

A FEW WORDS FROM SATISFIED POLICYHOLDERS

"A strong, safe, conservative home company like the Southern Life and Trust Company should receive the patronage of all North Carolinians." A. H. ELLER, Winston-Salem, N. C.

"It gives me pleasure to state that I am much pleased with the policy of insurance for \$5,000 which you recently issued on my life." CHARLES G. ROSE, Fayetteville, N. C.

"From personal knowledge of the management of the Southern Life and Trust Company, I believe I can vouch for an efficient and honest administration of its affairs." THOS. J. SHAW, Greensboro, N. C.

"I know that the principle upon which it is established is sound." JOSEPHUS DANIELS, Raleigh, N. C.

"The fact that I am a policyholder in your company is subject to such use as your company may desire to make of it." C. B. AYCOCK, Raleigh, N. C.

"It was the display of honesty, intelligence and enterprise that led me to insure in the Southern Life and Trust Company." C. ALPHONSO SMITH, Chapel Hill, N. C.

"You have the best thing I have ever seen in the way of life insurance." WM. I. HOLT, Burlington, N. C.

"I have the utmost confidence in the company, and expect to continue my policy." A. J. McKELWAY, Charlotte, N. C.

"I have policies of insurance in a number of other companies, but none that I value more highly than my policy in the Southern Life and Trust Company." B. FRANK MEBANE, Spray, N. C.

"I believe that the security afforded your policyholders by your surplus resources and by the deposit of your legal reserve with the Insurance Department of the State of North Carolina entitles your company to the loyal patronage of the people of North Carolina." J. W. CANNON, Concord, N. C.

"I take pleasure in expressing my entire satisfaction with the policy of insurance for \$5,000 that you recently issued on my life." W. C. HEATH, Monroe, N. C.

"I believe that you are working on the right lines to build up a large, substantial and successful HOME insurance company, something that North Carolina greatly needs." THOMAS B. TYSON, Carthage, N. C.

"It affords me pleasure to state that after looking into your plan of operation, liberal contract, etc., I took a policy for \$10,000 with your company." J. D. FARRIOR, Wilson, N. C.

"The personnel of the company is known to me and has my entire confidence." W. T. DORTCH, Goldsboro, N. C.

"Your company justly deserves the patronage of North Carolina people." J. R. PAGE, Biscoe, N. C.

"Every citizen of our State should feel proud of this institution, whether interested in insurance or not." T. L. CHISHOLM, Sanford, N. C.

"I am proud to know that North Carolina has a life insurance company that her people can rely upon, and at the same time keep her money within the State." J. W. HARRIS, High Point, N. C.

"I am glad that you have made it possible to get safe, sound life insurance without going away from home for it." D. F. CONRAD, Lexington, N. C.

Southern Life and Trust Company GREENSBORO, N. C.

A. W. McAllister, President and Manager. R. G. Vaughn, 1st Vice President and Treasurer. A. M. Scales, 2d Vice President. R. J. Mebane, 3d Vice President. David White, Secretary. D. P. Fackler, Actuary. Thos. R. Little, Medical Director. C. W. Miller, Assistant Manager. J. W. Brawley, Superintendent of Agencies. B. T. Cowper, Assistant Superintendent of Agencies.

AMUSEMENTS

THE MERRY WIDOW.

A most fascinating young person who has attracted an enormous amount of attention in foreign parts is to be the guest of this Friday night, Saturday matinee and Saturday night of this week and will probably become as popular and enchanting here as in other parts of the world. Whether she does or not, however, great preparations have been made for her, and her wiles are expected to prove potent. She is "The Merry Widow," the heroine of Franz Lehár's comic opera of that title. This has had a success in Germany, Austria and England unprecedented for a good many years.

Herr Franz Lehár was unknown to fame in musical circles before "The Merry Widow" appeared in Vienna, where it had its first production January 1st, 1905. Since then he has no doubt been also a more or less familiar figure in financial districts. He had previously brought out the operettas "Der Gettergatte" and "Der Rastelbinder" but neither of these advanced his standing much in financial circles. "Die Lustige Witwe," however, began at once on that career of popularity that has swept it like wildfire over Germany and Austria, and since then has received the ratification of London and America.

