge street, is the oldest structure in the city at present used for playhouse purposes. Erected in 1874, it was conducted for a time as a stock house by Mrs Charlotte Morrison. It was destroyed by fire in 1879 and was rebuilt in the record time of 54 working days, being reopened in February of 1880 by Adelaide Neilson. From 1880 to 1901 it was the high-priced theatre of the city, and the leading artists of the day appeared on its boards. In 1901 Mr. A. J. Small assumed the managership, and it became an intermediate-priced house, playing every week to large and paying audiences. Mr. A. J. Small, in addition to managing the Grand Opera House and the Majestic

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The Season at the Grand.

Among the attractions presented at the Grand each season are many which would not do discredit to more pretentious theatres. A partial list of this season's future bookings show that the patrons of the house have much enjoyment in store.



ADELAIDE THURSTON IN "POLLY PRIMROSE"—GRAND

Elsie Janis, long a vaudeville favorite, is coming in "The Fortune Teller," Alice Neilson's most melodious and pleasing opera, which will give Miss Janis's mimetic talents full scope.

Billy B. Van will be seen in his latest medium, "The Errand Boy," which furnishes a setting for his laughable character-creation of Patsy Bolivar.

"Buster Brown" and his dog "Tige," who have helped to make the colored supplements famous, will perform some of their mischievous pranks before the very eyes of delighted youngsters and oldsters.

Charles Ross and Mabel Fen-ton, who are also recruits from vaudeville, will be seen as the central figures in one of Weber and Field's most entertaining concoctions, "Twirly-Whirly," in which burlesques on several well-known

plays will be introduced.

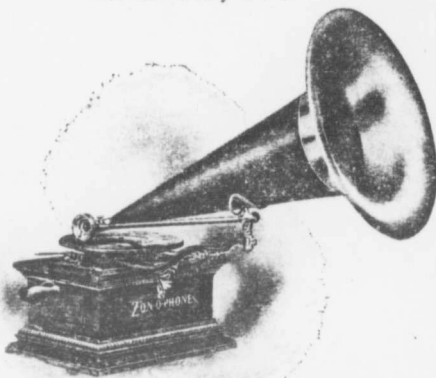
Adelaide Thurston, a demure and dainty actress, will once more be seen in "Polly Primrose," a story of Southern life, which made a favorable impression when it visited the Grand last year.

Ralph Stuart, who first won favor in Toronto as a leading man with the Cummings Stock Company, will return in his stirring play, "By Right of Sword," the dramatisation of Arthur Marchmont's absorbing novel of Russian adventure and intrigue.

Ian Maclaren's idyllic and heart-moving play of Scotch life, "The Bonnie Brier Bush," will bring back J. H. Stoddart, the sturdy and much-beloved veteran of the stage, in his powerful

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RALPH STUART, STARRING IN "BY
RIGHT OF SWORD"—GRAND

delineation of the dour Scotch shepherd, Luchlan Campbell, and Reuben Fax, the clever Toronto actor, as the bibulous but warm-hearted Toby. This will probably be Mr. Stoddart's farewell appearance in Toronto, and the engagement should be a repetition of his previous appearances here, on which occasions the house has been crowded to its capacity at every performance.

Thomas E. Shea, a legitimate actor of long experience, will appear in the course of the season in a repertoire of classic and standard drama, including "Othello," "Richard III.," "The Bells," and "Banished by the King."

Jane Corcoran will be presented in "Pretty Peggy," a charming play by Frances Aylmar Matthews, which tells the story of the love affair of David Garrick, the great actor, and Peggy Woffington.

Al. H. Wilson, the golden-voiced German tenor, will again delight his audience with his quaint character work and tuneful ballads in "A Prince of Tatters."

Charles Grapewin and Anna Chance will return in their most amusing vehicle, "The Awakening of Mr. Pipp," which gives both these clever players full opportunity to display their powers.

"The Ninety and Nine," founded on Ira D. Sankey's well-known gospel hymn, will be seen in the course of the season.

William Gillette's exciting play, "Sherlock Holmes," adapted from Sir Arthur Conan Doyle's famous detective stories, is another booking which should attract great interest.

"The Sign of the Cross," Wilson Barret's great religious drama, will again teach its sublime lesson of Christian endurance and glorious martyrdom.

Lovers of musical comedy will look forward with anticipation to the coming of such offerings as "The Show Girl" and "King Dodo."



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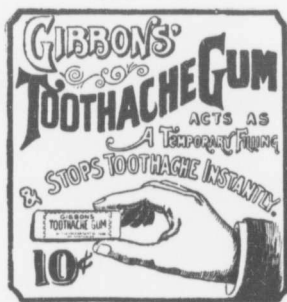
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Grand Opera House Bookings.



