The Elleford Company will remain one more week at the Clunie Opera-house. To-morrow night it will present for the first time here Oliver Doud Byron's sensational play, "Ten Thousand Miles Away." It abounds in stirring incidents and beautiful tableaux. The dialogue is said to be clear, comprehensive and entertaining. The interest of the auditor is engaged instantly upon the rise of the curtain, is maintained to the end, and is generally made manifest by enthusiastic demonstrations. Byron undoubtedly takes his title from Vivian's famous song and treadmill dance. During the week the company will produce Belasco's beautiful and idyllic play, "May Blossom." For the final matinee we are to have "Robinson Crusoe." This engagement will be the last of the Elleford Company here for probably a year. The bill for the week will be as follows: Monday, "Ten Thousand Miles Away"; Tuesday, "The Ensign"; Wednesday, "May Blossom"; Thursday, "A Nutmeg Match"; Friday, "The Idler"; Saturday matinee, "Robinson Crusoe"; Saturday night, "The Black Flag"; Sunday, to be announced.

Scene in "Ten Thousand Miles Away," at the Clunie.

The Paris Magazine: The pupils are first of all instructed in deportment—"le maintien." And here, all the Professors are agreed, is the most difficult portion of the curriculum. Can one wonder at this when one recalls the surroundings from which these students have been drawn? The playgoing public does not set itself the task of weighing the difficulty there is in teaching them—the children, perhaps, of small shopkeepers and artisans—to represent faithfully the movements and bearing of persons of refinement; the tones and gestures of men and women of society, of courtly nobles and great ladies, of Princes and Kings. For instance, it is no easy matter for any one to cross a stage like that of the Theater Francais without self-consciousness and without being embarrassed by one's arms and legs. But to do so with ease, grace and measure is the result of infinite study, and of the most rigorous teaching. Then they are taught to understand parts—"comprendre les roles." This is another difficulty, and one almost as great, if more intellectual than that of acquiring physical gracefulness. It is only in rare instances that a student of the Conservatoire has fait ses classes before entering. Most of them come straight from the elementary schools, or, worse again, come from them after a few years diligently spent in forgetting all they learnt in them. To these young people it is by no means a trifling matter to follow the historic and literary allusions in a play, or to understand the occasionally obsolete words, the uncommon, the poetic, and, sometimes, the "precious" phraseology of dramatic literature.

* * *

Thall & Kennedy's Yon Yonson Company, headed by Arthur Donaldson, comes to the Clunie on December 13th and 14th. This excellent attraction played recently at the California Theater, San Francisco, to the capacity of the house at every performance, notwithstanding this is the ninth year of the play. A feature of this season is the singing of Swedish folk songs by Mr. Donaldson.

* * *

"Sherlock Holmes," the new detective play, has achieved sufficient success to be the subject of a burlesque at Koster and Bial's.

* * *

London Mail: Actors have strange experiences. Not so very many years ago Edward Sass was acting at Johannesburg in a company organized by his brother-in-law, George Edwards. One of the plays produced was "The Solicitor," by Mr. Darnley. During one of the acts the players wore uniforms and accoutrements. Mr. Sass received a request from Mr. Bleksley, an official of the local fire brigade, to lend the swords used in the play to the Transvaal Government, in order to make a good display at the opening of the Delagoa Bay Railway. The Government was short of swords, and thought that even theatrical weapons would be more effective than empty scabbards and revolver cases. Mr. Sass referred the official to Mr. Edwards, who happened to be in England, and the display was shorn of its most decorative feature.

* * *

In Richard Ganthony's now play, "A Message From Mars," which Charles Hawtrey is to produce in the London Avenue Theater the latter will play the part of a hard, worldly, cynical man—a sort of youthful Scrooge — who, through the agency of a dream, finds his better nature awakened and his kindlier instincts aroused. The first act shows him in his unregenerate state, the second depicts what occurs in the dream, and the third reveals him as a changed man. Mr. Hawtrey also meditates the production of a new comedy adapted from the French by Charles H. E. Brookfield; a new comedy by R. C. Carton, and a revival of "The School for Scandal." He hopes to visit this country with his company in 1901.

