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OCT. 19-THE PATROL.

NEW ADVERTISEMENTS.

POPULAR WITH THE PEOPLE. MONDAY, OCTOBER 12

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The Great Exposition BEGINS ITS LAST WEEK.

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MONDAY—Request Day. Special music.
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cal programme.

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EXPOSITION

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MONDAY EVENING, OCTOBER 12:

Matinees, Tuesday, Thursday, Saturday.

THE OLD RELIABLE.

Fields and Hanson, The Great Judges, Mason and Ralston, Estelle Wellington,

Annie Wilmuth, Fred J. Huber, Kitty Allyne, . Gus Hill.

AND THE LAUGHABLE COMEDY.

New Features. All New Acts. Monday, October 19-HYDE'S BIG SPECIALTY COMPANY.



.......Roland Reed Tar and the Tartar The above are the theatrical attractions

With Mr. Roland Reed theater goers have been very well pleased for a long time, but his plays have not been worthy of him or of very serious consideration. Therefore his wisit to the Grand Opera House this week with "The Club Friend" will be watched interest because creditable critics aver that this play of Sydney Rosenfeld's is a remarkably clever work; the best indeed that the author of "A Possible Case" and part author of "The Senator" has done. It is for one thing a much more serious vehicle than any Mr. Reed has tried before, and according to good authorities in New York and Boston gives him larger opportunities also for the isplay of his undoubted talent as an actor, of only in comedy, but general histrionic appression. Joseph Jefferson after seeing apression. Joseph Jefferson after seeing The Club Friend" said: "It is more than a sgitimate play, it is a classic!" The good unlities of the play are said to be princially in the satire, wit, and humor of the lalogue, the novelty of the plot and situations and the strong character drawing. The play is modern and the personages are if the everyday type.

e play is modern and the personages are the everyday type. There is the bustling man of business, the culator who is always looking for some-ag big and invariably has a "good thing," secular but somewhat natural type of ouriean youth, and three charming young is. Mr. Reod portrays a new and intering style of character, a very happy ng man of the world, who has amassed asiderable of a fortune, but whose one tret in life is that he is never "taken" ionaly. It affords him the opportunity of pearing as himself and not as an old man. tonaly. It affords him the opportunity of searing as himself and not as an old man, as has always been seen here. The protion here will be in the same magnificent e as marked its presentation in New & The same cast as appeared there will be seen. The company comprises Missione Rush, Miss Percy Haswell, Mrs. y Myers, Miss Edna Wallace, George I Nast, William Davidge, Charles A. ly, William Friend, Julian Reed.

telegram from New York to THE DIS-PATCH lastnight says: A novel performance was given this morning in New York by Mr. pland Reed and his company at the Star beater. It was the first morning performance ever given in that city. The play was "The Club Friend," and the curtain rose at 10:50. The performance was given on acmany urgent demands of the actors and actresses now playing in New York City to see Sidney Rosenfeld's happiest cemedy. The theater was crowded. Among the many prominent people present were coseph Jefferson, Mrs. John Drew, W. J. Horence, De Welf Hopper, Henry E. Dixey, farie Wainwright, E. H. Sothern, Delia Fox, harles Frohman, Daniel Frohman, Thomas Seabrook, Marie Stone, Tom Karl, Jessie sartiett Davis, H. C. Barnaby, Carrie urner, Marshall Wilder, Edward Harrigan, fart Hanly, etc., etc. There were curtain alls at the end of each act, and at the end of the third act both the author and Mr. Reed rere recalled several times and at last repended with very happy speeches. Toight Mr. Reed played to another unusual indience, one composed entirely of dramatic emedy. The theater was crowded. Among ed outlrely of dramatic

Mr. Warde fuifilled his promises as to "The Lion's Mouth," Henry Guy Carleton's new play. It is a play of remarkable merit y in matter if not so much so in form. Mr. Warde's company rendered it artistically and the scenery and costumes were such as to complete a fairly accurate picture of mdiseval venice. No doubt next year the play will be given even worthler setting and interpretation, as Mr. Warde tells me that he has already engaged Louis James, and hopes to fill up Louis James, and hopes to fill up-als company with other good actors, neimling a leading woman of national reputation. In fact, Mr. Warde's plans from won will possess a dignity that they have herto lacked. When Mr. Louis James therto lacked. When Mr. Louis James dins him Mr. Warde's repertoire will inlude "The Lion's Mouth," "Memnon," a tagedy in the classical style of Mr. Carleon, "Ot ello," and "Francesca da Rimini," il of which will be mounted in the best which. For the two latter plays Mr. Warde fill have the scenery and costume used by the Booth-Barrett Company, which are the nest the American stage has yet known.

