The Week at the Theaters

Louis James came to the Seattle theater last Tuesday night in a splendid revival of "Spartacus." In relation to the play and the players employed in the production, I said all that need be the morning following and there is little room left for comment in a review of the week's happenings, so just a word in connection with so-called legitimate productions in cases where "grim-visaged war" has not smoothed his wrinkled front, and where the massing of great armies is a part of the display, especially in the author's idea of things. My belief is that the "armies" should be heard, not seen. They should be employed to stand in the entrances, out of the way somewhere, and simulate the roar of mobs, cohorts and other vast bodies of men. They should cry "To horse! To horse!" "On, on!" or "Death to the cardinal!" or something else, as they may be instructed, but otherwise remain passive. I have studied the supernumerary and have found that he is all right in his place, but that in most cases his place is out of sight, as the mere mention of an army leads the unthinking auditor to look for the thing that is talked about. When a warrior talks about his thousands one's nerves are not prepared for the shock that possibly seven or eight knock-kneed, shambling supers, all carrying spears or arquebusses, awkwardly gives as the "thousands" come on. The attitude of the supers is usually uproariously funny. They stand pigeon-toed and blink in the glare of the footlights. They watch the action of the principals and get so interested that they forget the cue to march off, and not unusually one or two will start in the wrong direction, giving the impression that they have gone over to join the enemy. When righted there is always a scramble to hurry off the stage, resulting in a most undisciplined and unmilitary tangle. I adhere to my statement that in most cases it mars the beauty of a performance, does the introduction of the supes. They should be talked of and heard, but not seen.

+ + +

In this same connection I am reminded of a particularly effective handling of supers. It was some years ago in an English play called "Youth." Many of my readers will remember the debarkation scene, in which the British soldiers are landed, and another scene in the same play in which the regiments are passing an open door, through which the audience looks into the street. In the first scene the soldiers file down the gang-plank from the transport to the landing to the very natural tap of a drum. Fourteen or fifteen supers were all that were required, and the landing of the troops was simply an incident. In front the action of the play went on, detracting attention from the soldiers, except as occasional reference was made to them, and then as the audience glanced that way they noticed the apparently endless flow of humanity down the gang-plank and away out of sight. The few supers were doing all of it; simply repeating themselves over and over again during an action of perhaps eight or ten minutes. The references to the army were thoroughly consistent and the impression was that a great number of men had been landed. In the passing of the troops practically the same effect was produced. As the redcoats passed four abreast they simply marched around in a circle, a segment of which was the open door, the tap of the drum became fainter and fainter and then died away. An approaching drum gave warning of another detachment, and the process was repeated. It was the best handling of supers I have ever seen. I see no reason why such a process might not be employed to advantage in nearly all productions where supes are used. Of course there are reasons at times in plays when the presence on the stage in plain sight of a large body of people is necessary. These instances I omit from my criticism of the present system. I claim that intelligence to a limited extent should obtain in road productions as well as those stupendous affairs that mark the opening of seasons or first nights of production.

+ + +

I asked Mr. Louis James why it was that "My Lord and Some Ladies" was not dressed properly; that is, why the costumes worn were not of the epoch in which the action took place. I asked him if the correct dress was not the square-cut coats, knee breeches, long hair for men, ribbons, lace and raplers. He assured me that it was so, but that the costumes had not arrived for the peice, and they will not until the company reaches San Francisco. During the week that "Spartacus" will be produced the dresses for the ladies will be made. I was pained to see that the Duchess of Marlborough wore a single white frock, not at all of the Queen Anne time, through three acts of the play, without even changing the red rose in her hair. All of this is, I am told, to be amended. The comedy as a literary production is one of great delicacy, but I do not like Mr. James in the character of Lord Bolingbroke, the rakish prime minister of the latter part of Anne's reign. He does not look the character as history describes him, and that finesse and elegance belonging to the personality of the court exquisite are not a part of Mr. James' make-up. He is the sturdiest and best of our American actors in the parts to which he is fitted, but he should leave Bolingbroke alone. It belongs to the line affected by Mansfield, Southern, Willard and the late Alexander Salvini. His support was not good.