* * *

Of Sir Henry Irving's new production a London newspaper says "The play to which Sir Henry Irving is now looking for his next production in the coming spring at the Lyceum is one of political intrigue and spectacular effect. Charles IX., Catherine de Medicis and Henry of Navarre comprise the principal trio, and the sensation of the play is provided in the massacre of the Huguenots on St. Bartholomew's Day. The play is a popular German one, of considerable age and was played so recently as a year ago in Mannheim. Its title is 'Die Blut Hochzeit von Paris,' or 'The Blood Carnival of Paris.'"

* * *

The Right Rev. Dr. Creighton, Bishop of London, has been talking about the theater, but, as will be seen, did not commit himself very deeply. He said: "I think the drama is an admirable form of popular teaching as well as amusement. I do not often go to the theater myself, however, for personally I prefer good plays, by which I mean plays that have a literary merit in them, and these are not numerous. Most modern plays do not lay themselves out for literature, but in this respect they are only like a good deal of modern literature which deserts the broad line of human interest and character, and goes in for small situation." In other words, says the New York "Evening Post," he, like many other educated folk would be delighted to patronize the theater if the theater would only give him the chance.

* * *

San Francico Music and Drama, November 25th: Florence A. Kelly, a handsome and talented Sacramento girl, created a genuine sensation at a local entertainment in this city Wednesday evening with her clever recitations. She was unknown, and but modestly heralded, yet she had not been on the stage two minutes before she had the audience entranced. Miss Kelly has taken up her residence in San Francisco and contemplates entering the theatrical profession. She possesses all the qualifications essential to success.

* * *

The war in South Africa is causing consternation in the box office in London, for the receipts at every theater in the city are falling off almost nightly.

* * *

William Barrett intends to make a spectacular revival of "Henry V." next year, and to take it, later on, to Australia, where he expects its imperialistic sentiments to be highly appreciated.

Scene from "May Blossom," Clunie Opera-house.

There were some remarkable features apparently in the performance of a Japanese theatrical company which appeared in Chicago recently. In one piece, "The Knight and the Geisha," the hero fights ten foes at once, and throws them about in such reckless fashion that all the spectators thought there would be a lot of broken bones. One man was flung into the air and fell on his back with a resounding crash, but no one was hurt. Compared with this exhibition most of our stage fights seem to be very tame affairs. Later on a Japanese version of "Pygmalion and Galatea" was given, in which several of the members of the company sustained the parts of statues with extraordinary skill. Some of our performers are pretty good as statues, but then they are generally pretending to be representing something else.

* * *

In the production of "Ben Hur" at the Broadway Theater, New York, on November 29th, the chief performers were Edward Morgan, W. S. Hart, Henry Lee, Edmund Collier, Frank Mordaunt, Grace George, Corona Riccardo, Mabel Bert and Mary Shaw.

* * *

After an absence of five years from the American stage Mr. and Mrs. Kendal are appearing in the Knickerbocker Theater, New York, in their new comedy, "The Elder Miss Blossom," which has been received with great favor in England and in different parts of this country.

* * *

A reading of "The Sunken Bell," the fairy play which E. H. Sothern is to present, was given recently in London for the benefit of Ellen Terry, who is thinking of giving it also. Many notable theatrical people were present at the reading.

* * *

Wilson Barrett has produced a novel called "In Old New York," in collaboration with Elwyn Barron of Chicago. He will dramatize the novel and appear in it in his next visit to the United States.

* * *

The Grand Duke Constantine has translated "Hamlet" into Russian verse. The Czar has intimated a wish to see the play acted, and this will probably be done when the court goes into half-mourning.

* * *

Fraulein Sandrock, a Viennese actress, anticipated Sara Bernhardt's recent visit to Vienna by appearing as Hamlet, and when the French actress played the part the audience had had enough and began to depart after the third act.

