Duquesne Theater.....Minnie Palmer
Bijou Theater.....'Money Mad"
Grand Opera House.....Ullie Ackerstrom
Davis' Museum.....Curiosities, etc
World's Museum.....Curiosities, etc
Harry Williams' Academy.Sam Devere's Own Co
Harris' Theater.....'A Tin Soldier"

The above are the theatrical attractions for this week.

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It seems that Joseph Jefferson has a glorious opportunity to delve into the best of dramatic literature. There is hardly any great part in any great play that he cannot assume and make a creation. He has shown that in his work already. Ten years ago his name was associated with that of the vagabond of the Catskills, and no one thought of him in connection with a whole suit of clothes—least of all as attired in the evening dress of a *Mr. Golightly* or the embroidery and lace ruffles of a *Bob Acres*. Yet now that he has got into the habit of playing such parts, it is hard to imagine him as *Rip Van Winkle* or *Caleb Plummer* until he actually walks upon the stage in those characters. Looking at Mr. Jefferson last week as *Bob Acres* or *Dr. Pangloss*, no one could see why he should be thinking of retiring from the stage. His step was as light and springy as any youth, and his voice as clear and powerful as if he had not reached the wrong side of thirty. Why should he retire? Why should he not rather look through his dramatic library and bring forth one, two, half a dozen of old plays that have been practically shelved for a quarter of a century or so, and give us a new Jeffersonian reading of the principal comedy parts? His *Bob Acres* and *Dr. Pangloss* are distinctively his own. Now let him infuse his delightful personality into other classics, but never let him talk about retiring from the stage for 20 years to come at least.

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Who that sees Florence on the stage can fail to recognize in him the "Billy" who is known from one end of the continent to the other as everybody's friend. The good nature we see in every lineament of his jolly face as *Sir Lucius O'Trigger* is the expression of "Billy" Florence in private life, and it sits very easily and sweetly on his countenance. Whenever Jefferson finds an old play to be revivified, there will always be a part in it for Florence. Let us hope so, at all events.

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Robert Mantell has had a hard week of it. As THE DISPATCH stated exclusively last Tuesday he had two doctors on the stage throughout the performance on Monday night. His ailment was laryngitis. The same story was repeated all the week. It was only by the exercise of indomitable will power, assisted by the unremitting attention of physicians, that he was able to carry out his engagement at the Bijou. Last night, after the curtain had fallen, he was completely exhausted. He will go to New York to-night for treatment and his company will lay off for a week at least. It is possible that the tour will not be resumed this season. It is more than likely, however, that the courage which enabled Mr. Mantell to play all the week against such fearful odds will induce him to go on the road again so soon as his throat has at all recovered from the fearful strain it has endured for the past six days.

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I have received a biographical sketch of Clarence Bennett, who appeared at the World's Museum last week in the "Royal Slave." It reads as follows:

"Clarence Bennett is the son of a Baptist clergyman, Rev. Perry Bennett, of Springfield, Ill., who, though possessing talents that would have won him fame and fortune at the bar or in politics, thrice refusing a nomination to the United States Senate, preferred to remain in his humble calling as a minister of the gospel, drawing around him as warm personal friends such men as Stephen A. Douglas, John M. Palmer, and the martyred President, Abraham Lincoln. With the latter it was a Damon and Pythian friendship of life-long duration, and "Perry" and "Abe," as they addressed each other with the familiarity of boys, were so inseparable their friends called them "The Law and the Prophets." It was under such influences the future actor passed his boyhood days, and at the age of 18 graduated from college, paying his own way by teaching and literary work for various magazines. Having completed his college course he struck at once for the goal of his ambition, the stage, securing his first engagement in the stock at McVicker's Theater, Chicago, where he remained three years, devoting all his spare time to study, working his way rapidly toward the front rank in his profession, leaving there for an engagement as leading man on the Western circuit with the well known and successful star, H. A. Kendall, playing *Faust* to the latter's *Mephisto*, *Richmond* to his *Richard III.*, etc. After two years experience in a wide range of characters, he came East and soon won his way into popular favor as a faithful exponent of romantic and tragic roles. While laboring so faithfully in his art his pen was not idle, and he has now in press a volume of poems that are worthy to take a high rank in literature, besides which he is the author of seven successful plays. He has also turned his attention to a kindred art, painting, in which he has been equally successful, some of his works being thought wor hy of a place by the side of those of the best artists of the day.