+ + +

Mr. L. R. Stockwell, of the Bacon Company, was the victim of a very serious accident Tuesday night after leaving the theater. He fell on the icy sidewalk and injured himself so as not to be able to appear again during the week. His parts were taken by Mr. Bacon, himself a comedian of considerable reputation.

+ + +

Friday and last night those two staunch favorites, Joseph Grismer and Phoebe Davies, to whom Seattleites owe some of the best entertainment of the days when good entertainment was scarce, came to the Seattle theatre in a big production of a big play called "Humanity," which has enjoyed some long runs in the large cities of the East and delighted thousands of lovers of horses, dogs and humanity itself. The play deals with human emotions, as set forth in the sub-titles of the five acts, and the very natural scenes show that all of the good and all of the bad qualities thrive in environment as widely different as the ends of the earth, expressed by the beauty of life in old England and rugged frontier war, the smoke of which has scarcely lifted itself from above the Transvaal. Mr. Grismer is handsome and, withal, a very good actor, and in no line of parts does he appear to such advantage as in those of a military character. I said yesterday morning that the same fidelity to detail appeared in his delineations of military men as marked the artistic efforts of Mr. Frederick Remington, and I do not believe that the comparison is strained; neither could I pay Mr. Grismer a higher compliment. He is always capably backed up by his wife, Phoebe Davies, who is an actress of great power, and particularly so in emotional scenes, where a display of a finely modulated voice is possible. I mean in scenes where greater latitude prevails and where a proportionate amount of discretion and good judgment are necessary. I do not wonder at the good impression they made in New York, where a generous appreciation was meted out to them for their efforts. "Humanity" has a genuine interest and does not depend for its success upon the mechanical contrivances with which it is liberally supplied.

+ + +

I am afraid that Sol Asher is yielding himself to license that is called the excentricity of genius. At the band concert last Sunday he directed two of his own compositions, a caprice and his Post-Intelligencer march, and I noticed that he is allowing a great, bushy mane, not a la Paderewski, but just long hair, to find a place on his head. It is not a graceful adornment and I believe Mr. Asher is mistaken if he thinks that he looks better.

+ + +

Now that President Cleveland has signed the amended copyright law, and the piratical production of a play has been recognized as a crime punishable by imprisonment and the perpetrator as a common thief, the dishonest managers will be compelled to reform, go to jail or seek some other calling. For years the enterprising managers and the dramatic writers have been robbed by a class of irresponsible, unprincipled scoundrels who, for a few dollars, could purchase a stolen copy of any of the recognized successes.

Leonard Grover, Sr., who was, I believe, the first president of the American Play-Writers' Association, told me that several establishments have grown rich in the stolen play industry. In the past the only recourse against these mauraders has been the securing of injunctions, and it is safe to say that there is not a reputable manager but has spent from $200 to $500 to secure an injunction against a 10-cent manager only to have him pack up his traps and move beyond the jurisdiction of the court and commence the same thing over. It has cost the legitimate producers, the men who furnish their brains and their money in the interest of honest and reputable management, thousands of dollars to follow up these theatrical leeches. The author, who has perhaps put two years of hard work into his play, has been robbed of his royalties, not by the manager who produces it and pays a handsome royalty to the writer, but by the pirate who, with a stolen and garbled version, presents it here, there and everywhere, spoiling the territory that would have been virgin soil for the legitimate production. Thus that portion of the country is killed and consequently the life of the play is shortened and the author has lost the royalty he would have received, and the manager who has invested his money and devoted his time to the enterprise, his chances of profit. Too much credit cannot be given to the American Dramatists' Club and their able counsel, ex-Judge A. J. Dittenhoefer, for the work that has been done to secure the passage of this bill, and the entire rank and file of the theatrical profession should feel grateful to those senators and congressmen who have labored at Washington City in their behalf.