* * *

Realistic snowstorms for theaters are produced by a new machine, which has two revolving perforated cylinders to drop flaked and granulated substances, respectively, with electric fans under each cylinder to drive the "snow" across the stage as it falls.

* * *

Olga Nethersole had difficulty in St. Louis in securing hotel quarters. This was not on her own account, but because she insisted that her blue-blooded Skye terrier should share rooms with her, and in St. Louis a dog is non persona grata to the average hotel manager.

* * *

E. H. Sothern proposes appearing as Hamlet to Miss Virginia Harned's Ophelia at Daly's, New York, the first week of next May.

* * *

George V. Hobart has been engaged to work on "Broadway," the new burlesque soon at a New York theater.

* * *

The first performance of "Naughty Anthony," David Belasco's new dramatic work, will be given on Christmas night in Washington.

* * *

Although this is Maude Adams third year in "The Little Minister," she is playing to even larger business this season than hitherto.

* * *

Set scenes were invented and first used in 1777, and visitors from the audience going behind the scenes were prohibited by Garrick.

* * *

Effie Shannon made her start upon the stage as little Eva in "Uncle Tom's Cabin."

* * *

Richard Mansfield has purchased "Yorick's Love" from Mrs. Lawrence Barrett.

* * *

The two dramatic successes of London are "The Degenerates" and "The Black Tulip."

* * *

It is said the failure of "The Gadfly" cost Stuart Robson $30,000, not counting mortification.

* * *

Actors are engaged by illustrators as models for pictures for novels, and it is said, the price paid is $50 a pose.

* * *

The opening-day sale of seats for Viola Allen's Philadelphia engagement in "The Christian" amounted to over $2,000.

* * *

"Jack and the Beanstalk" is the subject of the Christmas pantomime at Drury Lane.

Boils

Capt. W. H. Dunlap, Chattanooga, Tenn., says: "Several years ago boils and carbuncles appeared upon me to an alarming extent, causing me great trouble and pain. Physicians' treatment did not seem to avail, and finally I decided to give S. S. S. a trial. I improved at once, and after taking six bottles, the boils and carbuncles disappeared entirely."

S.S.S. For The Blood

(Swift's Specific) is the only blood remedy guaranteed *purely vegetable;* it forces out every trace of impure blood, and cures cases that no other remedy can touch. Valuable books mailed free by Swift Specific Co., Atlanta, Ga.

Real Estate Transfers.

The following real estate transactions have been recorded since our last report:

N. A. Bunce et ux. to Caroline Swinerton—North 2 acres lot 25, Louisiana Tract.

Estate of W. P. Moyer et al., by Commissioner, to Occidental Building and Loan Association—West 32 feet of east 60 feet lot 2, W and X, Twenty-first and Twenty-second streets; $1,420.

G. L. Simmons et ux. to H. J. Goethe—South 40 feet of north 80 feet of east 150 feet lots 5 and 6, Q and R, Twenty-fifth and Twenty-sixth streets.

Estate of Jos Heintz to Mary A. Heintz—Decree setting apart homestead—185 acres in sections 2, 3, 10 and 11, township 9 north, range 6 east.

John Kauert to homestead—East ¾ lot 7, S and T, Twenty-fourth and Twenty-fifth streets.

Estate of Wm. Scholefield, deceased, to John L. Scholefield, confirmation of sale—West ½ of southwest ¼, section 6, township 7 north, range 6 east; $2,700.

A. B. C. Nusbaum to Lucretia J. Nusbaum—seventy-eight and one-half acres in survey 224.

Same to same—Survey 226.

Same to same—North 30 feet of south 62 feet lot 4, H and I, Tenth and Eleventh streets.

Same to same—North 70 feet lot 5, C and D, Ninth and Tenth streets.

E. D. Shirland, by Commissioner, to Sophie K. Duggan—Certificate of sale—South ½ of north ½ lot 1, F and G, Fourteenth and Fifteenth streets; $1,616.24.

