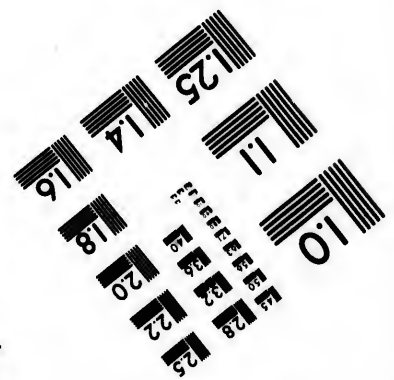
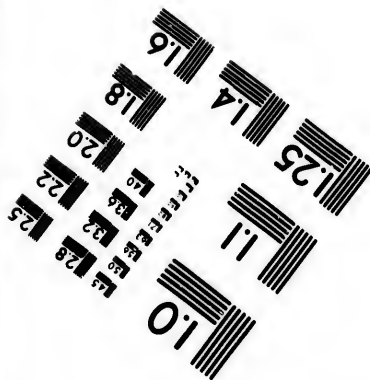
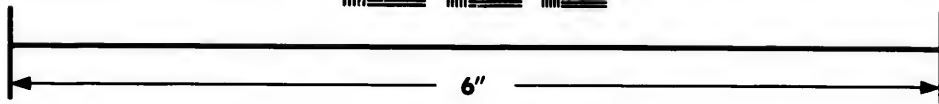
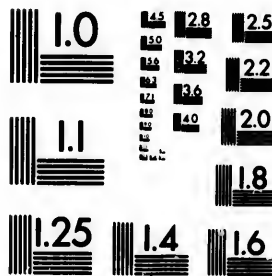


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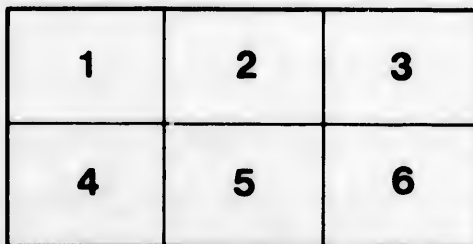
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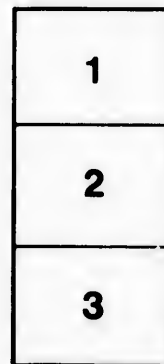
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MADELINE MERLI,

—IN—

"The Story of a Kiss."

FRIDAY EVENING.

Chas Dickson in "Incog."

SATURDAY EVENING.

Chas. Dickson in "Admitted to the Bar."

Mr. Charles Dickson has been termed by the *New York Mirror*, that authority on all matters dramatic, as the cleverest light comedian on the American stage. Newspaper critics all over the country have indorsed that opinion. He appears here next Friday and Saturday nights, in "Incog" and "Admitted to the Bar."

"Ma, don't you like papa?" Ma: "Yes, dear; why?" Four-year-old: "Oh, because I never saw you put your arms around his neck and kiss him like the servant girl does."

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PROGRAMME OF THE VICTORIA THEATRE,
VICTORIA, B. C.

PUBLISHER, R. JAMIESON.

Advertising space in this Programme can be had
by applying at the Office, 50 Douglas Street,
or at Jamieson's Bookstore.

PRICES.

There will not be any regular or established prices
for attractions that are booked to appear at the
VICTORIA THEATRE. All the standard and first-
class dramatic companies and the great operatic
organizations of the country that play at the different
San Francisco theatres will be here, and the prevail-
ing prices will be:

GALLERY	50 cts.
ORCHESTRA CHAIRS	\$1 00
" CIRCLE	75 cts.
DRESS CIRCLE	\$1 00

These prices will only be advanced when it is im-
peratively necessary. Large and expensive high-
salaried companies cannot be expected to play at usual
prices.

Gallery seats will not be reserved, and under no
circumstances will the price be over 50 cents.

Read your Programme and take it home with
you and mail it to your friends in the east.

RULES AND REGULATIONS.

The evening performance will commence at 8
o'clock, and the matinees at 2 o'clock.

The doors will be opened at 7.30 p.m., and for
matinees at 1.30 p.m.

Children in arms not admitted.

Seats can be ordered by telephone (Jamieson's
Theatre telephone number 63.)

Ushers are prohibited from receiving fees.

Please report to the management any incivility on
the part of employees.

Carriages may be ordered for the evening perform-
ance at 10.30 p.m., and for the matinee at 4.30.

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The Little Maverick

"A maverick is any stray cattil critter that wanders
over the mountain ranges without any home or brand, a
prey to every raskil of a cayote or cattle stealer."

♦ ♦ ♦

• Cast of Characters. •

Arthur, Lord Kenwood, who renounces wealth
for duty George Klimt
Count de Chambray, who renounces everything
for wealth Richard Valentine
Peter Bunker, of Texas, who rounds up the
capitals of Europe Lew O. Hart
Hans Strauss, humble and honest . . . Gus Cohan
Shane Macree, a man who kept his word . . .
. H. B. Emery
Hiram Corson, Steward of Kenwood, a victim
of avarice T. B. Findley
Rubbles, a flunkiey, but a bit of a boxer
. H. G. Fergus

PROGRAMME CONTINUED ON NEXT PAGE.