+ + +

I denied last week that Miss Ellen Beach Yaw had died, but death does not seem to be the only thing that sooner or later theatrical folk and cantatrices come to. She is now threatened with the strong arm of the law. At the beginning of this season she entered into a contract to sing throughout the country under the management of Maj. Pond. He recently was informed, however, that she was filling dates under the management of a man whom Maj. Pond sent out as his representative, but who, Maj. Pond is further informed, has entered into arrangements with the songstress on his own account. It is very likely that this will result in the bringing of legal proceedings by Maj. Pond for breaking of the contract. Maj. Pond neither denies nor acknowledges that he intends to sue the songstress.

+ + +

This week the Post-Intelligencer is furnishing the readers of this column a picture of "Little Egypt," the resounding echo of the Columbian Midway, who furnished some sensational testimony concerning the naughty, naughty dinner that young Mr. Seeley, of New York, gave to a few friends. The function was raided by Capt. Chapman, of the Metropolitan police force, on complaint of the father of Annabel Moore, the dancer, who told that she had been requested to appear in an indecent dance in connection with the dinner. "Little Egypt" stated that she had intended to indulge in some artistic poses and dances equivalent to an artistic summing up of charms called the "altogether." THE GALLERY GOD.

"LITTLE EGYPT."

The Grovers Return.

The attraction at the Third Avenue theater this week will be the Grovers, who will open for a return engagement tonight in Bartley Campbell's masterpiece, "The White Slave."

The story of this play is one of the most thrilling ever written. The scene is laid in the South in slavery days. Liza, a granddaughter of the old judge, was born abroad, her father being an Italian nobleman, whom her mother, while at school, had secretly married. The mother died and was buried in Italy, and the child was raised as the daughter of her nurse, Nance, her parentage being known only to her grandfather and nurse. The judge dies suddenly. The girl loves and is beloved by Clay Britton, a wealthy young planter. The papers showing that Liza is not a slave are lost by Nance, who has them in her possession, and are found by Stitch, an unscrupulous lawyer, who keeps them, hoping to make something out of them. Clay Britton, the heir of the judge, is in the power of Bill Lacy, a brutal slave dealer, through a gambling debt. He compels Britton to give him a bill of sale of the slaves, the latter little dreaming that Liza is included in the number. She is taken by Lacy to his plantation. He tries to compel her to become his wife, this being the strongest act of the play.

Clay Briton follows Liza, and assists her to escape aboard a Mississippi steamer. They are followed by Lacy. The boiler of the steamer explodes and Britton and the girl are thrown upon an island. The girl is re-captured by Lacy and taken back to his plantation.

Stitch, not being able to make any use of the papers he has found, gives them up and it is then shown that Liza is not a slave, but a free born white girl.

A vein of comedy runs through the play, supplied by Stitch, the lawyer, and Mrs. Lee, a spinster from the North.

"The White Slave" will be played Sunday and Monday. On Tuesday "Everybody's Friend" and "My Wife's Husband" will be the bill. Wednesday and Thursday, "The Governor," and Friday and Saturday, "Ranch 10."

McSorley's Twins.

The great attraction of "McSorley's Twins," outside of the fun which is continuous, is the clever specialty artists which Manager Merritt has secured for his successful comedy. The list is headed of course by Ferguson and Emerick, who are styled the "Irish Politicians," and includes the Gerhue sisters, formerly of Hopkins' Trans-Oceanics, who are two dancers of exceeding grace. Lillian Durham, Mina Gennell, Maggie Ferguson, Bessie Seymour and Gertie Keith, Elma Lenz and Lena Chamberlin are included in the female contingent of novelty producers. The male members consist of Tom Ripley, Sam Howe, Nate Jackson, Will Wallace, Harry Rice and James Dawson. "McSorley's Twins" follows the Grovers at the Third Avenue theater.

TODAY'S CONCERT.

