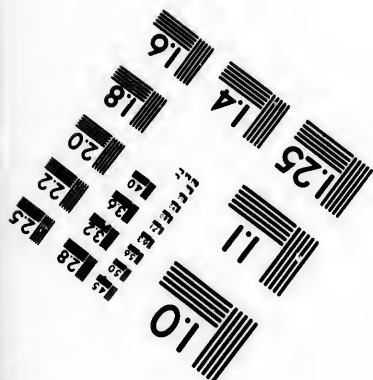
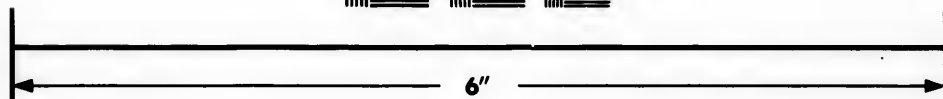
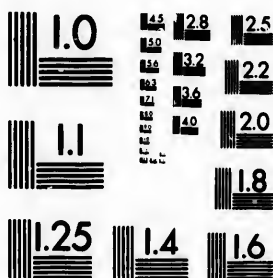


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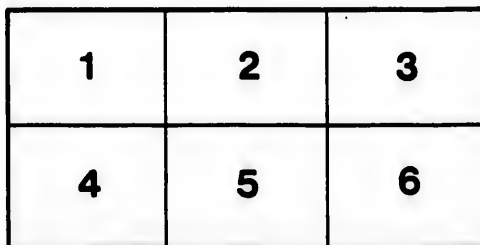
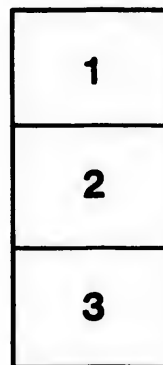
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OF MONEY.



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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 when 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 parquet. 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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PROGRAMME CONTINUED.

Cast of Characters.

Roxy, who couldn't keep out of mischief if she would,
and wouldn't if she could.....Gracie Emmett
Helene Garrison, the mill owner's daughter Cora Ferriss
Aunt Amanda, Gawge Augustus' ma..... Rosabel Russell
Hy Hazlitt, the Squire's greenhorn son..... Lloyd Neal
Jim Rich, census enumerator, Bohemian, etc..... Matt McGinnis
Squire Hazlitt, landlord of Slackville tavern..... D. Jay Mann
Gawge Augustus Juniper, the hope of the family.... Phin W. Nares
Harrison Swift, the superintendent Ralph Dorman
Amos Garrison, the mill owner..... Allan H. Bailey
Ben Baker, foreman of the mills..... W. F. Cookson
Bridget O'Flynn, who gets things mixed..... Mr. Mann
Mill Hands, Dancers, Singers, etc.

Programme Continued on Page 4.

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PROGRAMME CONTINUED.

Synopsis.

TIME—Present.

PLACE—Slackville, Vt., large manufacturing city near there.

ACT I.—Slackville Tavern. The Dance. The Census. The Paralytic Stroke.

ACT II.—Drawing Room, Amos Garrison's Residence. Lively Times. Topsy Jim. "You won't be there, but I will."

ACT III.—The Iron Mills, showing machinery at work. The Strike. Hy's Bravery. Tied to the Revolving Belt.

ACT IV.—Terrace of Amos Garrison's Country Home. A Tramp's Revenge. Reaping the Whirlwind.

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