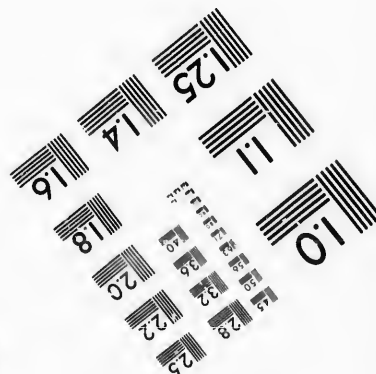
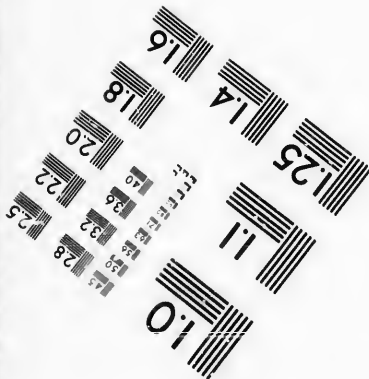
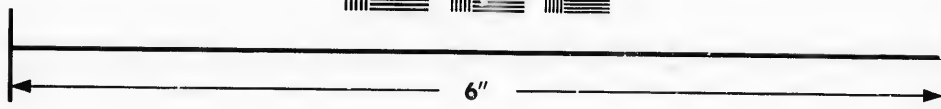
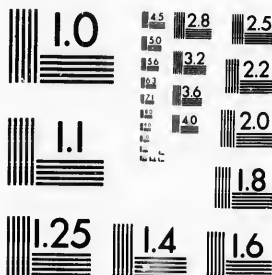


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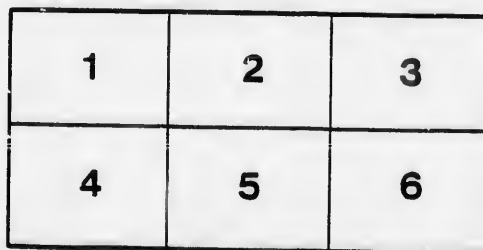
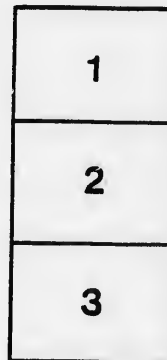
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READ AND REFLECT.

NOTICE TO OUR PATRONS—If the individual members of an audience would stop to think for just an instant, they would undoubtedly appreciate the fact that the habit of rising from one's seat and leaving the theatre before the curtain falls, is a most annoying one, and one that should be stopped. We therefore beg our audiences to kindly remain in their seats until the close of the performance.

Evenings—doors open at 7:30; curtain rises at 8:15 sharp. **Matinees**—doors open at 1:30; curtain rises at 2:30 sharp.

The plan of the House will be kept at the confectionery parlors of Mr. Hewitt Fysh, King and Richmond Streets, corner of the Opera House building, where all seats may be reserved up till seven o'clock on the evening of performance.

Plan opens for each attraction two days in advance.



Seats can be secured by mail, telegraph or telephone. Telephone 737.

Physicians are requested to register at the Box Office, leaving seat number, as this will enable Ushers to find them if called for, without disturbing the audience.

Carriages can be ordered at the Box Office or of the Chief Usher.

Please report to the management any inattention on the part of the employees.

Overcoats, packages and umbrellas checked for a small charge.

For all lost articles apply at Box Office. Opera Glasses can be rented by applying to Ushers or at Box Office.

It is strange, but there is a class of people that seem to take an intense delight in bespattering the floor with tobacco juice and in being boisterous and using profane language. These people should know at once that the courts authorize their immediate expulsion, should the management see fit to exercise its rights.

BETWEEN the Acts, and after the Opera is over go to the

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For Cigars, Cigarettes, Etc.

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FRED. L. EVANS DIRECTOR OF ORCHESTRA.
GUS. SCHABACKER STAGE MANAGER.
JAMES LAMB CHIEF USHER.

Monday, Nov. 7th, 1892.

PROGRAMME.

INITIAL PERFORMANCE IN THIS CITY OF THE
Great Melodramatic Spectacle,
**Under the =
= Lion's Paw**

IN FIVE ACTS.

GEORGE PECK, - Manager.

(Programme Continued on Page 3.)

J. S. ASHPLANT. Telephone 881. J. S. BROWN.

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EXCUSE ME!

But this is our Twenty-First Season, and in this progressive age of lively competition and other good things, it pays everybody to be well informed. Readers of the Opera House Programme are advised that London possesses a haven of recompense for all lovers of Music, where everything in the music line, of the finest quality, can be obtained on the most liberal terms, at reasonable prices. That well known place is CHAS. F. COLWELL'S Popular Music House, 171 Dundas Street. There you will find one of the choicest assorted stocks in Canada; consisting of the various kinds of Musical Instruments, Music Books, Strings and Filings, White Sewing Machines,—besides a fine display of Pianos and Organs, (both new and used,) by leading makers. Intending buyers are invited to call. Telephone 97 or 87.

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That the **D. B. Sae Suit**
Will lead this Fall.

AND HE IS RIGHT.

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Attractions Booked.

A partial list of the attractions that will follow in the course of the season, includes—Under the Lion's Paw; Rhea; Conreid; The Bostonians in Robin Hood; Guy Brothers' Minstrels; Ramsey Morris; Potter of Texas; Maud Granger; Theodore Thomas' Orchestra; Private Secretary; Robert Mantell; O. B. Hanford, in a grand spectacular production of Julius Caesar; Good Old Times; Stowaway; Gus Hills' World of Novelties; Rosina Vokes; Tuxedo; After Dark; Jerry; James O'Neill; Margaret Mather; T. E. Shea; Katharine Rober; Ezra Kendall; Lillian Lewis; Tar and Tartar; and many others of the strongest attractions on the road.