The Seattle Theater Will Be Crowded to Hear First Regiment Band in a Fine Programme.

The Sunday afternoon concert has evidently come to be considered quite the proper thing. Last Sunday an audience of 1,000, comprising some of the best people in the city, evidenced its appreciation of a well-rendered programme. The indications are that the attendance today will be equally large. The low price of admission, 15 cents to any part of the house, ought to fill every seat. Following is the programme:

Overture, "Schmetterling's Jagd".....Keller-Bela
Austrian hymn, with Haydn's variations.....Arr. by Godfrey
Selection from "Cavalleria Rusticana".....Mascagni
Baritone solo, "La Mia Teodolinda"...De Caprio
Sig. A. De Caprio.

PART II.

Caprice, "Lutzow's Wild Hunt"....Weiss
Idylle, "Evening Bells".....Ellenberg
Soprano solo, "Fear Ye Not, O Israel".....Dudley Buck
Mrs. G. A. C. Rochester.
Selection from the opera "Traviata".....Verdi
"Rigodon de Dardanus".....Rameau
Encores.
1. "Louisiana Lou" (by request).....Staurt
2. "King Cotton" (by request).....Sousa
3. "Virginia Skedaddle".....Rosenfeldt
4. "Pasquinade" (by request)..Gottschalk

Dramatic Notes.

Rehearsals are now in progress for the coming production of "Doctor Claudius" by the Holland brothers. The cast is a notable one.

The New York Dramatic Mirror says: "One of the most emphatic hits of the season on the road is Tim Murphy's 'Old Innocence.'"

New York is soon to have another comic opera. It is called "The Star Spangled Dollar." Many surprising novelties are to be introduced.

Horace McVicker, formerly manager of Abbey's theater—now the Knickerbocker—has been appointed business manager of the Fifth Avenue theater.

Bert Coote, who has been starring in "The New Boy," has closed his tour to play the light comedy part in Messrs. Edminster & Gerber's melodrama, "Straight From the Heart."

There were so many women at the first matinee of "Heartsease" that Henry Miller began a speech with "Ladies and—ladies." Three men and a boy indignantly left the building.

Henry Miller will lead a company to be formed by Charles Frohman for the production in Australia next season of "Rosemary," "The Squire of Dames," "Under the Red Robe" and other Frohman successes.

Madeleine Lucette Ryley has written a most enthusiastic letter to J. E. Dodson, praising him for his admirable performance of "Under the Red Robe." Mrs. Ryley is very anxious to write a play for the talented comedian of the Empire Stock Company.

Fanny Davenport's appearance in London next summer will not be her first professional advent in the English metropolis. About a dozen years ago she scored quite a hit at Toole's theater in an adaptation of Dumas' "Diane de Lys," by James Mortimer.

Jessie Bartlett Davis is just as bright, cheerful and charming in private life as she appears on the stage. Lovely to look upon, a fascinating personality and a most delightful conversationalist, there are few more attractive women on or off the stage than Jessie Bartlett Davis.

About every other actor whom one meets on the Rialto nowadays discloses a purpose to go into vaudeville with a new sketch. Formerly they inquired, "Do you think it will do me any harm?" Now they consider it saying positively, "I don't think it will do me any harm."

Charles A. Bigelow, who is the bright particular star in E. E. Rice's brilliant galaxy of artists who have made "The Girl from Paris" at the Herald Square theater the hit of the present New York season, attended the French ball at the Madison Square Garden on Monday night, and for quite half an hour was the comedy sensation of the evening. He wore the excruciatingly funny Highland costume which he assumes in the second act of the play, and his appearance about midnight was greeted with shouts of laughter, that followed him wherever he went. Bigelow's clever work in "The Girl from Paris," following so soon on his "Little Christopher" and "Excelsior Jr." successes, has without doubt permanently established him as a metropolitan favorite.

Fred Solomon met the director of a comic opera company a few days ago and said: "Say, I've written a couple of crackling good encore verses for the comedian of your company. How did they go?" "They haven't gone at all," replied the director; "he hasn't had an encore yet."