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A special cablegram to THE DISPATCH says: A letter from Mrs. James Brown Potter, dated February 5, from Calcutta, to a friend in London says that she and the faithful Kyrle Bellew have been having a large time in India. They played "La Tosca" before the Viceroy, and he was so much pleased that he gave a magnificent entertainment in their honor. Here they met no less than seven Rajahs, for whom Mrs. Potter and Bellew gave parlor recitations and readings in their respective provinces at nigh rates. Mrs. Potter wrote that from Calcutta she and Bellew were going to Bombay and thence to various military stations in the Hill country, where they would also perform. From India they will return to London; but they have about given up the idea of playing here, and Mrs. Potter will go on also to Cannes to meet her mother, with whom she will return to America. Mrs. Potter writes that her experience in Australia and India has improved her abilities as an actress immensely.

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A special cablegram to THE DISPATCH says: The production of Archer's translation of Ibsen's play, "Ghosts," at the Royalty Theater last evening has aroused a storm of dissension in the London press to-day. Scarcely a single critic has anything to say for the play from either an artistic or moral point of view, and most of the leader writers condemn it, though the *Pall Mall Gazette* considers it should have a healthful effect upon modern society. The *Telegraph*, however, devotes a column leader to rending Ibsen and "Ghosts" into tatters and invokes Lord Chamberlain to prevent a further performance, winding up thus: "Even the Lady of the Camelias, that hectic harlot, coughed her frail soul away with some external propriety, but Ibsen's patients expectorate if we may venture to say so, in public and air on the stage matters that a blind beggar would hide under his patches. In the name of outraged art let these people, author, actors and admirers alike, keep to themselves their clinical confessions and scenes which appertain to mercury rather than to muse. If their intellectual food be such literary carrion let them devote it apart; but, in whatever measure they bring their crapulous stuff into the light of day and within the range of the senses of honest and wholesome folk, we trust that public opinion, backed, if necessary, by the law, will in that measure rebuke and restrain the novel and perilous nuisance."

Duquesne Theater.

A comedy-melodrama will be the novelty offered for the patrons of the Duquesne Theater next week entitled "A Mile a Minute." It is thus described in an Eastern paper:

"It is a play of love and crime, with an effervescent heorine in the person of *Nellie Sparkle*, a young woman who interrupts the thickest section of the plot with cheerful songs and dances, and as this versatile female is impersonated by that dainty soubrette, Minnie Palmer, it follows that her audiences regard her with keen interest and encourage her with their emphatic approval. To the merits of the drama are added the distinct value of a modern stage realism that is well conceived and smoothly executed. It is a representation of a flying railroad engine, and it comes in an exciting period of the story, so that its effect is heightened. The copy of the real iron horse is close. There is a display of rapid revolving wheels, real steam, a shrill whistle and a quickly moving panorama of scenery that delights the spectators and deserve the curtain calls that it usually receives. Minnie Palmer's share in its success is greater than of any other member of this competent company. She is required to display heroism, vocalism and terpsichorean skill at alternate moments, and she fulfills her task. She sings divinely, and whether in blonde wig and short dress or in swallow tail and crush hat, she is a dainty thing to gaze on. She is ably assisted by Charles Coote, an English comedian, late of Cora Tanner's company. The drama is well staged. It has one scene representing the famous Argyle rooms of London, in which a number of excellent specialties are introduced.

Of all the soubrettes—indeed, premier of this class of stage women—Minnie Palmer is without doubt the one who is representatively American; the one whose talents have been devoted most entirely and exclusively to the interpretation of the works of American authors. She has in London, all over England and in Australia presented with conspicuous success several comedies of native authorship which have gained high favor in both the mother country and the antipodes. "My Sweetheart," has, in fact, become almost synonymous with the name of the dainty little woman who has so often portrayed its leading character, and though she is no longer to the American public "My Sweetheart," by virtue of her long association with the tender name, she has come to be regarded almost as "Everybody's Sweetheart."

As *Nellie Sparkle*, in "A Mile a Minute," Miss Palmer appears in a character different from any of those with which the Pittsburg public are familiar. The role is that of a soubrette, a real one, in private life, and the situations offer every opportunity for the display of that wonderful versatility of talent of which "Our Minnie" is mistress absolute. Of course she introduces a lot of clever specialties—soubrettes always do—and as Minnie can sing, dance and be the heyden or the lady with equal facility, the possibilities are pleasant in anticipation.