Philip Waggoner et al., by Commissioner, to J. A. Hutchinson, Certificate of sale—East thirty-nine acres of southeast ¼ of southeast ¼ section 28, township 8 north, range 8 east, and east fifty-four acres of section 5, township 7 north, range 8 east; $1,780.

W. E. Johnston estate to Alex & Thomas Johnston, decree of distribution—East ¼ lot 3, J and K, Sixteenth and Seventeenth streets.

Annie E. Sheets et al. to Ella G. McCleery—West ½ lot 7, N and O, Eighteenth and Nineteenth streets; quit claim.

Ella G. McCleery to I. B. Cooledge et ux—Same.

Christmas Wish.

I wish that good old Santa
Would travel like a show,
And to his tent of playthings
For nothing let me go;
And take along my stockings,
To fill in laughing glee
With all the things he fondly
Hangs on the Christmas tree.

I'd see the pasteboard camel
Wink at the kangaroo;
I'd see the china wombat
And quagga chase the gnu;
I'd see the rubber ostrich
Serenely wink his eye
To see the monkey capture
The peanut on the fly.

And then I'd see old Santa
With all his books of rhymes;
I'd grab him by the whiskers
And kiss him fifty times,
And on his back go riding
Beneath the fairy dome,
And with a lot of playthings
Go running gaily home.

'Tis then I think old Santa
Should up and go away,
And in some other village
Put up his tent next day;
And then go on still further,
And further still and still,
To let all lovely children
Their great big stockings fill.

'Twould then be always Christmas,
All musical with joy,
And bending tree and turkey
And hobby-horse and toy;
For while upon his travels
Old Santa'd scatter cheer;
He'd make a Christmas somewhere
Each day throughout the year.
—R. K. Munkittrick in Woman's Home Companion.

Los Angeles Herald: The kindergarten in school work has come to be a permanent, almost indispensable, institution. Its success has been so great that no surprise is caused by the fact that kindergarten principles have been successfully applied to the study of music. The system furnishes the musical atmosphere so essential to the development of musical talent in children, and makes the study of music a recreation, just as the ordinary kindergarten paves the way for the serious work of the usual school system. Through a simple yet unique method supplemented by original games, songs and other kindergarten devices, the technical beginnings of music are presented to the little one in such a manner that music becomes a living reality. The child's natural love of play is utilized, while reason and understanding are appealed to rather than the imagination which usually needs curbing rather than stimulation. Kindergarten music building does not endeavor to supplant any established system of music teaching, but rather to supply a foundation upon which any intelligent teacher may build a musical education. One of the first steps in the course is the association of tone with color. In the second or intermediate course, by the use of a simple and interesting game, the beginner learns easily the rudiments of notation. The third course is a continuation of music building in connection with practice, either vocal or instrumental, preventing stagnation of musical development from constant technical drill, while the memory and ear are trained by a hitherto unknown method.

* * *

In some city where Mme. Sembrich sang in "The Barber of Seville," it is told that the local manager of the enterprise was very anxious—this anxiety being bred by the insistence of his patrons—that in the music lesson scene, which admits of such interpolations, the prima donna should sing "Home, Sweet Home" or "Way Down Upon the Suwanee River," this request being evidence that Mme. Sembrich was crossing one of Mme. Patti's old trails. The singer was willing to oblige and sent her husband to the local music store to purchase copies of the songs. This particular music store was just out of "Home, Sweet Homes" and "Suwanee Rivers," so the singer's husband's messenger, who is a distinguished pianist when he is at home, asked if the dealer had anything he thought would suit. The dealer had and gave him a song which he was assured enjoyed great popularity. Mme. Sembrich ran the song over two or three times but could not quite master the dialect in which it was written, and another song which she was familiar with served for the interpolated number. The song the dealer had recommended was "I Guess I'll Have to Telegraph My Baby."