Lillian Blauvelt, one of the best of our American prima donnas, has declined an engagement to sing at the Metropolitan opera house in grand opera, and is devoting her time to preparation for an extended tour of the principal cities under the management of a well-known Boston firm.

Andrew Mack opened his Chicago engagement in "Myles Aroon" at the Grand opera house last Sunday night to a packed audience. It was his first appearance as a star in the Windy City, and he won immediate favor. The critics referred to the charming quality of his singing in terms of the highest praise, and declare him to be by far the best actor of Irish character on the American stage.

Edward W. Dunn is now in advance of "Lost, Strayed or Stolen." When he closes the season with this merry skit he is going into the poultry business at Mill Neck, L. I. Last summer Eddie raised 250 chickens without trying. He has just purchased five incubators and intends "turning 'em out" by the dozen. "Seven Days Ahead" says there is more money in it than in the theatrical business nowadays.

Hoyt's new comedy, "A Contented Woman," continues to attract large audiences at Hoyt's theater, New York, at every performance. Caroline Miskell-Hoyt's charming performance in the title role has established her as an actress of pronounced ability. She possesses a winsome womanliness vouchsafed to few actresses. Her beauty is the subject of more newspaper and magazine illustrations than that of any other woman now before the public.

George Bowles, who is managing Charles H. Hopper in "Chimmie Fadden," is responsible for the following latest Hoytian bon mot: The eminent playwright and popular legislator visited Europe last summer and entertained some friends at supper the other evening with an account of his experiences there. A member of the party asked Mr. Hoyt how he should like to live personally in England. The ready-witted dramatist replied: "Live in England? No, emphatically no. I'd rather be a tailor in the United States and spend my life making dress coats for Marshall Wilder."

Melbourne McDowell, the handsome, big, athletic husband of Fanny Davenport, whose increasing avoirdupois bade fair to become a burden to him last year, has trained down until at the present time there is not an ounce of superfluous flesh on his well-knit frame. He is, however, as coy as any actress about telling just what he has really done to accomplish the desirable change. After much speculation his friends have about decided that he has been taking a vigorous course of indoor athletics, as he carries a big box around with him wherever he goes that is filled with all manner of muscle-developing apparatus.

"The considerable success of 'Heartsease,'" declares the New York Sun, "makes it, as an American play, an object of theatrical interest. Mr. Miller has never played with more sympathy and feeling than he showed in the scene of dejection, and he expresses the composer's helplessness with striking force. In the encounter at the close of the Covent Garden scene he is not lacking in the necessary fire and vigor. These two episodes are the ones that call for such acting from Mr. Miller as could impress itself on the spectator." The Sun also adds that Mr. Miller is a strikingly handsome figure in the Georgian costumes.

Digby Bell's Southern tour in "A Midnight Bell" has been a series of personal triumphs. A Southern exchange paid him the following gracious compliment: "Digby Bell is one of the best comedians on the stage, and "A Midnight Bell" affords him splendid opportunities for displaying his fine talents. As Lemuel, the deacon, sheriff, etc., he was fine. He possesses just the kind of face to give splendid effect to every light and shade of comedy. His eye is quick and expressive, and his other features are exceedingly mobile. Then his voice is of the right tone, and he handles it admirably. As to make-up, Digby Bell is a master as in other things. He always looks the part that he represents. He was a Down Easter in the play, and he could be mistaken for no other personage. Mr. Bell kept the house in a roar by his quaint sayings most quaintly put. It is refreshing to spend an evening with him. One feels, after leaving him, that one has had a jolly good time, during which there was not even a suggestion of naughtiness. Mr. Bell should be seen by thousands of our people."

