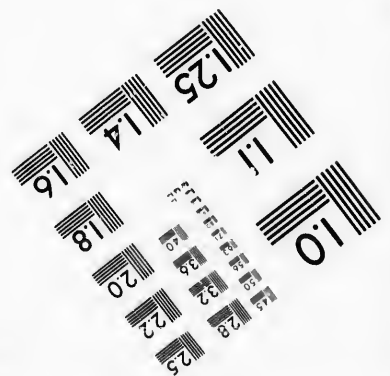
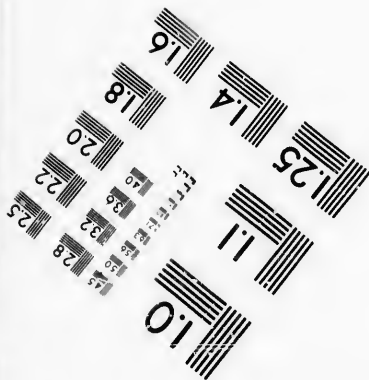
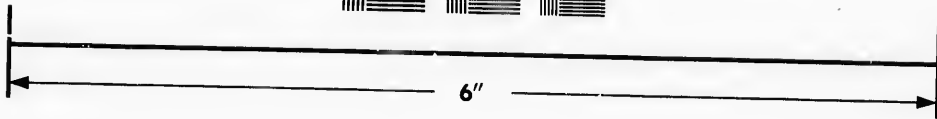
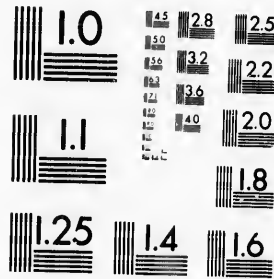


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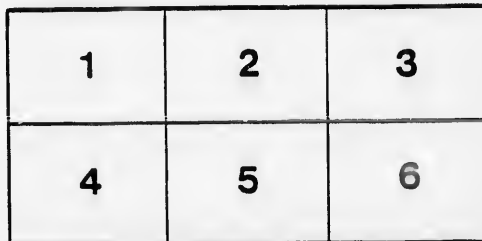
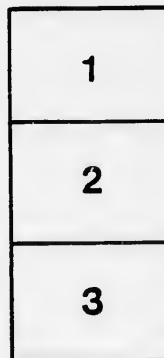
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NOTICE TO OUR PATRONS—If the individual members of an audience would stop to think for just an instant, they would undoubtedly appreciate the fact that the habit of rising from their seats and leaving the theatre before the curtain falls, is a most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

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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.

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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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PROGRAMME.

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(Programme Continued on Page 3.)

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Between the Acts.

Man (rising wearily to let late comers 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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PROGRAMME CONTINUED.

Cast of Characters.

Dentatus, a Roman Patrician	H. M. Imano
Grampus, a Slave Dealer	J. G. Belden
Pyrrhus, his Clerk	Joseph Wiener
Octopus, a Centurion	C. H. Jones
Patricius Malonions, Chief of Police	Robert Blake
Mareus Coonius, Attendant on Jupiter	E. Forrest Jones
Publius	Edward Pyke
Caius	E. Williams
Clerk of the Weather	J. G. Beldon
Sergis, a Chariteer	Bertha Ricci
Pandora	Laura Joyce Bell
Juno, Queen of Jupiter	Hilda Hollins
Claudia, betrothed to Spurius	Josaphine Knapp
Eucilla, a Slave	Maud Hollins
Ganymede	Tillie Richardson
Narcissus	Ida Lester
Venus	Bella Williams
Terpsichore	Jeanet Bageard
Thalia	Florine Murrey
Eurterpe	Renie Rogers
Diana	J. R. Sullivan
Cupid	Miss Sanford
Mercury	Gertrude Clarke

AND

JUPITER, King of Olympus }
SPURIUS CASSIUS, a Cobbler } MR. DIGBY BELL

Chorus of Citizens, Guards, Cobblers, Gods and Goddesses.

Programme Continued on Page 4.

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PROGRAMME CONTINUED.

Synopsis.

ACT I—A SQUARE IN ROME. ACT II—MOUNT OLYMPUS.

The Opera conducted by the composer, Mr. Julian Edwards.

Costumes from the Designs by Capt. Alfred Thompson. New Scenery designed and painted by Walter Boudier. Properties by Edward Siedel, Perruquier, C. Meyer, Bottier, W. Rolf. Costumier, Madam Randolph.

Sole Proprietor and Manager Mr. J. H. Palsar
Business Manager J. D. Liffingwell
Stage Manager Mr. Chas. H. Jones

The Music of the Opera can be obtained at the Box Office, and in front of the Theatre.

During the evening, incidental to the stage performance, the ORCHESTRA of the Grand Opera House, under the direction of MR. FRED. L. EVANS, will perform the following selections:

Overture—"Festival"..... *Leutner*
Clarinet Solo—"Traviata-Cavatina"..... *Verdi*
Polonaise—"Wedding"..... *Leutner*
Selection—"Tolanthe"..... *Sullivan*
March—"Kameka"..... *Faust*

The above programme subject to transposition.

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J. K. SPRY, Manager.

NEXT WEEK.

The Nelson Comic Opera Co.

Commencing Monday Feb. 13th the Nelson's will inaugurate a week of light opera, at popular prices 15, 25, 35 and 50 cents. In Cincinnati, Cleveland, Boston, Philadelphia and Chicago, Comic Opera at popular prices has been a great success. The management of the Grand Opera House has secured the above organization for a week in London believing the music loving public will appreciate the fact of hearing the light operas produced with a well-balanced company and patronized accordingly. They have just closed a two weeks' engagement at the Academy of Music, Toronto, and the Press of that city commended them highly. The Nelson Company consists of thirty people and among them are:

MR. FRANK D. NELSON, baritone, late of the Bennett Moulton Opera Co.; MISS ESSIE BARTON, late of Tivola Opera House, San Francisco; MR. MAURICE HAGEMAN, formerly of New York Casino and Emma Juch Opera Company; GEO. W. TRAVERNE, late leading tenor with "Miss Holyette" Company; MISS EDITH BARTON, late Prima Donna contralto of Baker's Opera Company; JOHN HENDERSON, recently comedian with Corinne's Company; RITA HARRINGTON, recently with Pauline Hall; and MARIE MORRIS, late of the Duff Company.

The Chorus is strong and well drilled, costumes magnificent, and a feature of the Nelson Company is its powerful ensembles. The repertoire for the week is as follows:

Monday..... La Mascotte
Tuesday..... Erminie
Wednesday..... Chimes of Normandy
Thursday..... The Bohemian Girl
Friday..... Fra Diavolo
Saturday..... La Mascotte
Saturday Matinee to be announced.

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