Mr. Warde is "reatly impressed with "Memaon," the second play of Mr. Carleton's that he has accepted. It is a tragedy written in blank verse. The Memaon who is the hero of the play is not that Ethiopian Prince who went to the assistance of the Trojans when besieged by the Greeks, and whom Homer describes. In fact, he is a creation of Mr. Carleton's, arch-prophet in the Expytian hierarchy, when Amasis was kinn, about 450 R.C. and in the intrigues of the Expytian court he figures somewhat as Eichelieu did at a laterday with the Most Christian Monarch. One reading of "Membon," which Mr. Warde was kind enough to lend me, is hardly enough to enable one to Judge of its literary merits, much less of its strength as a drama to be acted. But no one can read Mr. Carleton's blank verse without realizing that he has more than a common promising of the contractors of his archives of heavens. realizing that he has more than a common knowledge of his art, a fund of language and a poetic imagination which no living dramatist, as far as the American and En-

In "The Lion's Mouth," as has already been said in THE DISPATCH, passages of rare beauty are frequent, and the touches of humor are often light and fanciful. In "Memnon" the language is more dignified in keeping with the subject, which is as it were shadowed by the Pyramids and the great head of another "Memnon," the son of the morning; but the figures are often of great beauty and there is music in nearty all the lines. Of course there is very little humor required in a classical tragedy, but here and there it bubbles up very brightly, here and there it bubbles up very brightly, breaking pleasantly the solemn, sad course of the story of Intestix, the Egytian Princess. Some portion the story, as Mr. Carleton takes care to explain in a preface, has been used by George Ebers in his novel, "The Egyptian Princess," but there is not the elightest similarity, and indeed it would be singular if there was, for Mr. Carleton printed his play in 1884, before Mr. Ebers published his novel. ablished his novel. Mr. Warde told me yesterday afternoon Mr. Warde told me yesterday afternoon that some chan, es of importance, which he indicated, are to be made in "Menmon," and I am inclined to believe that its production next season will create something of a sensation; of popular success it is well-nigh assured for the seeme or pictorial potentialities of the piece can be readily seen. The great situation of the play, where Memon curses Egypt and her king, admits of scenic effects like those of the famous storm scane in "Cleopatra" which was strong enough to be the chief instrument in the salvation of a very ordinary play.

America will be forced ere long to declare

"Aunt Bridget's Baby" is said to be a peal of laughter from beginning to end. Mr. George W. Monroe, who assumes the title friends in Pittsburg, and all can recall with leasure his fat, good-natured, wholesome, ollicking, unctous and altogether remarks ble creation of Aunt Bridget. In his new play, "Bridget's Baby," there is no plot, or ble creation of Aust Bridget. In his new play, "Bridget's Baby," there is no plot, or scarcely any, but the piece is a mixture of pure fun and nonsense, and depends upon the eleverness of a score of comedians and comediennes. Special scenery, new costumes, songs and music are introduced. Mr. Monroe will sing his newest and latest addition to his many songs, "It's a Job Lot," and Miss Nellie Bosebud, who plays the Baby, will introduce her two latest longs, "It's Not Exactly What He Says, but the Nasty Way He Says It' and "The Floorwalker." The mandolin selections by the entire company at the beginning of the second act and the introduction of the "stowaways" by Messrs Wheelan, Ducrow and Holland are said to be extremely pretty. Last but not least, the Quaker City Quartet, four grotesque singers, add greatly to the success and place the company, it is claimed, on a higher footing musically than the majority of musical farce comedies.