* * *

Mark Hambourg, a young pianist who has been mentioned as the most phenomenal performer of his years in the world, arrived in New York recently. He is a protege of Paderewski, and hails from Boguschar, in Southern Russia. This artist, so young that his manager was obliged to close his contract with his father, Professor Michael Hambourg, at present in London, is slightly below medium hight. He wears glasses and his hair is long. He has made two tours of Australia, appearing in 103 concerts, and has played all through Europe. The passengers said Hambourg's playing at the concert on the Teutonic was wonderful. Hambourg first studied with his father in Moscow, and then with Leschetisky in Vienna.

* * *

Ernest Van Dyck, the Belgian tenor, arrived in New York recently, leaving for the West at once to join the Grau Opera Company in St. Louis. Speaking of European salaries, as compared with the remuneration which the great artists command in this country, M. Van Dyck says: "Salaries are going up in Europe just now and the popular singers are receiving nearly as much as they get here. In Vienna the direction offered me $500 a performance for 100 performances, which was unprecedented there, but which showed the competition necessary to keep all the singers from coming here."

* * *

The success of Frank Daniels' new comic opera, "The Ameer," has been so great that four New York City theater managers have offered him exceptionally generous terms to begin his Gotham season at once. But his manager, Kirke La Shelle, has declined the flattering offers, preferring to keep faith and carry out his original bookings, so that Daniels will not be seen in New York until November 4th, when he will be seen at Wallack's.

* * *

Paderewski, Jean de Reszke and Josef Hofmann are mentioned as prominent shareholders in a company with a capital of over $350,000, which has formed at Warsaw for the purpose of establishing regular symphony concerts in the Polish Capital. Mr. Nikisch is said to have much to do with the selection of the musicians, and the concerts are to be conducted by such men as Weingarther, Colonne, Richard Strauss, Felix Motti, Gustave Mahler and Siegfried Wagner.

* * *

Harry B. Smith, who wrote the books complete of about all the comic operas now extant, has foresworn comic opera altogether and will hereafter confine his writing for the stage to musical comedies. He claims that if a comic opera is successful the composer is the recipient of all the praise, while for a successful musical comedy the man who strings the words together gets the credit.

* * *

Mme. Melba has reconsidered her decision to make her first appearance at one of the Philharmonic concerts, and will sing at the new Royal Opera-house, formerly known as Kroll's. She will take her own company there, including Mme. Lucia and Andrade, the Italian baritone, so popular in Germany.

* * *

New York Post: Quite a different affair from the Beyreuth festivals was the "Brahms-Feier" at Meiningen a few weeks ago, when a monument to that austere and most unemotional of composers was unveiled. Neither was fashion represented, nor did the musical notabilities appear. Leopold Schmidt of the "Berliner Tageblatt" could find only four whose names are widely known—Bernhard Scholz, Frau Engelmann, Richard Barth and Otto Lessmann. Why was Meiningen chosen as the site of the monument? Because it was one of the favorite resorts of Brahms. Here, especially while his friend Bulow presided over the orchestra, he came every summer, generally with some new manuscripts for the band to play over for him. Besides this he and Bulow used to exhume old works of Bach, Mehul, Cherubini, and others, and play them for their own delectation. Brahms lived only in the past. The present had not that charm for him which it has for men of progressive genius. In this, as in so many other things, he differed from Wagner, who took a very great interest in the two most advanced and inspired of his contemporaries, Franz Liszt and Robert Franz.

* * *

Speaking of the triumph of "Tristan and Isolde" in Paris, as produced by Lamoureux, the Paris correspondent of the London "Times" says: "I do not believe that such orchestral perfection has ever been heard in Paris, or even in France, before. * * * Mlle. Litvinne must be praised for singing the role of Isolde with a voice always even and harmonious, sober in means and powerful in effect. In the second act the love duet, the most sublime ever conceived and realized by human imagination, was an imposing and well-deserved triumph for her. Beside her must be placed, in the dramatic power of her acting and the splendid and thrilling quality of her voice, Mlle. Brema, who filled the role of Brangane. The tenor, Gibert, rendered the part of Tristan with touching expression and with a harmonious and prepossessing voice, but his singing lacked the warmth essential to the character. * * * Even here, where 'Tannhauser' had at the outset so strange a fortune, Wagner's glory is now undisputed, and he is an object of artistic pride for every human being without distinction of race." The correspondent of the "Frankfurter Zeitung" says that the seats for the whole series of ten performances were all sold in advance.