"An extravaganza, to be successful," says Ben Teal, the well-known stage director, "must be structurally just as reasonable and correct as a serious drama. Now, one way in which I consider the work of R. A. Barnet as better than anything of the kind that has come into this especial field lately is that it is fundamentally all right. It has a sensible raison d'etre. He has, first of all, an idea, and it is an idea which is worth while as the framework of a production, and capable of being made picturesque. In 'Jack and the Beanstalk' there is not one feature, not a song, not a specialty introduced that does not come naturally into the story and develop out of it, exactly as an incident would be developed out of a story in serious drama. For this reason the extravaganza, as we know it today in this country, is infinitely superior to the British form of the same thing. First, the American extravaganze does not deal with great numbers, as the English production does. Secondly, it is devoid of the stupid harlequinade, without which an English extravaganza is not considered complete. Moreover, the American wit is brighter. We have passed beyond the days of punning rhyme and mere verblage."

The second act of "The Speculator," in which Thomas Q. Seabrooke is starring with such marked success, has one of the most exciting scenes seen in any recent American play. It never fails to win half a dozen calls after the curtain falls. It takes places in the offices of Fullerton (Seabrooke) & Son, and of Duncan, a scheming operator. A battle royal for supremacy is being fought between the rival speculators. The interest rises to excitement as both men stand by the little instrument of financial fate, as it ticks off its dispatches from the field. In spite of every effort, the mine laid by Duncan to "blow the bulls to smash" works steadily and surely; lower and lower goes the stock on which Fullerton's fate depends, and he stakes his last dollar in a vain effort to hold his own against the powerful forces of his rival. The interest becomes thrilling. Wild excitement clutches both offices—the struggling and the conquering; messengers dash to and fro, but the decline keeps on. The fatal point is reached and Fullerton sinks back, with bankruptcy only five minutes away. His daughter has dropped in, all unsuspecting, and her English lover, an officer in the English army, comes to say good-by, as he has been summoned hastily back to his post. Fullerton seizes his cablegrams, see they mean war abroad, sends his son flying to corner the wheat market, and by his sudden news changes the scales and snatches victory from the very jaws of defeat.

Catarrh Cannot Be Cured

With LOCAL APPLICATIONS, as they cannot reach the seat of the disease. Catarrh is a blood or constitutional disease, and in order to cure it you must take internal remedies. Hall's Catarrh Cure is taken internally, and acts directly on the blood and mucous surfaces. Hall's Catarrh Cure is not a quack medicine. It was prescribed by one of the best physicians in this country for years, and is a regular prescription. It is composed of the best tonics known, combined with the best blood purifiers, acting directly on the mucous surfaces. The perfect combination of the two ingredients is what produces such wonderful results in curing Catarrh. Send for testimonials, free.

F. J. CHENEY & CO., Props., Toledo, O.
Sold by druggists, price 75c.
Hall's Family Pills are the best.

Mothers! Mothers!! Mothers!!!

Mrs. Winslow's Soothing Syrup has been used for over 50 years by millions of mothers for their children while teething with perfect success. It soothes the child, softens the gums, allays all pain, cures wind colic, and is the best remedy for Diarrhœa. Sold by druggists in every part of the world. Be sure and ask for "Mrs. Winslow's Soothing Syrup" and take no other kind. 25 cents a bottle.

Gladness Comes

With a better understanding of the transient nature of the many physical ills, which vanish before proper efforts—gentle efforts—pleasant efforts—rightly directed. There is comfort in the knowledge, that so many forms of sickness are not due to any actual disease, but simply to a constipated condition of the system, which the pleasant family laxative, Syrup of Figs, promptly removes. That is why it is the only remedy with millions of families, and is everywhere esteemed so highly by all who value good health. Its beneficial effects are due to the fact, that it is the one remedy which promotes internal cleanliness without debilitating the organs on which it acts. It is therefore all important, in order to get its beneficial effects, to note when you purchase, that you have the genuine article, which is manufactured by the California Fig Syrup Co. only and sold by all reputable druggists.

If in the enjoyment of good health, and the system is regular, laxatives or other remedies are then not needed. If afflicted with any actual disease, one may be commended to the most skillful physicians, but if in need of a laxative, one should have the best, and with the well-informed everywhere, Syrup of Figs stands highest and is most largely used and gives most general satisfaction.

