# The Week at the Theaters

The theatrical squabble has been on during the past week and is now exhibited under its various phases in both Federal and superior courts. The same amount of oratory addressed to legitimate dramatic work that has obtained in the attempt to adjust maters, would have filled the entire county with resonant eloquence that would have been worth listening to. On the one side have been arrayed Manager Russell, of the Third Avenue theater, and his attorneys, and on the other side Receiver Baker, Manager Cal Heilig, of Portland, and Mr. Baker's attorneys. The case is to be tried in the courts and (everybody hopes) settled there. No matter what the outcome will be in the fight over some rickety opera chairs, a lot of dingy, old-fashioned scenery and properties that have outlived their usefulness, the public will be benefited. Consequently, the public, apart from its sympathies, should sit back dispassionately and calmly, and allow the clashing interests to be disposed of by the blinded goddess with the balanced scales that sits up on the hill. The whole matter is one that the public is naturally interested in, as almost everybody thinks that there are three things that he can conduct better than those who have spent their lives in the harness. These three things are theaters, newspapers and railroads, but principally theaters.

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Friday and last night Mr. and Mrs. Russ Whytal came to the Seattle theater in "For Fair Virginia," a piece that Mr. Whytal wrote himself and in which both himself and his wife appear to great advantage.

A review of the performance of "For Fair Virginia," appeared in yesterday morning's Post-Intelligencer, but in the hurriedly written notice following the beautiful work certain things worth extended mention were allowed to pass. One of these features was the dressing of the female characters, and noticeably that assumed by Mrs. Russ Whytal, her gowns looking like those that are shown by old fashion plates, while the hair in ringlets was that of a belle of the times that the story depicts. It is worthy of chronicling as one of the artistic events of the present season. The setting of the first act, a sunset scene, was a beautiful background to the action, and the gradual approach of night and the rising of the moon was an effective piece of stagecraft. Should "Fair Virginia" ever visit Seattle again, it will meet with a heartier welcome than it has this time, because we are acquainted with it. Like "Tennessee's Pardner," it is making a place for itself in the dramatic lists by which it will profit in the future. Seattle only says au revoir to Mr. and Mrs. Whytal and "For Fair Virginia."

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Ought actors and actresses to marry, is the interesting question, spicily discussed by Hillary Bell in the New York Press. After citing the varied matrimonial experiences of some well-known players, and the influences thereof upon their professional careers, Mr. Bell continues:

Thus the argument goes, pro and con, and the problem whether the actor should be a priest or a layman is left unsettled. Meanwhile, no one has asked the counsel of Lillian Russell, who is a matrimonial expert with an opinion worth listening to. The golden diva has tried maidenhood, wifehood, widowhood and grass-widowhood. She is an experienced and authoritative witness. Let her testimony be taken before notaries.

In her three marriages Miss Russell studied as many situations of advantage for her husband. Mr. Braham sat in the conductor's chair, Mr. Solomon did likewise, Mr. Perugini occupied the stage. The most prosperous time in our diva's history was that between the departure of her second husband and the arrival of the third. Therefore circumstantial evidence would declare that Miss Russell is in favor of widowhood as an aid to art and a much more prosperous theatric condition than either spinsterhood or matrimony. This argument is well considered and ingenious. It is supported by Eleonora Duse, who is a widow. As this state includes ladies whose husbands are gone but not forgotten, we may also make mention of the names of Mmes. Melba, Langtry, Potter and Carter. The widow theory is further supported by Mme. Nordica, who, during the interval which elapsed between the disappearance of her first husband in a balloon and the arrival of her second husband in Indianapolis, won all her fame and fortune. As a widow Nordica emerged from nothingness into something, became a famous Wagnerian prima donna and was crowned by Jean de Reszke with the diamond tiara that was subscribed for by her admiring countrymen. All went well with the Wagner widow until she got married again, and then her troubles began to brew. As Mme. Nordica she was the favorite of fortune; as Frau Doeme she has been the victim of disaster. In the latter condition she quarreled with M. Jean, she abandoned her lucrative engagement in our opera, and even during her honeymoon she lost the $50,000 that would have been earned at the Metropolitan. For proof we need no further go. Mme. Nordica is a perpetual argument in favor of widowhood.

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Mrs. Sidney Drew, the actress and daughter of McKee Rankin, walked into the supreme court in New York last week to explain why she could not pay a judgment of $202.50. She was afraid Julius Lehman, counsel for the judgment creditor, would prevent her from appearing at a matinee.