This is the first visit of "Aunt Bridget's Raby" to this city, but there seems to be no doubt that what won for it success at the Bijon Theater. New York, will do the same here, for the liking of a large section of the public for farce comedy in all its forms is undoubtedly very strong.

The lithograph nulsance, of which mana-

The lithograph nuisance, of which managers and the public are heartily sick, is likely to be abated in a summary manner before long. Mr. Carleton's success with his comic opera venture without lithographic attachments has been marked enough to excite general attention in the prefession, and other managers are following suit. This will relieve the public's eyes as well as the managers' pockets, and persus well as the managers' pockets, and per-

The clever people in Gus Hill's World of Novelties will amuse the patrons of Mana-ger Harry Williams at the Academy this week. The company is well known and liked here. Gus Hijl himself is a wonderful liked here. Gus Hill himself is a wonderful club swinger, and he has a strong company, with which he has just made a good impression in New York. The company includes Fields and Hauson, the Judges, in a sensational novelty act; Mason and Raiston; Estelle Wellington, lyric comedienne; Al. Reeves, banjoist; Marion and Keen, character vocalists; Annie Wilmuth, soubrette: Fred. J. Huber and Kitty Allyne, eccentric artists; Al. Noble and L. S. Rose.

Of the New York stage a correspondent writes: The principal production of the week has been Sardou's famous play "Thermidor," produced by Manager Charles Frohman at the Twenty-third Street Theater. It is the great dramatist's latest work, and many declare it to be the browning effort of his wonderful talent. "Thermidor" is a flerce arraignment of Jacobin excesses. The horrors of the worst days of the French Revolution are spoken of at length, and for that reason it was not tolerated in France. Here there is no such feeling, and the plot of the play will be watched rather for the love story running through it than for its politics. Manager Frohman's company handled the playmaster's work splendidly, and the play achieved a well merited success. The first public performance of Pietro Mascagna's "Cavallaria Busticana" or "Rustic Chivalry" at the Casino took place on Monday evening, and the young composer's work received enthusiatic endorsement. It is charmingly original and accompained by a depth of feeling and a certain abandon which compel first attention and then admiration. Like Moskowski or Saint-Saens' finer compositions, the becautes in "Rustic Chivalry" are discarded only after frequent bearing. It was preceded by "The Tyrolean," a comic opera by Carl Zeller, made chiefly interesting in that it introduced Marie Tempest, the clever English soprano as a Casino star, for the opera fiself is of the ordinary light German style, neat and pleasing, but with nothing else to recomweek has been Sardou's famous play "Theraidor," produced by Manager Charles Frohyoung composer's work received enthusiatic endorsement. It is charmingly original and accompained by a depth of feeling and a certain abandon which compel first attention and then admiration. Like Moskowski or Saint-Saens' finer compositions, the beauties in "Rustic Chivairy" are discarded only after frequent hearing. It was preceded by "The Tyrolean," a comic opera by Carl Zeller, made chiefly interesting in that it introduced Marie Tempest, the clever English soprano as a Casino star, for the opera fiself is of the ordinary light German style, neat and pleasing, but with nothing else to recommend it to attention.

The World's Museum-Theater offers its customary large return for a small fee this week, an hour and a half's drollery, dance and song by the World's select specialty company, in which 20 artists of various company, in which 20 artists of various talents will perform. The curiosity hall will also contain its customary quota of wonders. In reserve the enterprising managers of this house announce that they have a wonderful repetition of the Siamese twins, or two-headed boy. This freak is now exciting great curiosity in New York; it is two boys above the waist and oro from there down. Both boys can speak several languages, and are intelligent and pretty.