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August 25-27—Haverley's Minstrels.
August 29-Sept. 3—"David Harum."
Sept. 5-10—George Sydney in "Busy Izzy."
Sept. 12-17—"Shore Acres."
Sept. 19-24—"Princess Chic."
Sept. 26-Oct. 2—J. H. Stoddart and Reuben
Fax in "The Bonnie Brier Bush."
Oct. 3-8—"Hoity-Toity."
Oct. 10-15—Joseph Murphy in "Shaun Rhue"
and "Kerry Gow."
Oct. 17-22—Stella Mayhew in "Flo Flo."
Oct. 24-29—"Way Down East."
Oct. 31-Nov. 5—David Higgins in "His Last
Dollar."

Nov. 7-9—Dan Quinlan's Minstrels.
Nov. 10-12—Walter Perkins in "Who Goes There?"
Nov. 14-19—"Me, Him and I."
Nov. 21-26—Nannette Comstock in "The Crisis."
Nov. 28-Dec. 3—"The Liberty Belles."
Dec. 5-10—"King Dodo."
Dec. 12-19—Lewis Morrison in "Faust."
Elsie Janis in "The Fortune Teller."
Billy B. Van in "The Errand Boy."
"Buster Brown."
Charles Ross and Mabel Fenton in "Twirly-Whirly."
Adelaide Thurston in "Polly Primrose."
Ralph Stuart in "By Right of Sword."
Jane Corcoran in "Pretty Peggy."
Al. H. Wilson in "A Prince of
Tatters."

Charles Grapewin and Anna
Chance in "The Awaken-
ing of Mr. Pipp."
"The Ninety and Nine."
"Sherlock Holmes."
"The Sign of the Cross."
"The Show Girl."
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AGNES MARSA IN "THE ERRAND BOY"—GRAND

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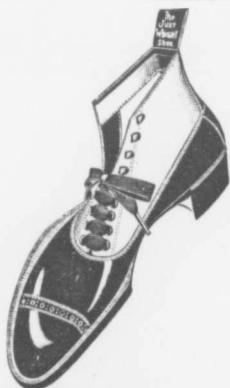
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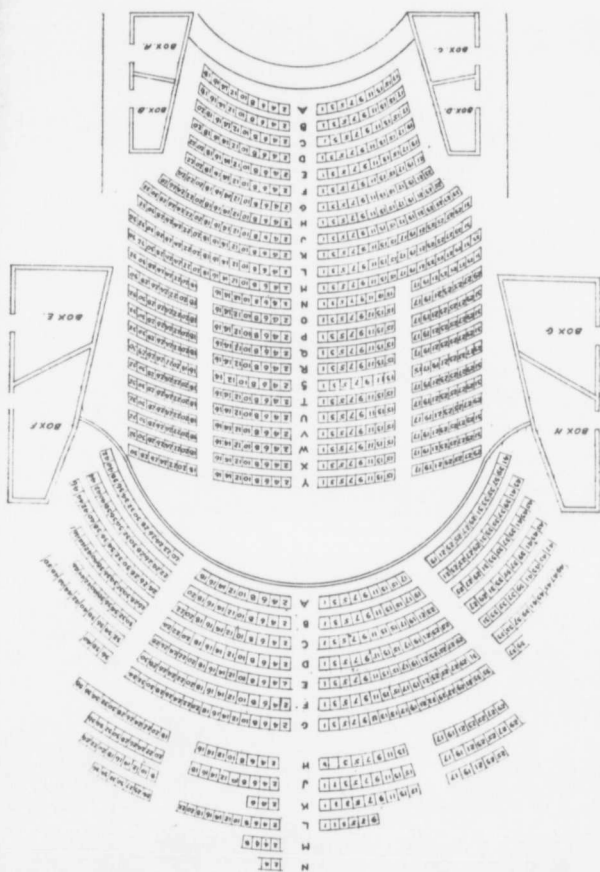
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thrilling climaxes and wealth of spectacular effects have won for this class of dramatic effort a large following in this city. The Toronto Opera House was originally built as a skating rink, and was later turned into a theatre. It has been run as a popular-priced house ever since, for a long time under the direction of Messrs. Jacobs & Sparrows, being then taken over by Mr. A. J. Small. After its destruction by fire it was rebuilt on the most modern and up-to-date lines of theatre construction, with a striking exterior and a bright and commodious interior, affording an unobstructed view of the stage from every part of the house. The house was re-christened "The Majestic Theatre," and was dedicated on Nov. 2, 1903, by Mrs. Fiske in "Mary of Magdalen."