1899 1899

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Clothing, Furnishings, Hats and Shoes

Ever held in Sacramento. WE INVENTORY STOCK right after XMAS and want as much READY CASH and as little stock as possible. Here's an opportunity seldom offered to the public, to purchase new desirable Fall goods right in the heart of the season at

JANUARY PRICES.

WE'RE IN FOR THE SLAUGHTER AND THIS IS YOUR GRAND CHANCE. If you can beat our prices we want to know it. Read down the list carefully and make your selections as soon as possible. Cream of BARGAINS WILL SOON EVAPORATE.

Men's derby ribbed underwear, pink or blue striped, body fitting and well made. Century price..... 25c

Men's fancy lisle half hose, silk embroidered—new shades of purple, blue, red and blacks... 12c

Men's fancy percale shirts, body and bosom to match; extra pair link cuffs..... 39c

Men's dark striped cheviot sack suits, full French faced, broad piped facings. Century Price, - $5.00

Men's blue chinchilla overcoats, fancy plaid lining, velvet collar. Century Price, - $3.98

250 pairs men's all-wool cheviot pants; French waist band, riveted buttons, linen sewed and stayed seams. Century Price, - $1.39

Men's sack suits in brown herring bone cheviots, strictly all wool, lined with a good grade serge. Century Price, - $6.65

Men's blue kersey beaver overcoats, good grade of lining, fancy finished facings, velvet collar. Century Price, - $4.98

300 pairs men's wool cassimere pants in the reliable gray hairline and broad stripes. We warrant these never to rip. Century Price, - $1.95

Men's black clay suits, bead stitched edge, full silk lined and satin piped facings. Century Price, - $9.65

Men's brown mixed Irish freize ulsters, storm collar and muff pockets lined with plaid worsteds. Century Price, - $7.98

About 185 pair men's sample pants, many from our regular lines. Some from suits worth $3 to $4.50. Century Price, - $2.15

Boys' satin calf lace shoes, 11 to 2..... 83c

A broken line of lace and congress shoes, regular price, $1.75 and $2; size 8 to 11.. $1.15

Men's coin toe shoes lace or congress. A satin calf shoe that can be worn for dress wear. Regular price, $1.75. $1.25

Chicago Shoe and Clothing Co.

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SUNSET LIMITED.

The Southern Winter Service to Begin on the 15th Instant.

The Sunset Limited train on the southern route will make its initial run, starting from San Francisco at 5 p. m. on the 15th instant. It will be run twice a week, leaving San Francisco on Tuesdays and Fridays, and arriving Thursdays and Sundays.

The train, as implied by its name, will make especially fast time all the way to New York, and is scheduled to reach New Orleans in 72 2-3 hours, and New York 112 2-3 hours after leaving San Francisco. The distance between Los Angeles and New Orleans will be covered in 57 2-3 hours.

The train leaving Sacramento at 5:15 p. m. will connect with the Sunset Limited at Tracy.

Have a gallon of Glenbrook whisky, $3, sent home. Blauth, 407 K st. *

THE EXCITEMENT NOT OVER.

The rush at the drug store still continues, and daily scores of people call for a bottle of Kemp's Balsam for the Throat and Lungs for the cure of Coughs, Colds, Asthma, Bronchitis and Consumption. Kemp's Balsam, the standard family remedy, is sold on a guarantee and never fails to give entire satisfaction. Price, 25c and 50c.

ALL RELEASED.

Five Men Charged With Robbery Set at Liberty.