Keystone MONOGRAM Pure Rye Whiskey

Pacific Coast Agents: Sherwood & Sherwood

For Sale by
R. Sartori & Co.
P. A. Burk & Co.
Hamm & Schmitz.
Gill & Gill.
Nixon & McConnell.
W. E. McKee.
James Steelan.

STORAGE J. C. Readman 410 Occidental Av. Tel. Main 105.

Merchandise of all kinds stored and distributed. Railroad trackage direct to warehouse. Negotiable receipts acceptable to local banks as collateral. Low insurance rates.

The Argonaut 240 SUTTER ST., SAN FRANCISCO. Is considered by editors of newspapers—and they are experts—the best weekly published west of New York. No paper on the Pacific Slope is so widely copied as is the Argonaut. It is noted for its short stories, its bright New York and European letters, its unique Departments, and its vigorous American editorials. For the Argonaut is American first, last, and all the time. subscribe for The Argonaut

DEARBORN PRINTER COLUNS BUILDING

GREAT REDUCTION

On all Holiday Goods. The most complete line of Japanese Novelties in the city. Come and see for yourselves.

Japan Bazaar, 916 First Ave.

Remember When Ordering Whole Wheat or Graham Flour That the SEATTLE CEREAL COMPANY FANCY S.C.CO. WHOLE WHEAT FLOUR

S.C.CO. Brand Is Made Exclusively From Blue Stem Wheat. Superior to All Others.

SEATTLE CEREAL CO.

GLASS Window Glass, Mirror Plates, Glazed Sashes and Doors, Paints, Oils, Varnishes, Brushes, etc. F. W. Devoe & Co.'s Celebrated Mixed Paints.

NELLE & ENGELBRECHT, 900 West St., Cor. Marion. Telephone Red 321.

Moran Bros. Company, MANUFACTURE ALL KINDS Mining Machinery.

THE SEATTLE TRANSFER CO
Main Office, Cor. Third and Weller Streets.
Hacks, Cabs and Baggage Office, Telephone Main 41, 214 Cherry St.; Freight and Drays, Telephone Main 46, Warehouse: Coal Telephone 41 or 250.
STORAGE AND INSURANCE AT THE LOWEST RATES.

PROVIN & McKEAN
323 Pike St., Near Fourth Av.

FREE

With every purchase of $1 or over we give away a beautiful wall pocket.

PRICES STILL TUMBLING DOWN.

You can buy for $1 now as much almost as $2 would buy ordinarily. Our sale will continue until we have disposed of all broken lines and odd lots. So come to our store and take advantage of the immense bargains we are offering every day.

A FEW OF THE BARGAINS WE ARE OFFERING.

250 pairs Schilling's Black or Drab Corsets, 75c quality, during our sale 49c pair.

200 pairs Full-Size Stamped Muslin Pillow Shams, sale price 9c pair.

25 dozen Men's Fine Wool Sox, never sold less than 25c, sale price 15c pair.

1 bale Very Heavy Unbleached Drilling, always sold at 10c yard, sale price 5c yard.

Children's Good All-Wool Mittens, 7c pair.

Infants' All-Wool Black Hose, 3c pair during sale.

All our Ladies' Wrappers at positively cost price during sale.

All our 25c and 33c Mixed Dress Goods, very fine, during sale 19c.

All our 50c and 62c Dress Goods, all imported and very fine, during sale we will sell them at 37½c yard.

All our 30c Window Shades, all to be sold, during sale 12½c each.

Best Table Oilcloth, during sale 10c yard.

$1.25 Ladies' Underwear in Gray, Medicated Red and White, during sale 79c each.

A lot of 62c Ladies' White Underwear, during sale 43c each.

Good Heavy Colored Outing Flannels, during sale 4½c yard.

Best Amoskeag Ginghams, during sale 4¼c yard.