Among the plays which will be presented at the Majestic during the balance of the season, the following may be mentioned:— Anne Blancke, the petite comedienne, in "A Little Outcast," Lottie Williams Salter in "Only a Shop Girl," Harry Clay Blaney's great military melodrama, "Across the Pacific," "The Royal Lilliputians," "Hearts Adrift," "Wedded and Parted," "Happy Hooligan," one of the plays which has been evolved from a successful series of comic cartoons, "Tracked Around the World," Al. W. Martin's "Uncle Tom's Cabin," "Shadows of a Great City," "After Midnight," "The Fatal Wedding," "The Great Automobile Mystery," "More to be Pitied than Scorned," "A Race for Life," and "The Minister's Daughters."

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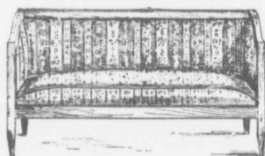
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Majestic Theatre Bookings.

- Aug. 15-20—Joe Welch in "The Peddler."
Aug. 22-27—"At the Old Cross Roads."
Aug. 29-Sept. 3—"The Curse of Drink."
Sept. 5-10—"Two Little Sailor Boys."
Sept. 12-17—"The Factory Girl."
Sept. 19-24—"At Cripple Creek."
Sept. 26-Oct. 1—"The Smart Set in "A Southern Enchantment."
Oct. 3-8—"Wedded But No Wife."
Oct. 10-15—Robert Dailey and Bert Leslie in "Paris by Night."
Oct. 17-22—"The Way of the Transgressor."
Oct. 24-29—James J. Corbett, Hal Davis and Inez Macauley in
"Pals."
Oct. 31-Nov. 5—"On Thanksgiving Day."
Nov. 7-12—"A Working Girl's Wrongs."
Nov. 14-19—"Tilly Olsen."
Nov. 21-26—"On the Bridge at Midnight."
Nov. 28-Dec. 3—Anne Blancke in "A Little Outcast."
"The Royal Lilliputians."
"Hearts Adrift."
"Happy Hooligan."
"Wedded and Parted."
"Only a Shop Girl."
"Tracked Around the World."
"Shadows of a Great City."
"Across the Pacific."
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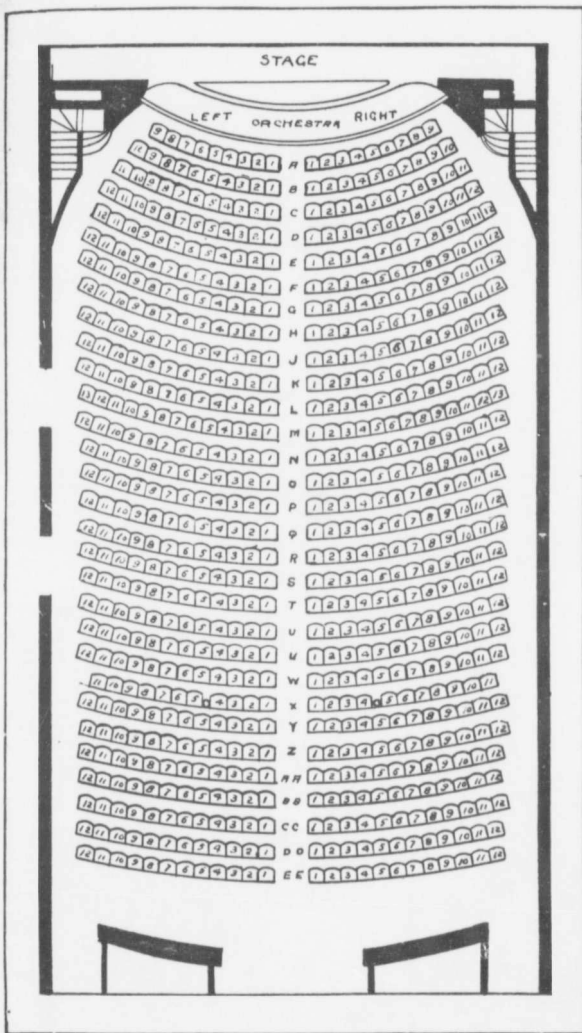
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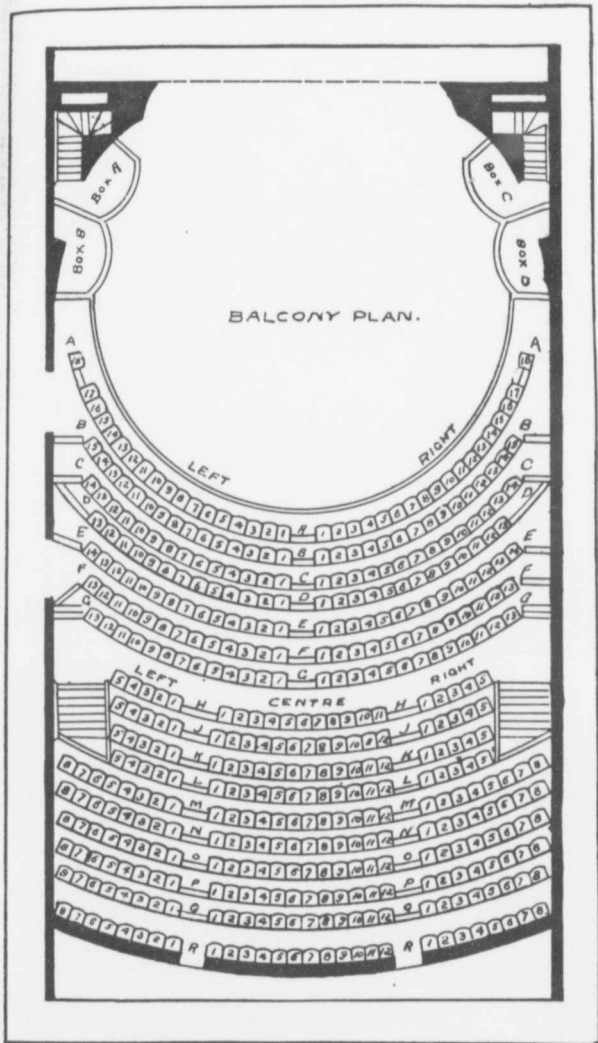
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given on September 4, 1899, and since then it has enjoyed a steady and liberal patronage, the excellent bills presented from the first fostering a demand for vaudeville. The bookings for Shea's Toronto theatre are identical with those presented at the Company's Garden Theatre in Buffalo, and comprise the best and most costly attractions available in realms of vaudeville. The building of Mr. Shea's new and palatial theatre in Buffalo, which is costing nearly half a million dollars, and will be one of the finest vaudeville houses on the Continent, will indirectly benefit Toronto theatre-goers, as tending to raise to an even higher plane the vaudeville bookings under Shea's auspices.