Bijou Theater.

The production of "Money Mad" at the Bijou to-morrow night will doubtless be an event of more than ordinary interest and the principal theatrical novelty of the week. The reputation of its author, Steele Mackaye, and the phenomenal success of the play in New York are sufficient guarantees of the merit of the play and assures a liberal patronage during the engagement. "Money Mad" was first produced at the close of last season at the Standard Theater, New York, and created the most favorable impression and had a prosperous run of 100 nights. This season it has been played in and around New York the whole season and is now filling engagements in a fewof the principal Western cities, duplicating the metropolitan success and attracting crowded houses. It is said to be written in the warm, powerful style of other Mackaye plays and to have those elements of dramatic strength and construction which made his "Hazel Kirke" and "Paul Kauvar" so deservedly popular and gave him a place second to none among our dramatic authors. "Money Mad" is described as a melodrama of the highest type and is said to be an illustration of the rapid pace at which many lives are lived in these hurrying, bustling days of the present time and of the scramble for wealth and position. It is a powerful satire on the creed of stock brokers, railroad kings and other grasping monopolists, and deals with the pernicious influences of humanity's prevailing sin—the love of gold—and the somewhat trite moral is that the worship of the god, Mammon, will blunt the finest instincts and drive men to madness and crime. The plot of the play is said to be strong with the interest well sustained, fascinating in development and replete with thrilling scenes and reflective climaxes. Scene follows scene with swift impetuosity and the characters are drawn with vigor, individuality and picturesqueness.

When Mackaye wrote "Money Mad" he evidently realized the public demand for realistic effects and naturalness on the stage, and that to compete with the sensational effects of the imported melodrama he must draw heavily on the resources of the stage carpenter and scene painter, so as the action of the play takes place in Chicago he arranged a highly realistic bridge scene, a reproduction in fact of the Clark street bridge which spans the busy river that runs through the city by the lake. This scene is not a painted drop, but a veritable structure in itself, and even in New York where audiences are accustomed to the most elaborate staging of plays, this scene was conceded to be the most remarkable example of stage carpentering ever shown there. Nym Crinkle, the well-known critic of the New York *World*, said of the scenic effects: "The success of the venture was made sure by the powerful realistic scenes, whose intensity and prodigious mechanical audacity wrought the audience up a pitch of wide-awake enthusiasm. Nothing in all the imported sensations in English melodrama can compare in structural audacity and pictorial effectiveness with the bridge scene in "Money Mad." The very idea of swinging a causeway at least 60 feet in length across a stage for the passage of a steamer 50 feet long will fill the average theater goer with wonder and admiration for months."

The management promise the original scenery and mechanical effects here, the same that were used in the metropolitan production and which created such a furore in New York. The company carries a carload of scenery, and owing to the heavy and complicated nature of the mechanism of the famous bridge scene two complete sets are carried, one to be sent on ahead and placed in position. The master machinist of the company has been in town the past week with his assistants, preparing the stage of the Bijou for the presentation of the play this week, and nothing will be left undone to give a first-class performance in every respect.

The company is an excellent one, and the cast consists of the following well-known artists: J. F. Brien, William V. Rannus, Adolph Jackson, Ben Hendricks, Stephen Grattan, W. D. Conners, Ada Chamberlain, Kate Toncray, Mary Bird, Lizzie Mulvey.

Grand Opera House.

A young actress, a stranger, except by reputation, to the playgoers of this city, will make her first appearance at the Grand Opera House to-morrow night. This latest aspirant for the favor of amusement lovers is Miss Ullie Akerstrom, who is to present her play, "Annette, the Dancing Girl," for the first time here. For the last few seasons Miss Akerstrom has been winning her way to a recognized position among popular favorites. Beginning comparatively unknown and unheralded, she has obtained recognition, and has now attained a position which, according to her manager, entitles her to rank with the best comedienne of the day. She possesses the attractive features, in an artistic way, of several delineators of soubrette roles who have become famous, supplemented by an individuality entirely her own.

Her ease, grace and agility combine to make her, according to criticisms passed upon her performances in other places, the best dancer on the American stage to-day.