The preliminary examination of Frank Murphy, J. L. Murphy, Harry Scott, Frank Martin, Charles Howard and James Reynolds, charged with robbing Charles N. Martin of $44 in Lachemeyer's saloon on the north side of J street, between Second and Third, was held before City Justice Anderson yesterday, and they were discharged.

The prosecuting witness testified that about a dozen men were in the room when Martin was robbed; that a couple of them got behind him, and while one of them struck him on the head, Frank Martin, who was standing beside him, seized his arm. The victim's hand was in his pocket and his purse in his hand, and Frank Martin jerked his hand out of his pocket, and when he got up his money was gone. He complained to the bartender, who laughed at him. He identified all of the men accused as having been in the saloon at the time.

Conrad Alvers, bartender in the saloon, identified all of the men arrested as having been there at the time of the alleged robbery. He heard no scuffle or loud words in the rear room, and when Martin told him he had been robbed he laughed at him—did not believe him.

Officer M. A. Fisher testified that he talked with the men arrested, and that they all denied being in the saloon and drinking at Charles N. Martin's expense.

Frank Martin, the man whom the prosecuting witness said jerked his money from his pocket, swore that he was not in the saloon when the alleged robbery took place, but that he was in Goddard's saloon at Fourth and L streets, with another man who was in court. In explaining how he happened to have $18 in his pocket when arrested, Martin said he had been working on ranches down the river.

At the conclusion Justice Anderson entered an order discharging the men, saying that in his opinion there was not evidence sufficient to warrant holding them to answer. He did not believe a jury would convict on the evidence adduced.

CONNORS DISCHARGED.

Nothing to Show That He Took Keenan's Money.

John Connors, the waiter charged with stealing $60 from James Keenan, had his preliminary examination before City Justice Anderson yesterday morning, and was discharged.

There was no evidence whatever to show that Connors had anything to do with taking the money. Keenan knew only that he had left a Fourth-street saloon with Connors on November 17th, and that when he awoke in the City Jail, where he was taken while drunk, his money had disappeared. He did not know whether Connors took his money or whether he lost it, but suspected that he might have done so.

Dr. Weldon, 806½ J street. Careful, painstaking, skillful dental work. *

A REASON FOR IT.

There Is Only One Pile Cure That Has Reached a National Popularity and Reputation.

There are many popular medicines that are known in every household in America.

There are blood purifiers, nerve tonics, headache remedies, dyspepsia cures and cough cures, which are sold in every drug store in the Nation and beyond.

But all of these must divide their popularity with many rivals, no one remedy has the field to itself, with the single exception of pile cures, for it is a singular fact that there is but one pile cure that can be considered as having a national reputation, without a rival and the referred to is the Pyramid Pile Cure which for seven years has steadily worked into the public favor by reason of its extraordinary merit, until it is known from Maine to California and from Manitoba to the Gulf.

It is true there are many pile remedies having a small local reputation for a year or two, but the Pyramid Pile Cure has rapidly supplanted them all and really has the field to itself when anything like national popularity is considered.

The explanation is simple. It is because piles is in no sense an imaginary trouble that a bread pill or a simple salve or ointment will cure, but an obstinate, painful and often dangerous trouble, and a remedy to give satisfaction must possess positive and very apparent merit. A person suffering from piles will not experiment for months with a remedy; it must give relief and a cure in short order or it is condemned.

The worse cases of piles are relieved on the first application of the Pyramid and a cure will result in a reasonable time from its regular use.

Medical men use it in preference to operations because it is safer, is perfectly painless and the cost to patient is a mere trifle as all druggists sell the Pyramid Pile Cure at 50 cts., and as it is used at night, it cures without interfering with regular occupation.

If suffering from any form of piles, bleeding, itching or protruding, a trial of the Pyramid will cure you and add another to its thousands of friends.

All Pattern Hats Reduced One-half.

WERE $15 to $25 each

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$7.50 to $12.50

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SEND THE WEEKLY UNION TO YOUR friends in the East.