What the Season Will Bring.

As many of the finest acts in vaudeville, particularly those coming from abroad, are booked on only a few days' notice, a complete list of the prospective headliners for the remainder of the season cannot be given, but among the meritorious attractions already engaged for the cosy Yonge street theatre, the following may be cited:—

Bert Coote, an English comedian who enjoys an international reputation and who has been seen in this country at high prices in his productions of "The New Boy" and other farces, is coming in a brand-new comedy piece, and his visit should prove one of the events of the vaudeville year.

Mr. and Mrs. Sydney Drew, who have never appeared before in vaudeville in Toronto, will be seen in a charming playlet. Mr. Drew is a member of the famous Drew family, and a brother of John Drew.

Williams and Tucker, who are remembered for their work in "Skinny's Finish" and "Driftwood," will play a return engagement, probably presenting "Driftwood," a pathetic little sketch which will bear repetition.

One of the engagements of the year to which vaudeville patrons will look forward with interest is that of R. G. Knowles, who is one of the best-known and best-liked favorites of the London music halls. His style of entertaining will undoubtedly win him a large following during his week here.

Valerie Bergere, a favorite comedienne, will be seen in a new and prettily-mounted Japanese sketch which replaces her former offering, "Billy's First Love." She will be supported as usual by a competent company.

The Fadettes of Boston, the best-trained and most successful orchestra of ladies in America, will pay their annual visit, and will render, under the direction of Mrs. Carrie B. Nichols, one of their typical programs of high-class and popular music.

Miss Annie Irish, one of the best character women on the American stage, has returned to the boards after a long absence, and she will be seen at Shea's in a well-written and entertaining sketch, "An Actress's Christmas."

"The Katamura Japs" should prove one of the novel offerings of the year. They will give startling exhibitions of juggling and acrobatic work, arts in which the clever little brown men particularly excel.

Katherine Osterman, one of the cleverest and most resourceful actresses in vaudeville, will with her company present an amusing sketch which should find abundant favor with the theatre patrons.



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A big European novelty act will be that presented by the Dollar Troupe, a company imported from the Old Land at great expense for the edification of vaudeville's devotees on this Continent.

One of the best bicycle acts ever seen in this city was that given last year by the Kauffman Troupe. These clever performers will undoubtedly be warmly greeted on their return during the present season.

Will M. Cressy and Blanche Dayne will come in Mr. Cressy's newest comedy sketch, "The Town Hall," which is said to be a worthy successor to his previous pictures of rural and village life.