Good Toweling at 2¾c yard.

200 Towels at 3½c each.

Large Turkish Towels, 14c each.

Rustle Taffeta Skirt Lining, during sale 5c yard.

White and Red Tablecloths, all sizes, at actual cost during sale.

20 pieces White Domet Flannel, 3¾c yard.

200 yards One-Yard-Wide Domet Flannel, usual 20c goods, during sale 10c yard.

An odd lot of 50c Ladies' Underwear to be closed out during sale at 25c each.

All our best 7c Calicoes, during sale 4c yard.

Good 2¼-Yard-Wide Bleached Sheeting, during sale 15c yard.

Every Mackintosh, Jacket and Cape must be sold; price no object, as 50c in the hand is worth more than $1.00 in the bush.

All Lace Curtains, 25 per cent. discount.

Blankets and Comforters we are overstocked in, and we are making prices to tempt buyers.

Did you say Millinery?

Final slaughter on all Hats. See our window.

All our Sailors and Walking Hats that we sold at $1.00, $1.25, $1.50 and $1.75 each, every one of them to be sold at 45c each.

All our 75c Hats in Sailors and Walking Hats, 25c each.

Trimmed Hats at your own price.

We must close these goods out as we don't want to carry a hat over till next season.

Bargains all over the store. Come in and see for yourself.

PROVIN & M'KEAN
323 Pike St., Near Fourth Av.

FLY ON THE FLYER!

SEATTLE-TACOMA ROUTE.

Four round trips daily, except Sunday. Time Card—Leave Seattle 7:45, 11:15 a. m., 3:45, 6:15 p. m. Leave Tacoma 9:30 a. m., 1:00, 4:30, 8:00 p. m. Single fare, 50 cents; round trip, 75 cents. Table service unsurpassed.

Sundays—Flyer or State of Washington; leave Seattle 7:30 a. m., 12:00 m., 5:00 p. m. Leave Tacoma 9:30 a. m., 2:30, 7:30 p. m.

U. SEELEY, Jr., Agent.
Seattle Telephone, Main 178.
Tacoma Telephone, 211.

SAUSAGES.

FRANKFURTERS, MORTADELIA, VIENNA, OXFORD AND SAUSAGEMEAT } IN CANS.
GENUINE IMPORTED SALAMI, GOTHAER, CERVELAT, } IN CASINGS.

Louch, Augustine & Co.
815 and 817 First Avenue.

We want to close out several lines of Ladies' and Gentlemen's..... Mackintoshes
And offer them for the next two weeks at greatly reduced prices.
WASHINGTON RUBBER CO., No. 714 First Av.

WASHINGTON IRON WORKS CO.
J. M. FRINK, Supt.
WORKS—Grant St. Bridge, bet. Norman and B Sts.
Foundry, Machine And Boiler Shops.

DOWNING, HOPKINS & CO., CHICAGO BOARD OF TRADE BROKERS
Room D, Bailey Blk., 113 Cherry St., Seattle, Wash.
Execute Orders for the Purchase and Sale of
Wheat, Corn and Oats for Cash or Future Delivery.
Market Reports Every 5 Minutes. Commission, ⅛c Per Bushel.
Direct Wires to Chicago. Telephone Main 279.

ALBERT HANSEN,
Dealer in Diamonds, Watches, Jewelry, Silverware, Fine Cut Glass, Etc.
Largest and finest stock in the Northwest. All kinds of Watches and Jewelry repaired and made to order.
706 First Av.

LET US FIX YOU WITH FIXTURES.
Special Prices Now. All Kinds of Electric Light and Gas Fixtures
NEW STYLES IN GLOBES AND SHADES.
NORTHWEST FIXTURE CO., Electric Supplies, 1018 First Av.

M. LEVY & CO. 111 FIRST AVENUE SOUTH, Terry-Denny Building.
Importers and Jobbers of Telephone Main 57
Cigars and Tobacco, Smokers' Articles, Etc.