She possesses all the requisites of a successful actress, an expressive, childlike face, a slender girlish figure and an artless manner that puts her at once on rapport with her audience.

In her opening play, "Annette, the Dancing Girl," Miss Akerstrom is seen to good advantage. The piece has been specially constructed for the display of her peculiar abilities. The scenes of her play are laid in New Orleans, on shipboard and in Havana, and afford opportunities for picturesque stage effects. "Annette" will be seen until Thursday night, when it gives way to another of Miss Akerstrom's plays entitled "A Little Busybody," which fills out the week.

Harry Davis' Museum.

This will be an eventful week at Harry Davis' Fifth Avenue Museum. It will be the close of Elmer Collins' great 30-day fast, as well as the end of the convention of "little people" that has already been in progress with such great success the past week. There will be several new delegates occupying seats in the convention this week, the principal one being Miss Lena Moretz, a lady from New York, who will compete for the gold medal offered for the "handsomest little lady in the world." Her principal competitor will be Commodore Foot's sister, who has already become a general favorite. The patrons of the house will be left to determine who will carry off the prize. The other midgets will be: Commodore Foot, Presiding Officer; German Rose, a very talented speck of humanity; Major Littlefinger and wife, the smallest married couple alive; Major Atom, the smallest comedian on the stage. Monday, March 16, will also inaugurate the twenty-fifth day of Elmer Collins' struggle to go 30 days without food. In the theatorium will be Prof. Bingham, ventriloquial comedian, and a large family of funny people; Belle Verna, a lady facial artist, and the only one at present before the public; White and Wilkes, the society sketch team; Mr. and Mrs. Harry Price, German comedians; the musical mouses, Murphy and Mackin will introduce harmony from many strange stringed instruments. Tuesday, St. Patrick's day, the museum will open its doors at 10 o'clock in the morning and will not close until 10 o'clock in the evening. A special feature of this week will be the bulletins announcing Collins' condition in the lobby of the museum every 30 minutes. Saturday night the fast will close at exactly 10 o'clock, but the museum will remain open until 11 in order that Mr. Collins may receive the money due him from Manager Davis, and also numerous presents offered him by the merchants and other admirers if he succeeds in holding out 30 days.

World's Museum.

Among the attractions at the World's Museum this week are Dot Littlefinger, the child that was never born, brought into the world by the Cæsarean operation, which had to be resorted to in order to save her life—the only child living whose parents were dwarfs; Madam June, the Indiana Giantess; the Esquimaux chieftain, Debro and wife; Frank Atton's mechanical wonder, representing scenes on the Mississippi river, with automatic and mechanical moving figures; Prof. Scheidler, the parlor magician; Mitchell and Lorraine's celebrities; the sparkling comedienne, Miss Maggie Willet, assisted by the eccentric comedian, Mr. Harry Thorn in the protean comedy, "Fooling a Bachelor;" Miss Aggie Lorraine, character novelty dancing soubrette; Bijou Mignon and Miss Minnie Hughes in their character sketch "Two Orphans;" T. J. Heffron the one-legged song and dance artist; Needham and Jones, refined Irish comedians, vocalists and dancers; La Petite Kitty, the miniature rival of Maggie Cline, singing, dancing and imitations; the "New England Hayseed," William Mitchell, in his comedy creation *Uncle Ginger*, a Senator from Way Back; the character impersonator, Miss Claude Lorraine, the immaculate swell of the day.

Harry Williams' Academy.

Sam Devere's Own Company comes to the Academy next week. This is welcome news to all lovers of fun and first-class variety entertainment. The company is composed of favorites with Academy patrons, and this time it comes with many new features and specialties. George Holloway, with his perpendicular, unsupported ladder, will thrill all who see this remarkable performance. Harry Kennedy, the ventriloquist, is always pleasing. Then there are Geyer and Goodwin, who can drive away the worst attack of the blues. The Wood family are wonders in their way, and introduce their London success, "The Organ Crank." The original John E. Drew is another strong card. As a vocalist and dancer he has few equals.

Harris' Theater.

Hoyt's "A Tin Soldier" will be the attraction at Harris' Theater all next week, commencing at the matinee Monday. New songs, new dances and funny sayings have been added. Arthur Dunn, a very clever comedian, is playing the part of *Rafe*. Miss Jole Sutherland is the bright and pretty soubrette of the company. Paul Dresser, America's popular song writer, is playing the *Plumber*.