Mr. Lehman asked her if she was an actress.

"Some people think I am," was the gentle reply.

Q. What arrangement have you and your husband about salary? A. I get all that comes in over $100 a week.

Q. He gets the $100, I suppose? A. That's it.

Mrs. Drew at this point refused to answer several questions, and an appeal was taken to Justice Beekman, who directed her to answer questions if she could. The witness then admitted that she and her husband received $250 a week at the Broadway music hall.

Q. Do you employ your husband? A. No, sir, I do not.

Q. Does your husband support you out of his $100? A. Yes.

Mrs. Drew said that when she was in the legitimate her salary was larger than her husband's.

Q. What is the reason for that? A. Oh, I don't know, unless it is that I have more use for it than he.

Q. I see. You are too modest to say that you are the better half of the firm. A. I am. Every one knows, I suppose.

After this modest answer Mrs. Drew left the room triumphantly.

Mr. and Mrs. Sidney Drew live a most charming domestic life. They are eminently happy together and have determined not to accept any engagements where both are not considered. This was brought out in an interview at the time the announcement was made that Julia Marlowe Taber and her husband, Robert Taber, decided to star separately next season, Mrs. Taber to resume her maiden name, Julia Marlowe, for business purposes. An argument as to the wisdom of this course brought out the statement by an Eastern writer that a woman's name conveying the idea of an unmarried state was better theatrical capital than a name that permitted the prefix "Mrs." The opponents to this view, and I agree with them, say emphatically that the value does not lie in an expression of a married or an unmarried state, but its importance lies in the connection it has with the making of a reputation. Julia Marlowe's reputation was made before she became Mrs. Taber; hence the value of her maiden name in relation to the business of the theater. It suggests the story of Hill's management of Margaret Mather, whom he held under contract not to marry during their business relations, five years.

Playwrights, at least embryo playwrights must possess a vast fund of patience and self-abnegation if the writer of the following letter may be taken as a fair member of the craft. He surely could never have heard of Mr. Frohman's $10,000 offer to American dramatists. Here is the letter accompanying the manuscript, which was received by Charles Dickson:

"Los Angeles, Cal., March 17, 1897.—Charles Dickson, Esq., New York City: Dear Sir—I forward you a 20-minute curtain raiser.

"If you like it you can buy it at your own figures.

"If you like it and don't wish to buy it, you are welcome to use it.

"If you like it and don't wish to buy it or use it, perhaps you may know some one who would give me 'gold or fame' (press notices) for it.

"If you don't like it—well, I enclose stamps. Stick them on and drop it in a mail box. Uncle Sam will do the rest."

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Ignatius Donnelly, who claims to have found in the writings credited to Shakespeare a key by which the "immortal bard" is robbed of the halo of dignified authorship and the chaplet of myrtle is shifted to the head of Shakespeare's contemporary, Lord Bacon, is not the only one who has sought to overthrow the pedestal upon which the popular idol is placed, and which, up to the time of Donnelly's alleged discovery Shakespeare occupied gracefully to the satisfaction of all the world. Nobody ever charged that Shakespeare originated all of the plots of his plays, as the inspiration for some of them are directly traceable to the legends of Charlemagne and the writings of Boccaccio and Cervantes. What Shakespeare's defenders held to was the originality of treatment and the endowment of the characters with a personality such as has never before or since been ascribed to any author of any tongue. The world is familiar with the views held by Donnelly and the reasons he gave in his book for Bacon's denial of his authorship. These things have never satisfied lovers of Shakespeare, who demanded better reasons than those set forth by the author of "The Great Cryptogram" for his visionary claims. People through centuries have paid tribute to Shakespeare, at the shrine of genius, but there are undeniably things that suggest plagiarism in his writings and now another source of his information is credited to the Norsemen and the early writers on Norse mythology. From out of England itself come charges denying the originality of Hamlet—not of the treatment of the historical character, made to suit the needs for tragic representation, but of the greater part of the plot itself, which has usually been said to be the work of the playwright. This most recent claim says that while Shakespeare no doubt wrote the tragedy of "Hamlet," as it is found today, he borrowed many of his data from an earlier writer, Saxo Grammaticus, a Danish historian who died about 1204. His writings were in Latin, and in Shakespeare's time had not been translated into any modern language. The story is to be found in Belleforest's collection of novels, begun in 1564, and an English translation of the story was published entitled "The Historie of Hamblet, Prince of Denmarke." Horvendile, in the novel, is the name of Hamlet's father, Fengon that of his uncle and Geruth that of his mother. Fengon traitorously slays Horvendile and marries his brother's wife. In the second chapter Hamlet counterfeits the madman to escape the tyranny of his uncle. Through the machinations of his uncle he is tempted by a woman, the uncle thinking to undermine the prince and find out whether his madness is counterfeited or not. In the third chapter Fengon, the uncle, tries a second time to entrap Hamlet in politic madness, and causes one of his councilors to be secretly hidden in the queen's chamber, behind the curtains, to hear what speeches pass between Hamlet and the queen. Hamlet kills him and thus escapes danger. In the fourth chapter Hamlet is sent to England by Fengon with secret letters "willing the king of England to put the two messengers to death." Here ends the resemblance between the history and the play. The Hamlet of the history returns to Denmark, slays his uncle, burns his palace, makes an oration to the Danes and is elected king. He goes back to England, kills the king of that country, returns to Denmark with two English wives, and finally falls through the treachery of one of these ladies. This is the supposed source of the plot of Shakespeare's "Hamlet."