"Jockey Jones" is the title of one of the hits of the season in the vaudeville ranks. It will be given here by its originator, Emmett Corrigan, with a capable company of associates.

The Five Nices, a high-priced act from the European theatres, will be seen during the season, and their performance will, it is promised, create a decided furore.

Hoch and Elton have met with unbounded success in the presentation of their one-act comedy, which is announced among the season's bookings. They should repeat here the favorable impression that they have created elsewhere.

Filson and Erroll will come highly recommended as entertaining and able players, whose sketch should prove one of the brightest offerings of the year.

Emmett, De Voy and company, another combination of clever actors, will impart pleasure to Shea's patrons when they appear here.

The Great Thurston, who made a decided impression last year with his mystifying feats of ledgerdemain, will again be a feature this season. Thurston not only performs his tricks in magic with admirable ease and cleverness, but he also carries one of the most elaborate settings used in any act of this description.

Among the other noteworthy attractions which Mr. Shea will offer to his patrons during the season are:— The Three Kentons, Hughes Musical Trio, Klein Ott Brothers and Nicholson, Die Obersterer Troupe, Monroe, Mack and Lawrence, Riccoboni's Horses, James Thornton, Simon and Gardner, Piccolo's Midgets, Spadoni, Ella Bradna, George Wilson, Mr. and Mrs. James Barry, Les Freres De Koe, Julia Kingsley, Herzog's Horses, James J. Morton, Hal Godfrey, Genaro and Bailey, The Three Tasmanians, Robert Hilliard, Teckhorn's Cats, and Al. Lawrence.



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Shea's Theatre Bookings.

- August 22-27—Miss Jessie Milward, Deltorelli and Glissando, Searl and Violet Allen, Zeno, Carl and Zeno, Gus Williams, Herbert Brooks, Johnson and Wells. The Great Therese.
- August 29-Sept. 3—Claude Gillingwater and company, Montgomery and Pearl, Gebest Sisters, Alf. Grant, Stanley and Brockman, The Faust Trio, Jack Theo Trio, Truly Shattuck.
- Sept. 5-10—Fanny Rice, George H. Wood, Raymond and Caverly, Luigi Del Oro, Bailey and Madison, Meredith Sisters, Dorothy's Poodles, Charles H. Bradshaw and company.
- Sept. 12-17—Byron Douglas and company, Haines and Vidocq, Basque Quartette, Raye and Brosche, Elinore Sisters, McPhee and Hill, Meeker Baker Trio, Helene Gerard.
- Sept. 19-24—Six Musical Cuttys, Jas. H. Cullen, Blocksom and Burns, Clifford and Burke, Ed. F. Reynard, La Belle Blanche, Mr. and Mrs. Perkins Fisher.
- Sept. 26-Oct. 1—Miss Rose Stahl and company, Prosper Troupe, Rosa Naynon, Gotham Comedy Four, Cole and Johnson, St. Onge Brothers, Bertha Gilson, George W. Munroe.
- Oct. 3-8—Robert Hilliard, Tenbrooke, Lambert and Tenbrooke, Ada Arnoldson, Lucia and Viate, Frank Rush, Mme. Melich, Carter and Bluford, Bloom and Cooper.
- Oct. 10-15—Mabel McKinley, The Great Fulgora, Artie Hall, Herbert's Dogs, Mary Hampton and Company, Ford and Wilson, Alice Lyndon Doll, Hassan Ben Ali's Toozoonin Arabs.
- Oct. 17-22—The Orpheum Show, McIntyre and Heath, Smirl and Kessner, Jack Gardner, Frank and Jen Latona, Albertus and Millar, Boston Brothers, Spessard's Bears.
- Oct. 24-29—Barney Fagan and Henrietta Byron in their original burletta, "Idle Fancy," Charles Hara, Polk and Kollins, Louise Brehany, Lavine-Cimeron Trio, Rigeletto Brothers, Eddie Girard and Jessie Gardner.
- Oct. 31-Nov. 5—The Four Mortons, Harry Rochez, James Harrigan, Bright Brothers, Isabelle Urquhart and company, Cooper and Robinson, Steele and Parry, Vassar Girls.
- Nov. 7-12—Herman the Great, Rosaire and Doretto, Jas. F. Macdonald, late of the "King Dodo" and "Sultan of Sulu" companies, the Misses Carmen, The Five Mowatts, Duffy, Sawtelle and Duffy, Koin and Spender, Holcombe, Curtis and Webb.
- Nov. 14-19—Miss May Vokes and company in "The Model Maid," Chas. Burke and Grace La Rue and the Inkey Boys, Roattino and Stevens, Orpheus Comedy Four, Digby Bell in "A Few Minutes at the R. R. Information Bureau," Katherine Nelson, Poultney and Doley, Ten Ichi Troupe of Japanese Jugglers.
- Nov. 21-26—Mme. Slappoffski, late of the Carl Rosa Opera Co., Matthews and Ashley, Mattie Keene and company in Ella Wheeler Wilcox's playlet, "Her First Divorce Case," Billy Link, Original Four Madcaps, Four Bard Brothers, Miss She in "The Four Elements."

