



FIRST BATTALION
RIFLE BRIGADE

Amateur Theatricals,

at the

CANADIAN INSTITUTE,

On TUESDAY, FEBRUARY 2nd, 1869.

Doors open at half-past Seven, to commence at Eight.

Reserved Seats

Admit

The Performance

will commence with an Original Drama, in One Act,
entitled the

MIDNIGHT WATCH.

PIERRE DELAROCHE.....	J. TABOR
ANTOINE DUVAL.....	G. DIMOND
COCO	T. WARREN
LABARRE	F. LOWE
ADJUTANT	R. RYAN
CORPORAL	J. MULLINS
FIRST SOLDIER	W. TAYLOR
SECOND SOLDIER.....	G. WHEATLY
PAULINE.....	A. POWELL
NINETTE.....	J. JOHNSON

To be followed by a

Flute Solo — J. Sullivan

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Duet—E. Everett and H. Williams.

Sailor's Hornpipe—T. Mathews

COMIC SONG—R. RYAN.

To conclude with an original Burlesque Extravaganza,
entitled

A L A D D I N ; OR, THE W O N D E R F U L S C A M P !

The SULTAN	(a Monarch in difficulties, and anything but a <i>Vex pecuniarum</i>)	J. TABOR
The VIZIER	(who, amidst other dirty work, is supposed to have cleaned out the Exchequer)	J. SULLIVAN
PEKOE	(the Vizier's hope and his own pride)	G. WHEATLY
ALADDIN	(an anomaly, for, although he is considered by every one to be a lively youth, he is universally looked upon as a sad boy)	E. HOLLAND
ABANASAR	(a Magician, who has been roving the world in search of the lamp, but who finds great difficulty in getting round Aladdin)	T. WARREN
TE TO TUM	an attendant	J. DALY
SLAVE of the LAMP	—	H. O'BRIEN
GENIUS of the RING	—	W. TAYLOR
1st MANDARIN	—	J. WILSON
WIDOW	(Aladdin's mother, "who," to quote the Arabian Nights, "was rather old, and who, even in her youth, had not possessed any beauty")	A. POWELL
TWANKAY	(This Princess "was, in fact, the most beautiful brunette that ever was seen, her eyes were large, well placed, and full of fire," &c.—Arabian Nights.	J. JOHNSON

S C E N E R Y A N D I N C I D E N T S .

1. HAND—TEA ROOM IN THE SULTAN'S PALACE.

The skipper and his boy. How the Sultan catches the Vizier upon the hop, and how the Vizier has the Sultan upon the hip. A modest proposition and a bold resolution.

2. LANDSCAPE

Arrival of a mysterious Wizard—er from the South. How Aladdin affronts the stranger, and how he is himself taken aback. How the long lost brother is found short. How he is looked upon as an impostor, but how is he believed to be innocent, when he discloses his Glitz.

3. THE JEWELLED CAVERN!

How Aladdin goes in by himself, but falls out with Abanazar. How he receives a ring, accompanied by a knock and how Abanazar goes right off, his ring being left on. The Lamp! the Ring! The Rub!

THE GENIUS OF THE RING.

4. ALADDIN'S COTTAGE.

How Aladdin looks out of the wind—oh! and how his mother almost loses his breath

THE SLAVE OF THE LAMP.

A magic meal—oh, gem—ini. How the widow carries Aladdin's proposition for the Princess's hand.

5. ROOM IN THE SULTAN'S PALACE.

A slow match, and eventual blow up. How the widow is introduced at Court, and makes a decided impression. Extraordinary change for a sovereign. Terrible riot at the Union, and opportune arrival of out door relief. Expression of delight at prospects of existence in an attic on the upper story, and expression of indignation to an upper—atic finale.

6. EXTERIOR OF ALADDIN'S PALACE.

Buy! buy! buy. Any new lamps for old ones? How the Princess is carried off, and how the Sultan and widow carry on. How Aladdin finds his friends stick to him, though his pal—has gone to Africa.

7. SALOON IN THE MAGIC PALACE.

How the Princess rejects Abanazar's name and numerous addresses. How he plays his cards badly, and though a good hand at twist, finds he has lost the rub. How the lamp changes owners. How the four intruders run him through as a fore—runner to what is to follow. How the house literally "comes down," followed by the curtain, and, it is hoped, the applause of

N U M E R O U S F R I E N D S .