Prof. Felix Adler.

Prof. Felix Adler, who has won fame both as a thinker and as an orator, will entertain an audience at Carnegie Hall, Allegheny, Wednesday evening, in a lecture on "Limitations of Radical Religion." Those who can appreciate thought of a higher order will doubtless enjoy a rare treat if they hear him.

NEW ADVERTISEMENTS.

DUQUESNE THEATER.

PITTSBURG'S LEADING PLAYHOUSE.
D. HENDERSON AND JOHN W. NORTON.....MANAGERS.

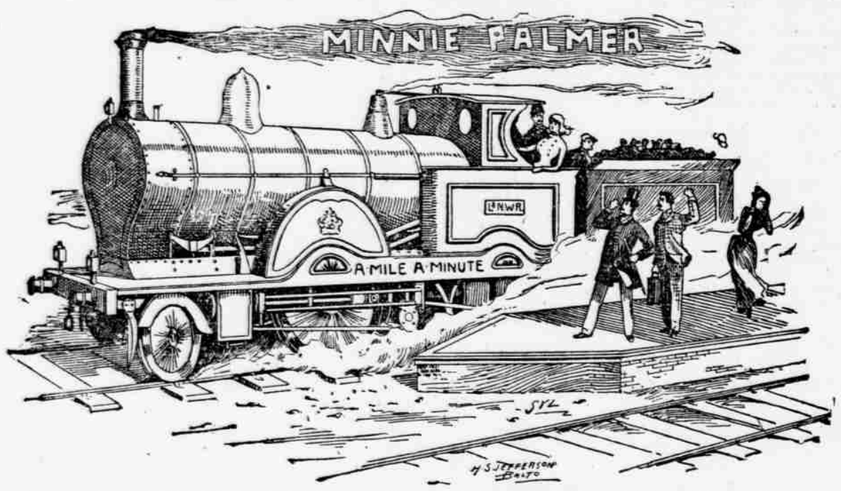
WEEK BEGINNING **Monday, March 16.**

FIRST APPEARANCE IN TWO YEARS OF THE
MERRY, TWINKLING LITTLE STAR,

MINNIE PALMER.

NO LONGER "MY SWEETHEART," BUT "YOUR SWEETHEART."

GRAND SCENIC PRODUCTION OF
H. S. TAYLOR AND HARRY WILLIAMS' NEW MELODRAMA,



A MILE A MINUTE.

INTRODUCING
THE GREAT ENGLISH LOCOMOTIVE,
THE FAMOUS ARGYLE ROOMS,

POPULAR FAMILY MATINEE WEDNESDAY.

BEST SEATS 50 CENTS.

REGULAR MATINEE SATURDAY AT 2 P.M.

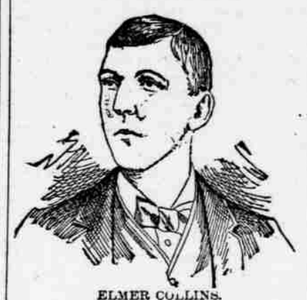
NEXT ATTRACTION—RICHARD GOLDEN IN "OLD JED PROUTY." mh14-28

EASTER OPENING
Imported Bonnets and Hats,
WEDNESDAY AND THURSDAY,
MARCH 25 AND 26.
A Cordial Invitation Extended to All.
O'REILLY'S,
407 Market Street.
mh15-111

FRANZ RUMMEL'S
Two Piano Recitals
At OLD CITY HALL,
MONDAY EVENING, March 16, at 8.
—ALSO—
WEDNESDAY AFTERNOON, 18, at 3.
Reserved seats $1. Seats at Kleber & Bro's. on and after Saturday, March 14.
mh12-33

NEW ADVERTISEMENTS.

HARRY DAVIS'
FIFTH AVENUE
Museum and Theater
COMMENCING
MONDAY, MARCH 16.



