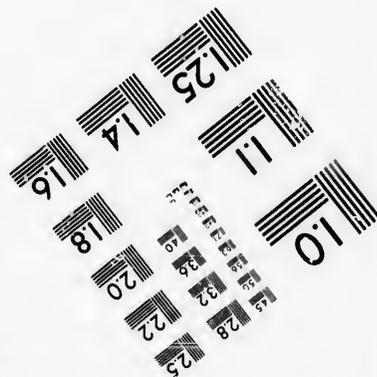
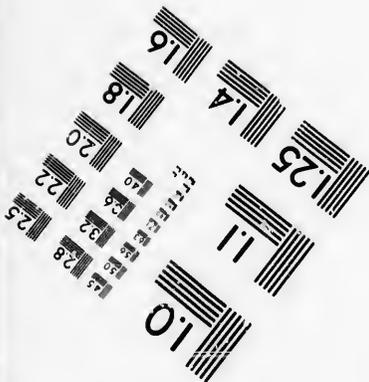
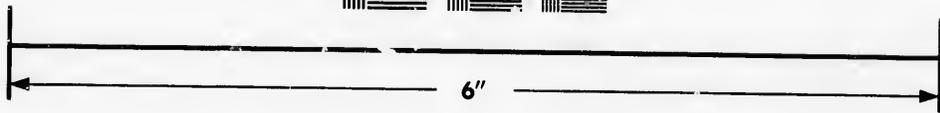
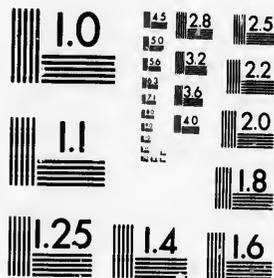


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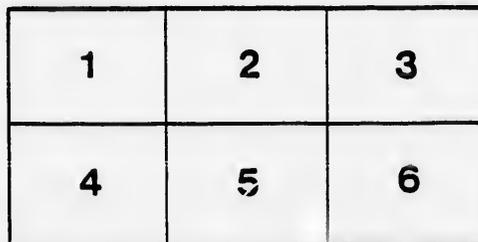
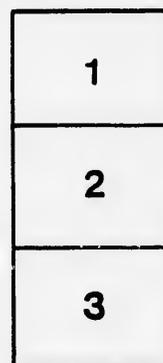
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Monday, April 3rd, 1893.

**PROGRAMME.**

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(Programme Continued on Page 3.)

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Laura Schirmer-Mapleson. Never did a singer receive such a flattering ovation as Madame Schirmer-Mapleson was accorded, and never was it better deserved. Her voice is a pure and sweet soprano of exceeding strength and volume and quite phenomenal in its wonderful range. It is almost impossible to convey a true idea of the perfect beauty of Madame Mapleson's execution, which formed one of the most important features of her artistic singing.—*Montreal Gazette.*

Laura Schirmer-Mapleson made her first appearance after an absence of several years, during which time she has been singing in grand opera with great success in all the principal European capitals. Madame Mapleson's success was instantaneous and her singing was highly appreciated by a very large and critical audience, which applauded frequently and heartily. Her voice strongly resembles that of Gerster whom she first appeared in this country. Madame Mapleson's high notes are wonderfully brilliant, while the low and medium tones are full and sympathetic. She has a beautiful face and magnificent figure.—*The New York Herald.*

Laura Schirmer-Mapleson shows the natural-born artist in her graceful demeanor and even carriage. She is undoubtedly the most beautiful woman on the American stage to-day. A wealth of light, brown hair, beautiful teeth, bright blue eyes, and a tall, shapely figure briefly describes the lady as seen from the parquette. She is as fascinating as an actress as she is as a woman. But her magnificent voice outrivals both. To adequately describe her singing is almost impossible. It may, however, be truly described as resembling that of Gerster or Christine Nilsson in their young days.—*The Boston Globe.*

The *Associated Press* dispatch, sent on the occasion of Laura Schirmer-Mapleson's first appearance on her return from Europe says:—"Laura Schirmer-Mapleson has more than justified all the praise which she has received from European critics. She is one of the few prima donnas that have not been over-advertised. Her stage presence is superb, while her vocalization is certainly equal to anything that has been heard in this country for many years. The quality of her voice is like a flute, delightfully satisfying. Her thrills and cadenzas are simply marvelous."

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Lon Evans.....	} On the Ends. {	.....Chas. Cass
F. Scofield.....		.....Ben. Buckley
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Is Marriage a Failure?..... Fred Russell  
In Old Madrid..... Robt. Price  
Once Again..... George Snyder

SECOND EDITION.—Introducing the Monarchs of Minstrelsy,

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CLARENCE RUMMELL presiding.

Climb the Ladder..... James Barlow  
Since Mother's Dead and Gone..... Master Edward Percy  
Mary "Mary"..... Billy Barlow  
We Were Sweethearts, Nell and I..... Howard Powers

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LAUGHABLE INTERLUDE.—Scene in Front of Wanamaker's.

Mr. W..... Robert Price  
Dummy No. 1..... Billy Barlow  
Dummy No. 2..... James Barlow  
Officer Flarety..... Fred Russell  
Third Party Dummy..... John Smallboy

Programme Continued on Page 4.

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