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This is not so much of a shock as another discovery that the Actor Thomas W. Keene claims to have made. Nobody who has ever read anything that Mr. Keene has written, particularly his colorless contribution to that semi-literary publication at one time conducted by the late Kate Field, and called "Kate Field's Washington," in which Mr. Keene exploited himself on the subject of tragedy and tragedians—would accuse him of scholarly attainments, but now the tragedian comes out with the statement that he believes that the weird sisters in "Macbeth" are the Urda, Verdandi and Skulda of the Scandinavian mythology in other forms. The conception of them, asserts the tragedian, seems as complex, yet unique, as that of Caliban. There are three of them. Of these the third is the special prophetess, while the first takes cognizance of the past and the second of the present in affairs connected with humanity. These are the tasks of Urda, Verdandi and Skulda. The first begins by asking: "When shall we three meet again?" The second decides the time: "When the battle's lost and won." The third, the future, prophesies: "That will be ere set of sun." But their role is most clearly brought out in the famous "hails." First, Urda (past), "Hail! Thane of Glamis." Second, Verdandi (present), "Hail to thee, Thane of Cawdor." Third, Skulda (the future), "All hail, Macbeth, that shalt be king hereafter." The same order is observed in their conference with Banquo, adds Mr. Keene, which is the more striking since Shakespeare purposely alters the orders given in Holinshed.

Mr. Keene has a press agent of striking originality and unlimited resource and he also has in Mr. Charles B. Hanaford a manager and colleague who is capable of first rate ideas. The tragedian himself is not America's greatest exponent of Shakespearean characters, and before he ceases to bid for public approval and support, other and younger stars who have within the past few years shot across the horizon of tragedy will have eclipsed Mr. Keene and the clever press agent who charges to him a greater measure of intellectuality than that which really enters into his make-up.

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Mr. W. J. Fife, of Tacoma, a promising tragedian of whom the Pacific coast may at some time feel proud, has sent me a clipping from a recent issue of the London (Eng.) Standard, which says:

"Fife, the Pacific coast tragedian, has recently produced the great play of Rienzi, and from the American papers we gather the information he has demonstrated his ability to play any of the great characters in or out of Shakespeare. The English-speaking people on this side of the water would be glad to welcome Tragedian Fife on their side of the world. We take it for granted, from the name, he is a descendent from the Fifes of Fifeshire, Scotland, and in this event he would find a double welcome in the British empire. At one time in the history of the world the people looked for a star in the east; but now we are reminded by the press of the United States that the great star is to come from the west in the far off Pacific coast. And yet wonders will never cease."

THE GALLERY GOD.

### Readick Company in "Unknown."

When John A. Stevens wrote "Unknown" he gave the world one of the most thrilling melodramas of the present day, and in the hands of the competent Readick company, which will present it at the Third Avenue theater this week, commencing tonight, it is a play that doubtless will tax the capacity of the theater.

The plot is simple, although filled with thrilling situations. Harold Merribright is robbed of his reason by a bullet fired by an assassin. With no knowledge of his past he wanders from place to place, until finally by the merest accident he falls into the hands of his sister, who does everything in her power to restore his lost faculties, which is finally done by his finding of a picture of his mother.

The play is full of side issues that are interesting, and a fund of comedy runs through the entire production.

On Thursday night the bill will be changed and "The New Vendetta" will be presented for the balance of the week, including the Saturday matinee.

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### Follow the Readick Company.