ELMER COLLINS.
Second and Last Week of the
Lilliputian Convention.
MISS LENA MORETZ
Will enter the convention and compete for the GOLD MEDAL offered for the smallest and handsomest midget lady in the world.
Commodore Foote
Will remain the presiding officer for another week.
Miss Emma Neslet,
The Smallest and Jolliest Secretary that ever presided over a deliberative body.
GERMAN ROSE,
A mammoth mountain of beauty and talent concentrated and condensed into a model SPECK OF HUMANITY just 34 inches high.
Major Littlefinger and Wife,
The smallest married couple alive.
MAJOR ATOM,
A pocket edition of the great comedian, Mr. William Florence.
FOURTH AND LAST WEEK OF
ELMER COLLINS'
Struggle to Exist 30 Days Without Food.
MONDAY, MARCH 16, WILL BE
The Twenty-Fifth Day.
As far as it has progressed, the scientific gentlemen who have watched the fast since the first hour pronounce it the only true fasting contest ever attempted in this country. Collins has had no elixirs of any kind. All the world wonders at his grit and endurance.
ON THE PARLOR STAGE,
The Great Ventriloquial Comedian,
BINGHAM.
BELLE VERNA,
The only lady facial artist in the world.
The Infant Prodigy,
Little Katie Bingham.
The Comedy Duo,
White and Wilkes,
Mr. and Mrs. Harry Price,
Portraying peasant life in Fatherland. The merry Musical Momuses, MURPHY & MACKIN.
SPECIAL NOTICE—Morning matinee at 10 o'clock, Harry Davis' Fifth Avenue Museum, Tuesday, March 17.
Doors open 1 to 5 and 7 to 10 P. M.
Admission, 10c. mh15-67

DUQUESNE EXTRA
THIRTEENTH ANNUAL
BENEFIT
ELKS BENEFIT
B. P. O. E.,
Pittsburg Lodge No. 11.
SPECIAL MATINEE,
FRIDAY, March 27.
DUQUESNE THEATER.
Mr. Richard Golden,
And company will appear in
Old Jed Prouty.
A number of selected specialties will also be introduced.
Tickets may be secured of members.
mh15-121

GRAND CONCERT BY THE FROHSINN SINGING SOCIETY AT OLD CITY HALL,
THURSDAY EVENING, MARCH 19, 1891.
Grand chorus of 75 voices.
Special orchestra of 28 instruments. Director, CARL AHLS; concert master, George Toerge; Soloists, Miss Agnes Vogel, Mr Carl Ahl, Joseph Vogel, Mr. Ernest Staub, Mr. Emil Bieler and Mr. Leo Oehmler; accompanists, Miss Clara Oehmler and Mr. Charles Gernert. A select programme, and first production in America of Edward Hille's beautiful cantata, "THE WOMEN OF WEINSBERG." Tickets $1, for sale at all the music stores and by the members. The sale of reserved seats at $1 25 will commence on the 17th inst. at Meller & Hoene's store, Fifth avenue. mh15-81

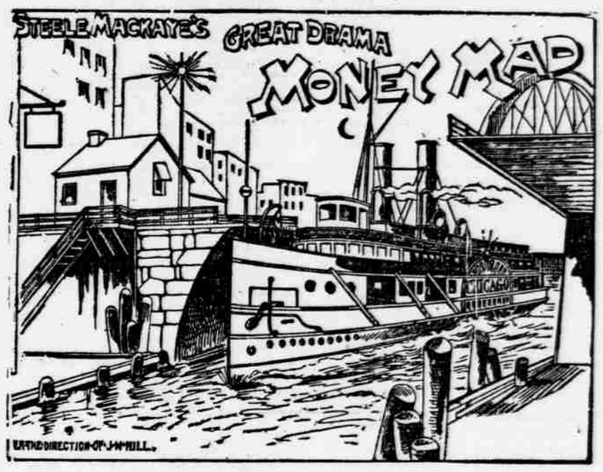
GRAND OPERA HOUSE.
—EXTRA NEXT WEEK—
The great Military Drama—The Fall of Atlanta, or The Irish Spy. Sherman's Grand March to the Sea.
Under the auspices of Post 88 G. A. R. Benefit Relief Fund.
Sale of seats begins at box office, Thursday, March 19. mh15-9

NEW ADVERTISEMENTS.

Bijou THEATRE

UNDER THE DIRECTION OF R. M. GULICK & CO.

ONE WEEK, COMMENCING MONDAY, MARCH 16.
MATINEES—Wednesday and Saturday—MATINEES.



THE FAMOUS BRIDGE SCENE.
First Time Here of the Great Sensational Play,

MONEY MAD!