Harry Davis has engaged the famous George Lippert, the three-legged man, for the coming week at the Fifth Avenue Museum. Lippert has three well-developed legs, and 15 toes withal. He has to wear trousers cut to suit his physical peculiarity, and he wears three shoes when fully dressed. He can turn bandsprings and sumersaults and dance gracefully in all sorts of ways. In and dance gracefully in all sorts of ways. In the theater J. W. McAndrews, the "water-meion man," with a carefully selected minstrel company, will entertain the patrons. The company comprises several famous names, including Schoolcraft, Coes, J. K. Morton and the "Brilliant Quartette," with other clever knights of the burnt cork. Frazier and Bunnell, the "electrical musical mokes," are also on the programme. Other actists are the Kawakamis, in Japanese broadsweard combat, Cupont, Hindoo Juggler, Saunders, lightning orayon artist, etc.

ler, Saunders. lightning crayon artist, etc. It is a significant fact that on Friday night, when Mr. Warde gave "Virginius," Grand Opera House was packed. Classic tragedy evidently has its friends still, de-spite what the croakers and the farce-com-edy peddlers say.

Some idea of Pittsburg's ability to support her theaters has been gathered during the past week, and the comfortable decision is that all the theaters can make money—some more than others, of course. The Alvin was crowded, the Bijou likewise, the Opera House nicely filled and crowded on two nights, and even the Duquesne, with a minstrel company, did a profitable business. At the same time Harry Williams' and Harris and the Museums had a fair share of the public's money. This week will test the leading theaters better, for they have every one an attraction suited to the house and strong in itself, although, of course, there are modifications of the outlook in the varying drawing powers of a number of new plays and stars. But the feeling in theatrical circles is considerably more cheerful than it was. that all the theaters can make money-some

"The Tar and the Tartar" is the first new comic opers of the season, and the Duquesne Theater has the honor of presenting it. It has a good many things to recommend it. In the first place it is interpreted by Manager Askin's company, which contains Digby Bell, Marion Manola, Laura Joyce Bell, and a good many of the rank and file of the organization that won fame for itself under the title of the McCaull Opera Company. It is hardly necessary to say that Digby Bell is a tower of strength in any strement to amuse, and that Marion Manola is in most respects the best comic opera prima donns in America. These are facts which Pittsburgers know. As to the comic opera "The Tar and the Tartar," of which Adam Itzel, a young Baltimorean, wrote the music and Harry B. Smith, the author of the best libretto yet written in America, "Robin Hood," the words. It is an amusing, lightly-built entertainment, not worthy the name of opera perhaps, but laughable beyond question most of the time and sprinkled with smitclent meledy and concerted numbers to prevent the fun from becoming monotonous.

This is a case in which I can speak know. Bell, and a good many of the rank and file

indicated, are to be made in "Menmon," and I am inclined to believe that its production mext senson will create something of a sensation; of popular success it is well-nigh assured for the securic or pictorial potentialities of the picce can be readily seen. The great situation of the play, where Mennon curses Egypt and her king, admits of seenie effects like those of the famous storm scaue in "Cleopatra" which was in the salvation of a very ordinary play.

While Henry Guy Carleton's reputation as a journalist is of some years' standing and deservedly high he has not won as yet what the world calls fame as a dramatist. If these plays, "The Lion's Mouth" and "Memon," are any criterion, fame will soon be like. He is a very young man to have achieved so much. Now he is 35 years old, but when he wrote "Memnon" he was but 25. That play, after being accepted by John McCullough, was pigeon-holed for many years. It is a remarkable play, anyhow, but, as the work of so young a man, it is a little short of marvelous,

Mr. Corleton has had an eventful and stirring life. I am not quite sure where he was florm, but I know he received a part of his glucation at an army post in the West, and strevards was graduated from Santa Clars University in California. There he must that work of so young a man, it is a little short of marvelous, and his life since then has been sufficiently romantic to make a capital plot for a play. He served for some years in the army, and carries as trophies of his Ladian campaigns several bullets in different parts of his body. His work as a journalist has been picturesque, and, like his personality, peculiar, but it is as a dramatist that