UNCLE HIRAM, THANKSGIVING.

The comedian Aaron H. Woodhull will present that laughable comedy Uncle Hiram at this House Thanksgiving Matinee and Night. He is supported this season by an excellent company of players including Miss Troja Griswold the pretty and charming soubrette whose singing of topical songs, together with her character changes have made her a prime favorite throughout the States and Canada. Mr. Woodhull, the comedian, is well known everywhere and there isn't any need of commenting upon his unique and entirely original creation of Uncle Hiram; suffice to say he stands without an equal in his particular line. Regarding the mechanical and scenic effects introduced in Uncle Hiram, Mr. Harry Hardy who is directing Mr. Woodhull's tour to the Pacific slope promises the theatre going public of London that the entire production with every mechanical and scenic effect advertised will be presented at this house. The mechanical and scenic effects are:—The Boiler Explosion, the great Railroad Scene which positively surpasses all others, consists of a train 200 feet long, an Engine, Baggage car, Coach and Sleeper crossing the stage in ten seconds. The scenic effects are the beautiful East River scene presenting a life-like picture of New York Harbor, Bartholdi Statue and Brooklyn Bridge. Reserved seats can be secured at Fysh's

Why! Such Large Business?

The question was asked Mr. Harry Hardy, who is directing the tour of Mr. Aaron H. Woodhull the comedian starring in that laughable comedy Uncle Hiram which is to be presented at this House Thanksgiving Matinee and Night. "Why does Mr. Woodhull play to such large business nightly?" Mr. Hardy's reply was "That Mr. Woodhull always keeps faith with his patrons and his patrons always are sure to keep faith with him, just the same as a merchant in London and the purchaser, and the public have learned that when they see Mr. Woodhull announced as the attraction that they are going to get value for money invested at the Box Office. And they are also aware that they will see every scenic and mechanical effect advertised produced; and as another reason Mr. Hardy accounts for his phenomenal business is that Mr. Woodhull believes in judicious advertising and letting the public know of his coming visit by the finest of lithograph paper that money can secure, and not forgetting the best advertising medium, the newspapers. He also believes in laying out nine dollars to make ten, and he has profited by so doing, as he is rich.

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John Cartwright, Proprietor of the Circus Royal	Dave H. Woods
Hector, the Lion King	Col. Edgar Daniel Boone
Leonard Howson, a Retired Lawyer	Charles P. Rice
Walter Fenwick, Jack's Chum	W. J. Chamblin
Johnnie, the Clown	Chas. O'Brien
Shiner, a Negro Roustabout	Jas. H. Griffin
Dick Shouter, a Side Show Orator	J. B. Eveson
Equestrian Director	Fred Hall
Reuben, a Circus Patron	Edwin Kelly
Tim, Keeper of the Lions	Frank Wales
Tom, a Canvasman	Lawrence Moore
Messenger Boy	Master Fred
Bell Boy	Master Larry
Nellie Weaver, a Heroine	Miss Olive Gates
Mrs. Johnnie, the Clown's Better Half	Mrs. Grace Gayler
Madame Helene, The Lion King's Wife	Milla Carlotta
Mary Fenwick, Walter's Mother	Mrs. Hellen Lee
Jessie Cartwright, Supposed Neice	Miss Sophie Hunter

(Programme Continued on Page 4)

"That remains to be seen," as the boy said when he spilt the Ink on the Table Cloth.

IT DON'T REMAIN TO BE SEEN THAT IT IS A KNOWN FACT.
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In his Great New York Success, the Sensational Comedy Drama,

UNCLE HIRAM

A Superb Scenic Production.

The Wonderful Railroad Effect

An express train 200 feet long, crossing the stage in ten seconds.

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SYNOPSIS.

ACT 1.—THE MIDNIGHT MARRIAGE.

ACT 2.—THE POLICE CALL.

ACT 3. SCENE 1.—THE CIRCUS GROUNDS.

SCENE 2.—PERFORMANCE OF THE LIONS.

ACT 4.—THE SEPARATION.

ACT 5.—UNDER THE LION'S PAW.

EXECUTIVE STAFF:

- MR. GEORGE PECK.....MANAGER
- Charles P. Rice..... Stage Director
- Henry J. Steele..... Agent in Advance
- E. M. Kunkelly..... Stage Carpenter
- Fred. Klein and Max Smith..... In Charge of Lions
- Dolph Jackson..... Properties
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J. K. SPRY, Manager.

Lillian Lewis' new play, "Lady Lil," is a dream of action, of bustle, of incident and panoramic stage pictures. There is the departure of the army, ready for action, the flaying of the faith curer, the ministering of the sisters of mercy on the battlefield, the trial, conviction, sentence and execution of the spy, the establishment of a field telegraph during action, the vivid battle description of "Lady Lil," and the heroic operator who, wounded to death, clings to his post and falls dead on duty. Then comes the circus amphitheatre, with its acrobats and clowns, its spangles and its tights. "Lillian Lewis" herself as "Lady Lil" in green tights, as a bare-back rider, the man-eating tiger, Rajah, and the eating of Hassan by the beast. If this is not enough action, bustle and incident for one play, playwrights better pack up and close shop. Lawrence Harston wrote "Lady Lil" for Lillian Lewis, believing the public wanted such a play, and he was right, for the business done by "Lady Lil" has been enormous.