A WEEK OF SURPRISES.
A Company of Unusual Merit!
Wonderful Scenic Effects!
Great Mechanical Features!
A Play for the People!
Strong Climaxes!
Startling Situations!

A Triumph of Scenic Realism
THE CLARK ST. BRIDGE, CHICAGO.
A Bridge with a Draw 60 feet in length, operated on the stage and swinging out over the orchestra into the auditorium.
ITS LIKE NEVER SEEN BEFORE!

BIJOU PRICES: 75, 50 and 25c.
RESERVED SEATS.
MARCH 23—Ferguson & Mack in "M'CARTHY'S MISHAPS."

WORLD'S MUSEUM-THEATRE
GEO. CONNOR, MANAGER. EDW. KEENAN, BUSINESS MANAGER.
FEDERAL ST., ALLEGHENY
(Near Sixth Street Bridge).
Ladies and Children's Favorite Amusement Resort.
ONE WEEK,
COMMENCING
MONDAY, MARCH 16.
CURIO HALL.
Dot Littlefinger,
The Child That Was
NEVER BORN!
The Esquimaux Chieftain
DEBRO and WIFE!
The Indiana Giantess,
MADAME JUNE!
The Man of Mystery,
PROF. SCHEIDLER.
FRANK HATTON'S
Scenes on the Mississippi!
THEATER.
Mitchell & Lorraine's
CELEBRITIES!
ADMISSION, 10 CTS.
CHILDREN, 5 CENTS.
DOORS OPEN AT 12 M.
—ON—
ST. PATRICK'S DAY.
Next week Alexander Dumas' Romantic Play, MONTE CRISTO. mh15-15

GRAND OPERA HOUSE
MR. E. D. WILT.....Lessee and Manager.
TO-MORROW NIGHT AND ALL THE WEEK.
Matinees Wednesday and Saturday.
FIRST TIME IN PITTSBURG OF THE POPULAR FAVORITE,
THE WINSOME LITTLE DANCING ACTRESS.
"The Best Character Dancer on the American Stage To-Day."

ULLIE AKERSTROM

Supported by Her Own Company. Presenting Her Own Plays.
Three Nights and Wednesday Matinee, Commencing Monday,
The Always Pleasing Comedy Drama,
ANNETTE,
The Dancing Girl.
Three Nights and Saturday Matinee, Commencing Thursday,
Miss Akerstrom's Latest Success,
A LITTLE BUSYBODY.
The same Cast, Special Scenery, Music and Effects seen at the Star Theater, New York; Boston Theater, Boston; McVicker's Theater, Chicago, etc., etc.
Prices, $1, 75c, 50c and 25c.
Next Week—Post 88, FALL OF ATLANTA.

HARRIS' THEATER.
Mrs. P. Harris, R. L. Britton, T. F. Dean, Proprietors and Managers.
Week Commencing Monday, March 16.
Every Afternoon and Evening.
Hoyt's Brilliant Musical Satire,
"A TIN SOLDIER,"
Under the management of Hoyt & Thomas,
Introducing the talented young comedian,
ARTHUR DUNN,
Supported by a Strong Specialty Company.
Week March 23—"THE RUNAWAY WIFE." mh15-33

HEAD OF THE SCHOOL OF ETHICAL CULTURE.
CARNEGIE HALL,
MARCH 18,
Prof. Felix Adler
LECTURE,
"LIMITATIONS OF RADICAL RELIGION."
Classed with Emerson as a thinker and Beecher as an orator.
Admission, 50c. Reserved seats, $1.
Tickets for sale at—
S. Hamilton's, Fifth avenue.
I. Jackson & Bro.'s, Liberty street.
J. Kaufmann & Bro.'s, Smithfield street.
mh15-86

HARRY WILLIAMS' ACADEMY
Monday Matinee, March 16.
Night Prices of Admission.
Every Night This Week and at the Matinees Tuesday, Thursday and Saturday
Sam Devere's New Vaudeville Co.
Geo. Holloway, Haines & Vidocq, Harry Kennedy, Geyer & Goodwin, Wood Family, John E. Drew, Misses Allyne and Lingard, Prof. Burke's Acting Dogs, Rents, Sam Devere.
Monday Matinee, March 23,
Harry Williams' Own Co.
mh15-4