Bert Coote in a new comedy piece.
Mr. and Mrs. Sydney Drew.
Williams and Tucker.
R. G. Knowles.
Valerie Bergere in a new Japanese sketch.
The Fadettes, under the direction of Mrs. Carrie B. Nichols.
Annie Irish.
The Katamura Japs.
Katherine Osterman.
The Dollar Troupe.
The Kauffman Troupe, bicyclists.
Will M. Cressy and Blanche Dayne in "The Town Hall."
Emmett Corrigan and company in "Jockey Jones."
The Five Nices.
Hoch and Elton.
Filson and Errolle.
Emmett, De Vey and company.
The Three Keatons.

Hughes Musical Trio.
Klein Ott Brothers and Nicholson.
Die Obersterer Troupe.
Monroe, Mack and Lawrence.
Riccoboni's Horses.
James Thornton.
Simon and Gardner.
Piccolo's Midgets.
Spadoni.
Ella Bradna.
George Wilson.
Mr. and Mrs. James Barry.
Les Freres De Koe.
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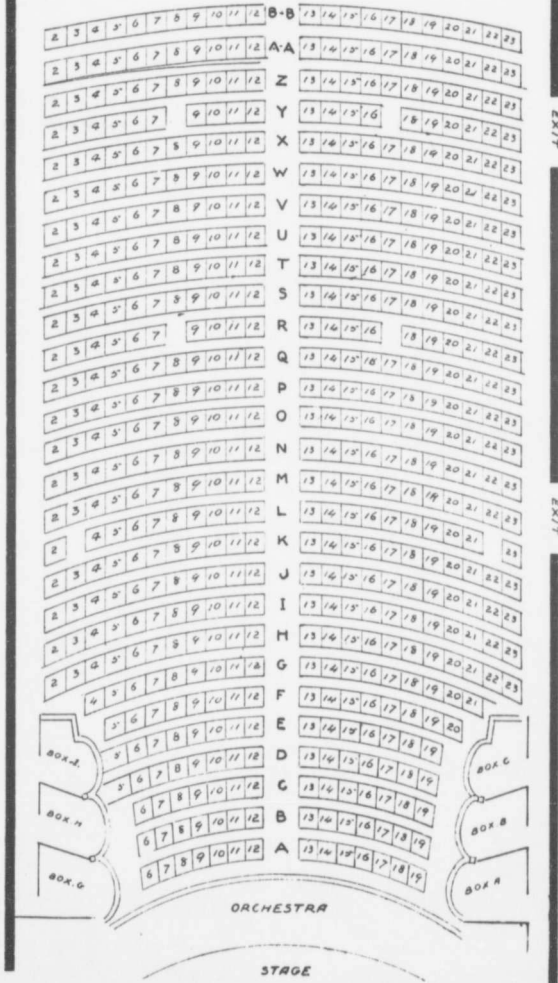
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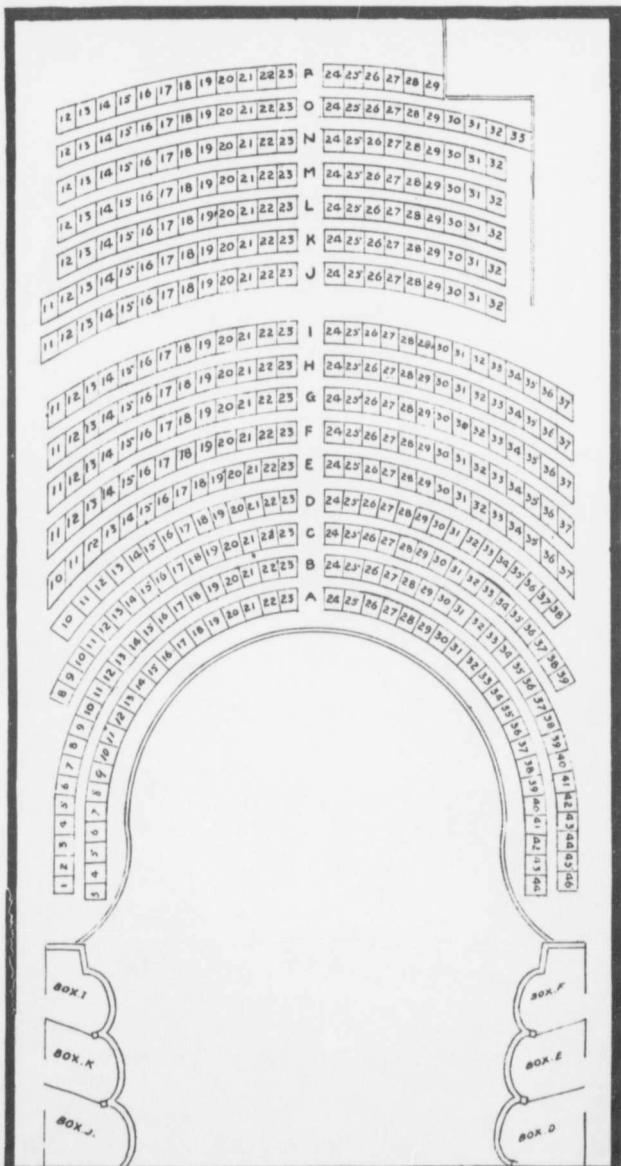
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The shows which will be seen at the Star Theatre during the season are: "The Bohemians," Rush and Weber's "Bon Tons," Fred Irwin's Big Show, "London Belles," Hurtig and Seamon's "Trans-Atlantics," "Kentucky Belles," Al Reeves' Big Show, "The High Rollers," "The Crackerjacks," The Rentz Santley Co., The Fay Foster Co., "The City Sports," The Rose Hill English Folly Co., "The Merry Maidens," "The Parisian Widows," "The Imperials," "The Morning Glories," "The Tiger Lilies," Rice and Barton's Company, "Vanity Fair," "The Masqueraders," Reilly and Wood's Company, "The World Beaters," "Clark's Runaway Girls," "Miner's Americans," "The Blue Ribbon Girls," "The Knickerbockers."

