



Rosina Vokes Duquesne Theater . Grand Opera House. ... Irwin Bros. Co. .. "The Old Oaken Backet" Harry Davis' Museum Curiosities, etc The above are the theatrical attractions for this week.

New York is the dismal story of the failure of several new productions. The most important effort was Miss Margaret Mather's in "Joan of Arc," and it was the most patent failure. One very merciful and reliable critic sums up his verdict thus: "It is a long, dull play, drearily seted; the amazon does not captivate; a very little suffices of an inspired lady in steel trousers," Mr. William Young's translation of Jules Bar-Mather's work is praised by no one, and indeed the only actor in the production who escapes condemnation is Otis Skinner, whose virility and histrionic power is still a pleasant memory in Fittsburg. The abundance of tableaux, the magnificent costumes, the scenery and the military clanger of the story were not enough

The other failure, according to reliable an-therities, is the masical farme comedy or comic opera called "Ship Ahoy!" to which Grattan Donnelly, at one time a Pittsburg reporter, contributed the libretto, and for which a Philadelpaian apparently purloined the music. Its condemnation, was even more manimous and severe than that of "Joan of Aic —so that grobably Pittsburg will see neither. It is just as well that the fail-ures are pronounced, is they had to be failures, although it is a matter for sincere regret that Miss Mather's enterprise should have gone to sticks.

of "Robin Hood," do not win fame and for-tune, then the verdict of large and most representative Pittsburg audiences will be reversed. "Robin Hood" is cer-tainly the best comic opera beard here in many years, and as far as my experience runs the very best opera comique written by Americans. The Bostonians are fortunate in monetaries and they dein possessing so popular a work, and they de-serve all their good fortune. Among the or-ganizations singing lightopera on the American stage to-day the Bostonians stand first, and the public of Fittsburg have shown grateful recog-nition of the fact. They are a power for good in a moral as well as an artistic sense upon the

Charles Barnard puts in a strong plea for a higher tone in the drama in this week's Mirror. He thinks a new class is beginning to attend the theater; a class that used to associate the playhouse with the bottomless pit not long ago. Obscene and screational posters still frighten these new converts, and Mr. Barnard urges the managers to reform their methods so that they may not appear to be advertising as the old towern siguboards dim-"Entertainment for man and beast." It is true, undoubtedly, as Mr. Barnard says that "The people want plays, good, clean, sweet, wholesome, ive, dra-matic, human plays. Only in the theater can they had these. This northat people are afraid to see a play. They are simply afraid that, if they go to the theater, they may see or hear that which they will neither abide nor forgive. They are afraid of the posters and they do not discriminate between theater and theater, be-tween play and play. They do not want onts playhouse with the bottomless pit not long ago.

of this day

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