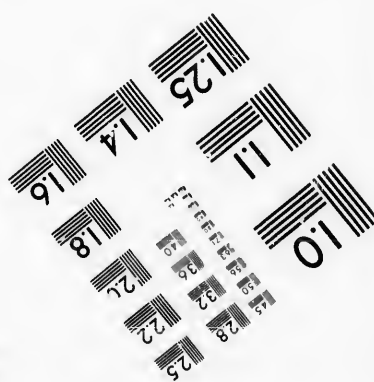
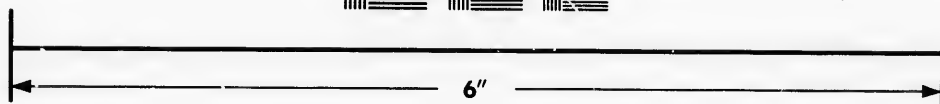
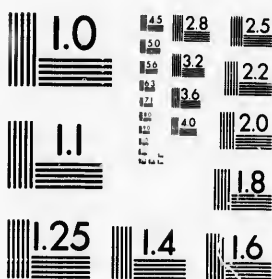


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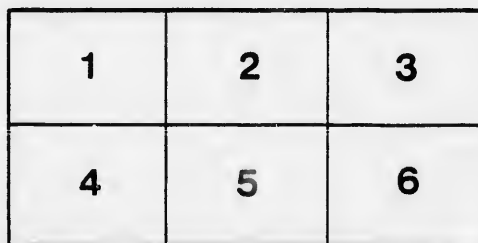
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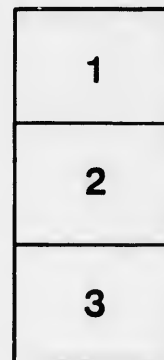
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Evenings—doors open at 7:30; curtain rises at 8:15 sharp. Matinees—doors open at 1:30; curtain rises at 2:30 sharp.

Plan opens for each attraction two days in advance.



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Seats can be secured by mail, telephone or telephone. Telephone 732.
Physicians are requested to register at the Box Office, leaving seat number, as this will enable us 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.

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+ PROGRAMME. +

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Presenting Balfe's Immortal Opera

Bohemian Girl

IN THREE ACTS.

(Programme Continued on Page 3.)

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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."—*Pexas 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, as 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 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.

Cast of Characters.

Count Arnheim, Governor of Pressburg, Frank D. Nelson
Devilshoof, Chief of a Gipsy tribe, Maurice Hageman
Thaddeus, a proscribed Pole, Geo. W. Traverner
Florenstein, Nephew of the Count, John Henderson
Captain of the Guard, G. S. Gardner
A Gipsy, Frank Kenworthy
A Peasant, F. H. Beaumont
Buda, Arline's attendant, Ida Deal
Queen of the Gipsies, Edith Barton
Arline, the Count's daughter, Essie Barton
Gipsies, Soldiers, Lords and Ladies, etc.

Synopsis.

ACT I—Grounds and Chateau of Count Arnheim on the Danube, near Pressburg.
ACT II—Scene 1—Gipsy Camp near Pressburg. Scene 2—On the road to Pressburg. Scene 3—Market Place and Hall of Justice in Pressburg. Scene 4—Interior of the Hall of Justice.
ACT III—Salon in the Chateau of Count Arnheim.
N.B.—Twelve years are supposed to elapse between Acts I and II.

Programme Continued on Page 4.

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PROGRAMME CONTINUED

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Saturday, - - - La Mascotte

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A NEW STAR.

There is a school of natural acting, which numbers among its votaries such names as Mme Bernhardt, Salvini, Booth, Janauschek and a new star, who is creating something of a stir at present, named Madeline Merli—a young woman of Italian descent, and if the predictions of those who have seen her can be believed, she is destined to write her name high on the temple of fame. She is young, pretty, and, like many Italians, possesses a wonderful amount of feeling and magnetism. She makes a tour of America this season, playing three great plays—Victorien Sardou's "Odette," "Denise," and "Frou-Frou." The last named play is the one in which Mme. Bernhardt has made such a success. The play has had a run of over 500 nights in Paris—one of the longest runs ever achieved by a modern society drama. The play is great. There is no actress living of any note who has not played "Frou-Frou," and as it is Miss Merli's favorite role it will no doubt be very often seen in her repertoire. Many have seen Mme. Bernhardt in "Frou-Frou" when she played it in French, and will hail with delight an opportunity to see it in English, of which language Miss Merli is a master, speaking without the slightest accent.