Engagements for Theatres, etc.

October, 1904.

DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Saturday 1			
Matinee			
Evening			
Monday 3			
Tuesday 4			
Wednes. 5			
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Thursday 6			
Friday 7			
Saturday 8			
Matinee			
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Monday 10			
Tuesday 11			
Wednes. 12			
Matinee			
Evening			
Thursday 13			
Friday 14			
Saturday 15			
Matinee			
Evening			
Monday 17			
Tuesday 18			

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October, 1904.

DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Wednes. 19			
Matinee			
Evening			
Thursday 20			
Fr day 21			
Saturday 22			
Matinee			
Evening			
Monday 24			
Tuesday 25			
Wednes. 26			
Matinee			
Evening			
Thursday 27			
Friday 28			
Saturday 29			
Matinee			
Evening			
Monday 31			

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November, 1904.

DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Tuesday 1			
Wednes. 2			
Matinee			
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Thursday 10			
Friday 11			
Saturday 12			
Matinee			
Evening			
Monday 14			
Tuesday 15			

Natty dressed
Women wear



Do
you ?

Engagements for Theatres, etc.

November, 1904.

DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Wednes. 16			
Matinee			
Evening			
Thursday 17			
Matinee			
Evening			
Friday 18			
Saturday 19			
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Thursday 24			
Friday 25			
Saturday 26			
Matinee			
Evening			
Monday 28			
Tuesday 29			
Wednes. 30			
Matinee			
Evening			

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December, 1904.

DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Thursday 1			
Friday 2			
Saturday 3			
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Matinee			
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Monday 12			
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Wednes. 14			
Matinee			
Evening			
Thursday 15			
Friday 16			

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Engagements for Theatres, etc.

December, 1904.

DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Saturday 17			
Matinee			
Evening			
Monday 19			
Tuesday 20			
Wednes. 21			
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Evening			
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Friday 23			
Saturday 24			
Matinee			
Evening			
Monday 26			
(Christmas)			
Tuesday 27			
Wednes. 28			
Matinee			
Evening			
Thursday 29			
Friday 30			
Saturday 31			
Matinee			
Evening			

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January, 1905.

DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Monday 2 (New Years)			
Tuesday 3			
Wednes. 4 Matinee			
Evening			
Thursday 5			
Friday 6			
Saturday 7 Matinee			
Evening			
Monday 9			
Tuesday 10			
Wednes. 11 Matinee			
Evening			
Thursday 12			
Friday 13			
Saturday 14 Matinee			
Evening			
Monday 16			
Tuesday 17			

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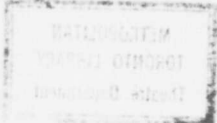
January, 1905.

DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Wednes. 18			
Matinee			
Evening			
Thursday 19			
Friday 20			
Saturday 21			
Matinee			
Evening			
Monday 23			
Tuesday 24			
Wednes. 25			
Matinee			
Evening			
Thursday 26			
Friday 27			
Saturday 28			
Matinee			
Evening			
Monday 30			
Tuesday 31			



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February, 1903.

DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Wednes. 1			
Matinee			
Evening			
Thursday 2			
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Saturday 4			
Matinee			
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Thursday 9			
Friday 10			
Saturday 11			
Matinee			
Evening			
Monday 13			
Tuesday 14			
Wednes. 15			
Matinee			
Evening			

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DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
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Friday 17			
Saturday 18			
Matinee			
Evening			
Monday 20			
Tuesday 21			
Wednes. 22			
Matinee			
Evening			
Thursday 23			
Friday 24			
Saturday 25			
Matinee			
Evening			
Monday 27			
Tuesday 28			



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DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Wednes. 1			
Matinee			
Evening			
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Friday 3			
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Saturday 11			
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Monday 13			
Tuesday 14			
Wednes. 15			
Matinee			
Evening			
Thursday 16			
Friday 17			

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DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Saturday 18			
Matinee			
Evening			
Monday 20			
Tuesday 21			
Wednes. 22			
Matinee			
Evening			
Thursday 23			
Friday 24			
Saturday 25			
Matinee			
Evening			
Monday 27			
Tuesday 28			
Wednes. 29			
Matinee			
Evening			
Thursday 30			
Friday 31			



HANES SHOE CO.

358 QUEEN STREET WEST

This Style, \$3.50.

Engagements for Theatres, etc.

April, 1905.

DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Saturday 1			
Matinee			
Evening			
Monday 3			
Tuesday 4			
Wednes. 5			
Matinee			
Evening			
Thursday 6			
Friday 7			
Saturday 8			
Matinee			
Evening			
Monday 10			
Matinee			
Evening			
Tuesday 11			
Wednes. 12			
Matinee			
Evening			
Thursday 13			
Friday 14			
Saturday 15			
Matinee			
Evening			

I am an agent for



C. C. Allan
630 Queen St., W.

FOR WOMEN

Engagements for Theatres, etc.

April, 1905.

DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Monday 17			
Tuesday 18			
Wednes. 19 Matinee			
Evening			
Thursday 20			
Friday 21			
Saturday 22 Matinee			
Evening			
Monday 24			
Tuesday 25			
Wednes. 26 Matinee			
Evening			
Thursday 27			
Friday 28			
Saturday 29 Matinee			
Evening			

I have the agency in Parkdale for

THE EMPRESS SHOE

P. Temple
1376 Queen St. West

FOR WOMEN

Engagements for Theatres, etc.

May, 1905.

DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Monday 1			
Tuesday 2			
Wednes. 3 Matinee			
Evening			
Thursday 4			
Friday 5			
Saturday 6 Matinee			
Evening			
Monday 8			
Tuesday 9			
Wednes. 10 Matinee			
Evening			
Thursday 11			
Friday 12			
Saturday 13 Matinee			
Evening			
Monday 15			
Tuesday 16			

Do you wear

THE EMPRESS SHOE

I sell them.
John Patton
392 Spadina Ave.

Engagements for Theatres, etc.

May, 1905.

DATE	WITH WHOM	PLACE OF AMUSEMENT	ATTRACTION
Wednes. 17			
Matinee			
Evening			
Thursday 18			
Friday 19			
Saturday 20			
Matinee			
Evening			
Monday 22			
Tuesday 23			
Wednes. 24			
Matinee			
Evening			
Thursday 25			
Friday 26			
Saturday 27			
Matinee			
Evening			
Monday 29			
Tuesday 30			
Wednes. 31			
Matinee			
Evening			

Come and
see



FOR WOMEN

The
T. Eaton Co.
Limited
190 Yonge Street

ASSESSMENT SYSTEM

Independent Order of Foresters

Facts and Figures of 1903:

Paid to Widows, Orphans and Disabled Members	\$1,658,108.92
Paid for Sick and Funeral Benefits	\$192,163.71
Membership increased during the year	14,123
Assurance in force increased during the year	\$11,274,500.00
Assets increased during the year	\$1,234,237.27
Percentage of increase of assurance in force	4.97%
Percentage of increase of Assets	19.75%
Death rate per 1,000 (being 14 less than in 1902)	6.46

Investigate and see what other Life Assurance Company or Society can show as good a record for 1903.

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Hon Dr. Oronhyakha, S. C. R. Lt.-Col. John A. McEllivray, K. C., S. S.

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