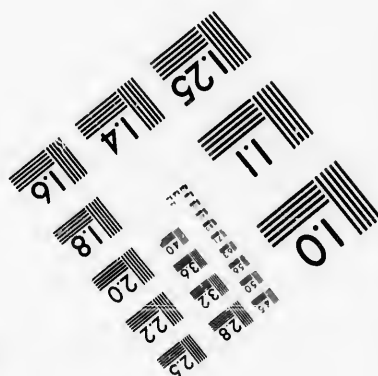
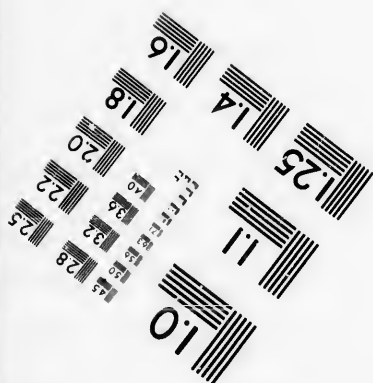
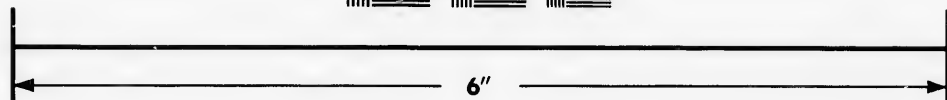
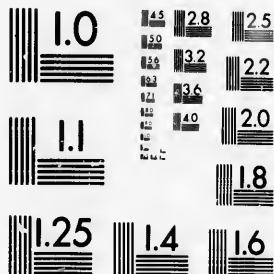


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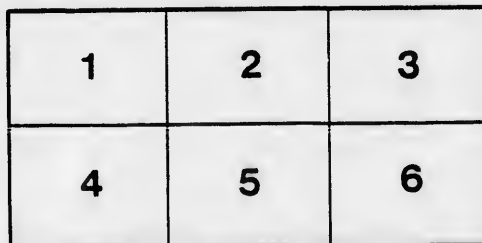
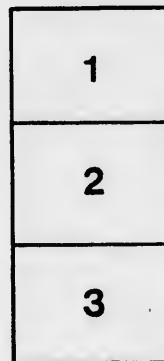
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**NOTICE TO OUR PATRONS**—If the individual members of an audience would stop to think for just an instant, they would undoubtedly appreciate the fact that the habit of rising from their seats and leaving the theatre before the curtain falls, is a 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.

Plan opens for each attraction two days in advance.



Seats can be secured by mail, telegraph or telephone. Telephone 732.  
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.  
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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 bolisterous 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.

**B**ETWEEN the Acts, and after the Opera is over go to the  
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Wednesday, April 5th, 1903.

**PROGRAMME.**

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(Programme Continued on Page 3.)

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High grades in all departments. True merit in every article. Honest quality everywhere. The people are delighted with our goods, and very agreeably surprised at the low prices at which we sell them.

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Man (rising wearily to let late comer pass to his seat in the theater): "This eternal getting up is really annoying." Late Comer: "I know it is. That is the reason I never come in myself till the curtain is up."—*Texas Siftings*.

Actors are charitable. The record of their humanitarianism is wide horized. Their giving does not restrict itself to their own kind, but is made conspicuous in every line of outgo for sweet charity's sake. The public should recognize that generosity and on all fitting occasions reciprocate it.

The editor sat on a hard-bottom chair, trying to think a thought, and he plunged all his fingers about through his hair, but not one topic they brought. He had written on temperance, tariff and trade, and the prospect of making a crop, and joked about making ice cream and weak lemonade, till his readers had told him to stop. And weary of thinking, sleep came to his eyes, and he pillowed his head on the desk, when the thoughts which awake had refused to arise, came in troops that were strong and grotesque. And as the ideas airy float, he selects the bright one of the tribe; and this is the gem which, while dreaming he wrote:—"Now is the time to subscribe."—*Enton Rapids Herald*.

#### HELPING HIM OUT.

He was a bashful lover and had courted her long. She knew he loved her and knew that he was afraid to propose. She resolved to help him out.

"When I get married I hope to see you at my wedding," she said.

"Heavens!" he gasped, "I hoped to marry you myself."  
"Well," she rejoined, as her cheeks flushed to the hue of a rosy sunset, "I meant I hoped to see you there as the groom." Then he fainted with joy.—*New York Press*.

Some careful person has estimated that there are 500,000,000 hairpins in daily use not counting any of those the stable man picks up the next morning on the cushions of the sleigh.—*Boston Globe*.

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PROGRAMME CONTINUED.

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PIANO SOLO—"L'invitation a la dance"..... *Weber-Taussig*  
SIGNOR LUCKSTONE.

DUET—"Io voglio il piacer" (The pleasures of youth), Faust, *Gounod*  
SIGNOR BERTHALD-BARRON and SIGNOR SARTORI.

SOLO—"Figlio mio" (My lost son) (Prophete)..... *Meyerbeer*  
MAOLLE. THEA-OORRI.

AIR—"Qui s'degno" (In these holy walls) (Flauto Magico), *Mozart*  
SIGNOR SARTORI.

AIR—"Les Hirondelles" (The Swallows)..... *Tito Mattei*  
COMPOSED EXPRESSLY FOR  
**MME. LAURA SCHIRMER-MAPLESON.**

SOLO—"Cavatina" (Lombardi)..... *Verdi*  
SIGNOR BERTHALD-BARRON.

DUET—"I know a bank whereon the wild thyme blows"  
(Old English)..... *Horn*  
**MME. LAURA SCHIRMER-MAPLESON and MAOLLE. THEA-OORRI.**

Programme Continued on Page 4.

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PROGRAMME CONTINUED.



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With complete scenery, costumes, properties and stage effects, and the following exceptional cast:

- Marguerite . . . . . MME. LAURA SCHIRMER-MAPLESON
- Siebel . . . . . Madlle. Thea Dorri
- Martha . . . . . Madlle. De Soria
- Faust . . . . . Signor Berthald-Barron
- Mephistopheles . . . . . Signor Sartori
- Conductor, Signor Luckstone.
- Director . . . . . Col. Henry Mapleson, of London.
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