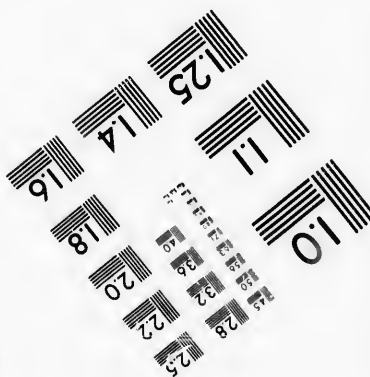
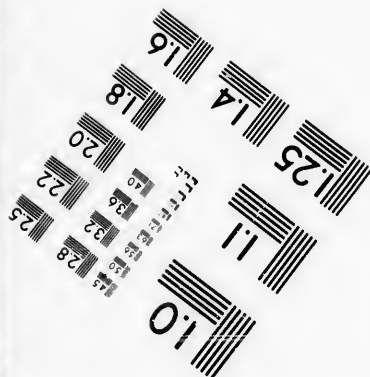
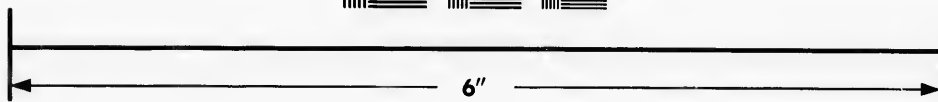
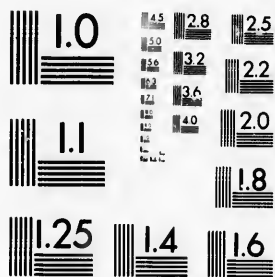


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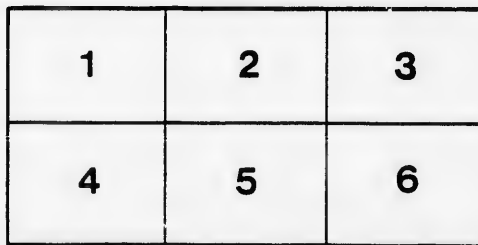
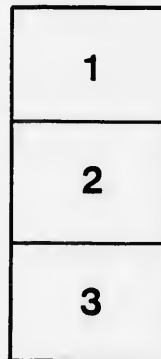
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NOTICE TO OUR PATRONS—If the individual members of an audience would stop to think for just an instant, they would undoubtedly appreciate the fact that the habit of rising from their seats and leaving the theatre before the curtain falls, is a most 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. Carriages can be ordered at the Box Office or of the Chief Usher.

Please report to the management any littering 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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Monday, March 27th, 1893.

PROGRAMME.

CHAS. FROHMAN'S COMPANY, PRESENTING

- A GRAND DOUBLE BILL. -

The Performance will commence with a Comedietta, in One Act, Entitled

"CHUMS"

By THOS. FROST, of the New York Herald Prize Plays, selected by A. M. Palmer, Daniel Frohman, Augustus Thomas and Wm. Seymour.

The title of this play is used by kind permission of Mr. Frank A. Harris, of Boston.

—CAST OF CHARACTERS.—

Lieutenant Jack Bandle Mr. Alf. Fisher
Mr. Patterby, a stock broker Mr. Horbert Fortier
Mrs. Patterby Miss Francis Stevens
Lelia Sterling Miss Lena Merville
Scene—Patterby's House.

(Programme Continued on Page 3.)

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A BARREL OF MONEY.

Between the Acts.

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 horizoned. 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."—*Eaton 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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Mr. Kershaw.....	Mr. Al. Harris
William.....	Mr. Alf. Fisher
Claude.....	Mr. Arthur Boylan
Pixton.....	Mr. W. Henderson
Miss Lucy Norton.....	Miss Francis Stevens
Mrs. Chadwick.....	Mrs. John Findlay
Mrs. Pixton.....	Miss Emily Dodd
Jane.....	Miss Lena Merville

Programme Continued on Page 4.

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PROGRAMME CONTINUED.



SYNOPSIS.

ACT I—Morning.

ACT II.—Noon.

ACT III.—Evening.



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"A Barrel of Money."

Who would't like to possess "a barrel of money?" Ah, yes, who would't? But to only a comparatively few of us, like Rothschilds, Vanderbilt, Gould, and newspaper men, is such great good luck vouchsafed; and the rest of humanity would be little more than able to get money enough, at one time to even buy the barrel. But if the majority of people will never own a barrel of money, a good many persons, at least, will have the opportunity to enjoy whatever satisfaction there is in seeing "A Barrel of Money," and of conjuring up the comfort that might be theirs if they actually possessed that quantity of filthy lucre; and on the other hand of beholding the trouble, disadvantages and danger encountered by liberal possessions. In other words "A Barrel of Money" is the taking title of a new sensational comedy, written by Herbert Hall Winslow, one of America's foremost dramatists, and to be produced in this city by E. D. Stair's company, Saturday, matinee and night. Elaborate scenery and exciting mechanical effects are carried by the management, including the great Iron Mills scene, which introduces a stationary steam engine and machinery room in full operation, with revolving belts, wheels and bands whirring, presenting at the climax of the third act one of the most thrilling sensational effects ever seen upon the stage. The machinery is stopped just in time to save the life of a girl being borne to certain death on one of the large belts. Aside from its thrilling element, "A Barrel of Money" introduces eleven distinct types of character, the laughable and original comedy complications following one another in rapid succession, yet being spiced with intense human interest and a degree of probability foreign to farce or "horsey-play."