"The Brand of Cain," which has been holding the boards at Morosco's Grand, in San Francisco, will open at the Third Avenue theater for one week, following the Readick company, coming directly here from San Francisco. This is said to be one of the strongest plays ever brought to the Coast. The scenic and mechanical effects are effective, and the story of the play is decidedly interesting. The plot is most original in construction, and the play is to be presented with a strong cast.

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### Theatrical News by Telegraph.

The following Associated Press reports concerning theaters and theatrical people have been received during the past week:

SAN FRANCISCO—"Shamus O'Brien," the romantic opera which had such a successful run in London and New York recently, was produced here for the first time at the Tivoli before a large and appreciative audience. Denis O'Sullivan, who created the title role in the London production, played the same part here. It was his first appearance as an opera singer in his native town, and he received a tremendous ovation. The opera will run for three weeks, and the indications are that it will be extremely popular.

LONDON—Herbert Beerbohm Tree's new theater, "Her Majesty's," was opened under circumstances of great social brilliancy. The audience was a very distinguished one. The Prince of Wales and the Duke of Connaught occupied the royal box. In other boxes and in the stalls were Col. John Hay, the American ambassador, and Miss Hay, his daughter; Henry White, secretary of the American legation; the lord chief justice of England; Right Hon. Joseph Chamberlain, secretary of state for the colonies; Alfred Austin, the poet laureate, and Lady Randolph Churchill.

The inaugural function was begun by Mrs. Tree, who stepped before the curtain and delivered a charming short inaugural poem by the poet laureate. She had a most flattering reception. The curtain was then lifted and the British national anthem was sung by a choral society seated upon the stage. It was then lowered to rise again upon the first act of Gilbert Parker's play, "The Seats of the Mighty." The performance, while favorably received, was rather a personal success for Mr. Tree than an artistic success for the play itself.

NEW YORK—Edwin F. Thorne, the actor, is dying. He is at St. Vincent's hospital, a victim of Bright's disease, complicated with stomach troubles.

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### Theatrical Notes.

Rhea has completed her memoirs.

Irving will revive "Richard III."

Minnie Hauk recently sang at Cairo.

William Bonelli will star in "Half Seas Over."

Ada Gray threatens to take "East Lynne" to England.

Brahms used to boast that he had never been ill in his life.

The "Pirates of Penzance" was recently sung for the first time in Egypt at Cairo.

Laura Biggar and Burt Haverly will star in "The Queen of Diamonds" next season.

Weber and Fields have offered $100 for a good song written by an inmate of Sing Sing.

"Good morning, have you gone into vaudeville?" is the actor's salutation nowadays.

Charles Coghlan will be the Brutus in Beerbohm Tree's production of "Julius Caesar."

Marie Geistinger appeared at New York last week in a piece written for her 40 years ago.

"Uncle Tom's Cabin" and Kate Claxton in the "Two Orphans" will be given in New York this week.

Manager Smyth, of "My Friend From India," has married Sydney Armstrong, of "Lost Paradise" fame.

Julie Mackey is in New York and demands $500 a week. Before she appeared in London she received $75 per.

Goldmark's "Queen of Sheba" recently had its hundredth performance at Budapest. The composer, a Hungarian by birth, was present.

Madeline Lucette Ryley's "A Coat of Many Colors" will be the play in which Herbert Kelcey and Miss Shannon will star next season.

"Skipped by the Light of the Moon" is a London attraction. "The Silver King" and "Shall We Forgive Her" are being acted in Australia.

"The Prodigal Son" is the theme of a new scriptural drama by Wilson Barrett. Rejane will pay Barrett $5,000 for the use of his theater three weeks.

Edward Harrigan and Felix Morris will be seen in vaudeville. Rose Coghlan will produce "Peg Woffington" and "Forget-Me-Not" at a Pittsburg continuous theater.

A new play, entitled "Uncle Tom's Cabin," is an astonishing thing. James W. Harkins and Edwin Barbour have written it, and it is to be acted soon. It is a fresh treatment of Mrs. Stowe's novel.

The European manager employs about half a dozen dressers, who act as body-servants of the leading actors in his company, and are regular employes of the house, like gasmen, cleaners and scene shifters.

Rehearsals of "The Circus Girl" at Daly's theater, New York, now begin daily at midnight and continue without interruption until 6 o'clock in the morning. The theater is used for regular performances twice a day.

In the "Good Mr. Best" John J. McNally employs a moving picture machine. By touching a button the husband sees his wife with her lover, and the husbands' gay time with an acertsse is also reproduced for the delectation of his better half.