PLOT OF "THE MERRY WIDOW."

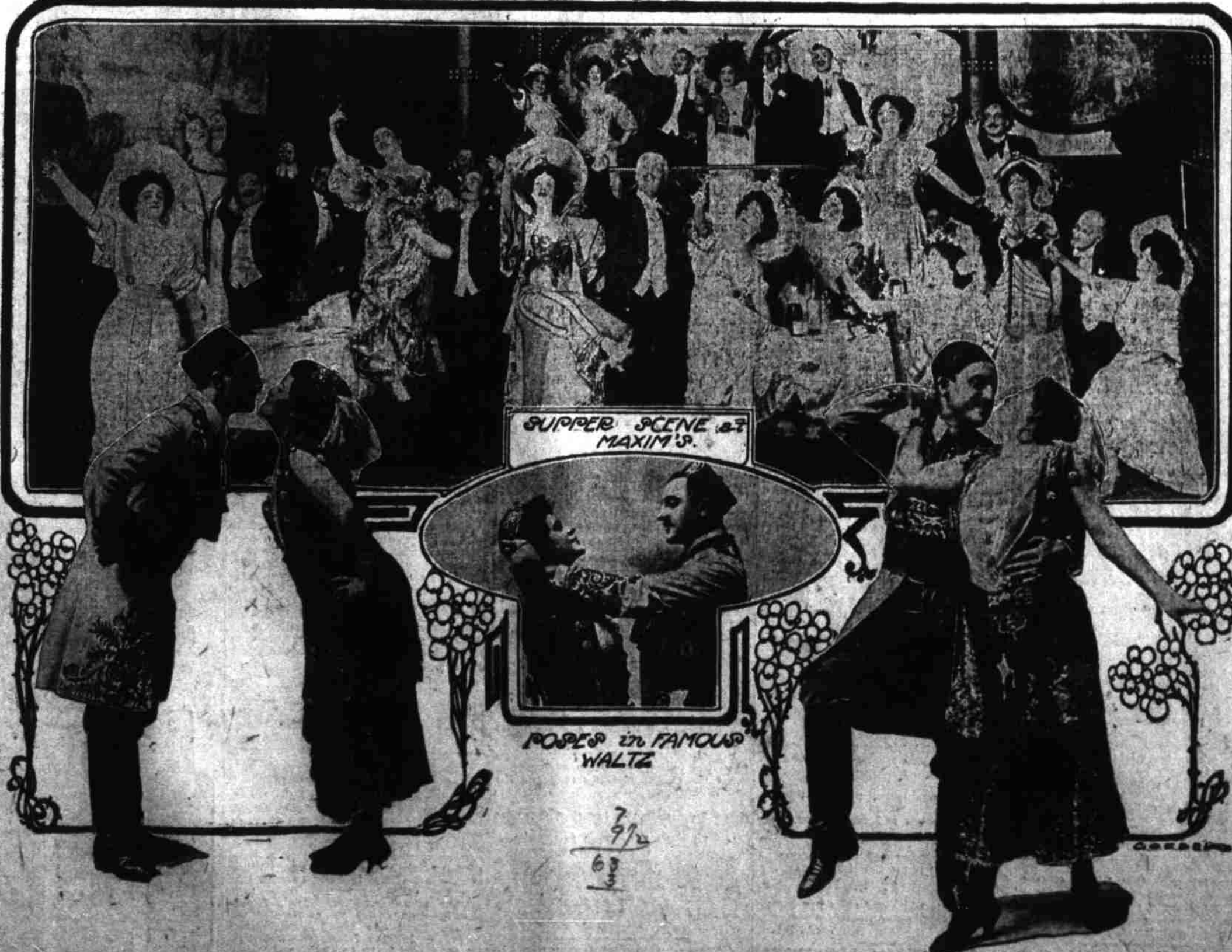
The plot is intelligible to rational human beings, and that is a great point. The principle issue of the story turns upon the loves, past, present, and future, of Prince Danilo, secretary of the Marsoviaan embassy at Paris, and Sonia, daughter of a Marsoviaan farmer and widow of a Marsoviaan millionaire. Marsovia, it may be here observed, is a country that exists in the geography of a comic opera. They have in the past met and loved, but the Prince's uncle would not allow him to marry beneath his station and packed him off to Paris, while Sonia was married to the only Marsoviaan millionaire. Originally the country named in the opera was Montenegro, which had a real Prince Danilo, and for diplomatic reasons the name was changed.