Company was the strongest that leaves the

The success or "A Straight Tip," at the Alvin Theater last week exceeded that of its first visit here. There is no need to quar-rel with popular taste, though the phenomnal hit made by such a trashy piece is surprising. The reason of its success doubtless lies in its power to compel laughter, and the novelty to most people of the side of life which it at times truthfully pictures and more often burlesques. Then James Powers is a comedian of real talent, with power in him to do very much better work than he gets a chance to do in "A Straight Tip." Peter F. Daly is also an actor of genuine ability; as a character sketch his portrayal of a sport is wonderfully true to the original, who can be found on any race track, and for that matter much nearer at home in Pittsburg. It is not, perhaps, a very valuable contribution to the characters of the stage, but it is not, perhaps, a very valuable contribution to the characters of the stage, but it is art. Recognizing his ability Manager Rosenbaum intends to star Mr. Daly next year in a farce comedy written for him by J. J. McNally, author of "A Straight Tip." For a few seasons longer Mr. Powers is to be confined in his present play, but it is pleasant to hear that he has higher aspirations, and that his next venture will be in a role nearer legitimate comedy.

Except at the matinees last week it was very hard to get a seat at the Alvin, and it looks as if Manager Davis' beautiful theater were appreciated properly. The lobby of the new theater is nearing completion; the paneling of Mexican' onyx and the heavy doors of oak are substantial and handsome additions of the week. The conservatory back of the foyer is also being pushed forward, but will hardly be ready for use for some time yet. Without it, however, the comfort and convenience of the theater, as well as its magnificent decoration, are impressing the public very powerfully. Among the actors you hear nothing but praise for Manager Davis' liberal provisions for their comfort, and I understand Mr. Davis contemplates opening the "behind the scenes"—that mysterious land—to the public on certain days in the near future in order that everyone may know how an actor-manager has remembered nal hit made by such a trashy piece is sur-prising. The reason of its success doubtless

Some of THE DISPATCH'S readers may no be acquainted with E. S. Willard, the eminent English actor, who appears at the Alvin Theater this week, and to them a sketch of his career may be of special interest. Mr. Willard is one of the youngest of the great actors of the present day.

Mr. Willard will produce "The Middle man" at the Alvin Theater on Monday night. "The Middleman" tells the story of an inventor-a master of the recondite arts of mixing and baking pottery. One of the discoveries of this man has enriched his employer, while the genius himself remains a poor, laborious servant. The rich man is guilty of brutal cruelty to Cyrus Blenkars. (Mr. Willard), striking at the life and hono of the daughter, whom the poor genius loves even more than his art. Blenkarn swears to avenge the wrong done him, and through another great discovery in porcelain manufacture grows rich while his former employer becomes poor. At the moment, however, when his revenge is within his grasp the memory of his lost child causes

grasp the memory of his lost child causes him to take coursel of mercy, not of vengeance. "What would Mary do?" he asks himself, and his heart answers, "Be merciful!" And the curtain falls upon all the wrongs righted and the dawning of a great peace for the sorely tried old potter.

The presentation of this drama, it is promised, will be exactly as it was originally done by Mr. Willard in London and as seen last season at Palmer's Theater, New York, The present tour of Mr. Willard is under Mr. A. M. Palmer's management, which is in itself a guaranty that all promises will be kept. The great scenic feature of the production is the furnace room showing the burning kilns. This is very realistic. The supporting company is headed by Miss Marie Burroughs and is made up of high-class artists only.

At Harris' Theater this week Daniel A Kelly in "The Shadow Detective" will be the attraction. Last May the same star played to crowded houses and now he comes next week better equipped to please the people, for his play, "The Shadow Detec-tive," has been re-written, and the critics say is now a stronger and a smoother play. say is now a stronger and a smoother play. In one scene the perfect workings of the block signal system are shown in full view of the audience. It is a marvel of mechanical realism, and the critics say one of the best railroad scenes ever put on a stage. Other novel effects are introduced, including a cathedral illuminated in a most beautiful style. Mr. Kelly assumes five different characters, and is supported by a strong company of dramatic and specialty people.

The theaters this week offer plenty of The theaters this week offer pienty of variety in their bills. At the Alvin it is legitimate drama, at the Duquesne comic opera, at the Grand Opera House legitimate comedy, at the Bijou farce comedy, and Harry Williams, Harris' Theater and the museums will satisfy the desires of the balance.

Monday Is Overcoat Day At the P. C. C. We will sell 1,000 men's medium weight overcoats, light or dark shades, at \$6, \$8 and \$10.

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LALLOO! Week October 19.

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