Swannick

PHOTOS.

FIVE SISTERS' BLOCK, FORT STREET.

EVADING THE LAW.

Mother: What, Gracie! your dolls' theatre
out? Have you forgotten that it's Sunday to-
day?

Little Daughter: Oh no, mamma! This isn't
a play; it's a sacred concert.

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CHARGES MODERATE.

"And you say you should always suspect a man who is extremely attentive to his own wife?"

"I certainly would."

"Why?"

"Because he would not know how to do it unless he had had abundant practice with some one else."

Smith.—What kind of ribbons do you use on your typewriter?

Brown.—Pink.

PROGRAMME.—CONTINUED.

Elise Farleigh: "Ill call her Eliza Jane"....
Fay St. Clair
 Mrs. Farleigh, who has had nothing to say for ten years.....Anna Watson
 Lady Kenwood, whose pride yields to her mother's love.....Jennie Lee
 MAY PERCY, "The Little Mavens"....
KATIE PUTNAM

SYNOPSIS.

OF SCENERY AND INCIDENTS.

ACT I.—On the Hudson. "Lord Kenwood's got the proof."

ACT II.—Kenwood Manor, Ireland. I'm Roland Percy's child."

ACT III.—Fourth of July in Ireland. "My poor Arthur must loose everything."

ACT IV.—On the Brazos, Texas. "I'm a blamed old liar, for here he is."

ORCHESTRA MUSIC.

Overture....."Bridal Wreath".....Lavalle
 Selection....."Trovatore".....Verdi
 Waltzes....."Immortellen".....Gungl
 Gavotte....."Love's Dream".....Casey

FANCY COSTUMES PHOTOED by

Swanwick

FOR LADIES' AND CHILDRENS'

WHITEWEAR

—GO TO—

MRS. BICKFORDS, 61-63 Fort St.

HERE AND THERE.

Wife.—"Now tell me truly, Tom, don't you enjoy being at home as well as when you went to the Music Hall?"

Husband.—"Well—yes, dear, if a skirt dance is the next thing on your programme?"

No man's credit is as good at a bank as he thinks it is.—*Atchison Globe.*

Dr. A. C. West, Dentist, has removed to his new and beautifully furnished rooms in the new Adelphi Block, cor. Government and Yates Streets.

The time is fast approaching when really successful plays must deal with some great question of the day. "The Story of a Kiss," which Madeline Merli and company will present next Thursday night is a play with a moral. Miss Merli claims it is not what we do but what we resist that is a test of morality; the question is admirably handled in Emile Zola's play and it should of itself command a full house, regardless of Miss Merli's talent and beauty.

OBV! 'US.

Shade (at the gate of Hades.)—Am I going in here?

Charon.—Yes.

Shade.—Well I'll be damned!

Have you used Campbell's 75c. line or Toilet Water? Old English Lavender, Wood, Violet and Edelweiss. Fragrant and lasting.

McSmith.—Reins has a queer habit. Whenever he is out driving, and he sees a man standing on a corner, he wips up his horse and passes him in a hurry.

O'Jones.—It's force of habit; he used to be a street-car driver.

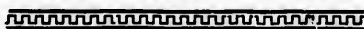
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Our new Christmas Cards for this season have just come to hand and are now on exhibition.

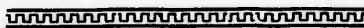


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AN ASIDE.

You call me fickle, dear,
Because I seem to see
In every pretty face a charm
That breathes of love to me.

I am not fickle, dear,
Because my heart seems stirred
By other pretty girls. Oh, no!
Fickle is not the word.

If I should show you, dear,
How much I love you when
I'm looking at another's face,
You'd weary of me then.

If you knew too much, dear,
Your love for me might pall.
I am not fickle, dear;
I'm foxy—that is all.

* * *

Madeline Merli will be seen again this season in a new play entitled "The Story of a Kiss," on next Thursday evening. It is an adaptation from the French, of Emile Zola, and will afford Miss Merli an excellent opportunity for great acting. It is an entirely different play from "Frou Frou," which Miss Merli presented here last season. It is intensely interesting and a novelty, being decidedly on the realistic order. It is a bit of real life vividly portrayed; the aim is not to produce stage effect but to produce life, nature and truth. Miss Merli was almost afraid to carry out her ideas last season regarding realism, thinking that only in the largest cities of America, where they educated to that point, but she claims that she has met with as much intelligence in the smaller cities among the better classes as in the larger ones, and they are just as quick to recognize truth and nature when portrayed in public as in some of the greatest cities.

* * *

Wife, to husband, having eggs for breakfast:
"John, dear, I would like you to inform me whether hens or eggs were made first?" Husband:
"Do not be inquisitive, my dear."

* * *

PRIDE.

He.—You made a great hit in your last dance.
She.—Did I hit the chandelier?

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