The first act opens in the palace of the Marsoviaan embassy in Paris. There is a ball in progress, in the course of which it appears that the Vicomte Camille de Joldon is making love to Natalie, wife of Baron Popoff, the Ambassador. Natalie sends her suitor about his business. She isn't too severe with him, however, and they go off together. They follow the rest of the dancers, who have already left the scene, when Sonia, the merry widow, enters, surrounded by a swarm of her admirers. She doesn't care for their embarrassing homage and tries to stop it. She is too "Marsoviaan" for that sort of thing. She sings them a mazurka, saying:

I haven't been in Paris long,
And when I meet a man,
I'm always saying something wrong,
I'm so Marsoviaan.

She, too, disappears with her troop of followers into the ballroom. Then comes Prince Danilo. He has just been brought in from Maxim's—that Maxim's that has been such an invaluable resource to the composers of

Scenes and Characters from "THE MERRY WIDOW"



comic operas—and shows some traces of having had a very good time there. In this frame of mind he throws some light on the labors of a princely attache of an embassy in Paris. In order to get sleep enough he finds it necessary to sit up all night.

He seizes the opportunity to get a little of his needed rest by reclining on a sofa in an alcove, where he is roused from slumber by the approach of the widow Sonia. To her question he replies that he never had any idea of marrying her and her millions. Natalie enters, still pursued by the amorous Camille.

The dancers enter, engaging partners for the next dance, Sonia, being, of course, the most sought after. But it is "ladies choice" and as they are pairing off Danilo comes in with ladies after him, and is thus inspired to sing one of the most seductive melodies of the piece, about the "Girls of Maxim's."

Sonia waves everybody else away and undertakes to choose Danilo for her partner. Believing it to be a trick to test his heart he accepts the dance, then auctions it off "for charity," thereby scoring one on the pretentious widow. The little lady is resourceful as well as fascinating and she lures him into waltzing away with her as the curtain falls.

The second act shows a brilliant garden party in the grounds of Sonia's house near Paris. A stirring polka is heard; there follows what Sonia calls a "Marsoviaan" dance. She sings also an old-time Marsoviaan rhyme about "Villa" a "witch of the wood."

THE FAMOUS WALTZ.

Then comes the waltz with which Sonia attempts to charm the Prince—the famous waltz that has set all Europe whistling, humming, singing, and fiddling it. It is sounded at first faintly on the harp and violin. At refrain is repeated, the dance gains in the dance. The music swells, the refrain is repeated, the dance grows in fervor. At last, on the final chord the two whirling figures disappear. This waltz has already preceded the operetta in this city as well as in every other city almost in the civilized world.

In the last act we are plunged into the mad gaiety of Maxim's. There is a cake walk, as the Viennese mind conceives it, by the lively habits of the place, who also burst easily into French in chorus:

Ritard, ritardelle!
Eh, voilà, que je suis belle!

They dance a "butterfly dance" with chorus that entrances the company, among whom are our friends of the previous acts.

Sonia chooses this time to announce that she has lost all her fortune, which is a signal for a hasty retreat of all her suitors. Not so with the noble Danilo, however; the barrier that has restrained him from declaring his passion is now broken down, and with a distinguishedness as beautiful as it is rare among Princesses, he throws himself at Sonia's feet. She explains that the loss of her fortune consists only in the fact that she gives it to her husband. The two dance again to the strains of the new dance, the waltz measure, and the end is as all comic operas should end.