While witnessing a performance of the "Professor's Love Story" at Detroit last week Frederick Warde recognized in E. S. Willard a fellow super in a production given at Glasgow 27 years ago. They had not seen each other for 26 years, and both actors cried with joy.

"Le Femmes de Japhet" is an operetta now being produced in Paris. Japhet has a dozen wives to contend with. The first scene is laid in Salt Lake City. The 13 are in Paris in the second act, and here one of them discovers that the uncle of Japhet was her second husband.

A benefit is to be tendered in New York to J. W. Collier, formerly of the managerial firm of Shook & Collier, two of the most prosperous men of their day. Part of the programme may be a production of "Fanchon," with Collier and Maggie Mitchell in the chief roles.

Arthur Lewis, who is the brother of Julia Arthur, and from whom the actress took the name of Arthur, her stage pseudonym, has gone to London to confer with her sister regarding the forthcoming production of "A Lady of Quality." Frederick de Belleville will be her leading man.

In Chicago today (Sunday) Seabrooke will produce a farce by George H. Broadhurst entitled "What Happened to Jones." For Mr. Seabrooke Mr. Broadhurst has drawn the character of a drummer for a hymn book publishing house. Charles Coote will appear as the Bishop of Ballarat.

It is a fancy of Miss Olga Nethersole's to play "Camille" on Good Friday nights, and it is also a fancy of her friends to beg from her the ascension lilies which she uses to typify Camille's redemption from sin, and lay them on the altar of some church. They were part of the floral decorations at St. Patrick's church, Washington, last Sunday.

It is now definitely settled that France is to have its own "Bayreuth" this summer. "Le Bayreuth Francais" is the name which Wagnerians love to apply to the old Roman theater of Orange, which has such marvelous acoustic properties that modern drama and opera can be given there in the open air as successfully as in any of the big opera houses. The programme will consist of "Les Erynnies," translated by Leconte de Lisle, with music by Massenet, and Gluck's "Antigone" and "Oedipe Rol." There will be a fascination for the general public in witnessing grand opera in the very arena where the ancient Romans saw gladiatorial combats.

Are these summer organizations prophetic of a renascence of the stock system? asks the Dramatic Mirror. Do they indicate that the cities in which they are well supported are sick of the poor entertainment offered to them in the regular season by so many managers who falsely represent their offerings as metropolitan in character when in fact they present secondary companies in plays that have lost interest?

May and June are months of good fortune to the theaters in Europe, and there is no reason, except the weather, why they should not bring luck to our playhouses. Nor is the drama justified in losing courage at the rivalry of the bicycle, for the wheel is even more fashionable in Europe than in our own country. Yet the English, French and German managers compete with it successfully, and the American theaters alone succumb to its opposition.—Hilary Bell, in New York Press.

A cruel person sends me the following for publication: "Apropos of Mrs. Drew's reported intention of going into the vaudevilles, it is said that John Drew will introduce a specialty into 'Rosemary,' singing Dan Daly's famous ditty, 'I Love to See My Dear Old Mother Work.'" The line is rather smart, but as a matter of fact Mr. Drew could not possibly prevent his mother from returning to the stage, even if he were to try. She is a very determined old lady, and positively refuses to be idle of her own accord.—Leander Richardson, in New York Mercury.

### Prof. Backmann's Annual Recital.

An audience that filled the gallery and the larger part of the lower floor of Ranke's hall assembled last night to participate in the annual recital and concert given by Prof. George Backmann's pupils, assisted by leading amateur and professional artists. The function was one almost social in its character, a large number of those present being friends and relatives of the young ladies and gentlemen who furnished the principal interest in the entertainment. The programme was in two parts, and was made up of numbers that would have taxed the capabilities of older and more experienced artists, but Prof. Backmann's pupils went at it with the most serious intentions and came out at the end with flying colors. It was as follows:

PART I.

Priest's March—"Athalia" ...Mendelssohn
Overture—"Little Gem" .....Barnard
Cornet solo—"Barber of Seville".Cavatina
Miss Myrtle Morgan.
Chorus—"I Lombardi" .....Verdi
March—"Washington Post" ..... Sousa
Selection from the opera "Faust"..Gounod

PART II.

"A Jolly Sleighride Party" ..... Bial
Vocal solo ..... Selected
Mrs. George A. Edmunds.
Violin solo—"Lucia di Lammermoor"..
..... Donizetti
Miss Ethel Kahle.
Violoncello quartette—Adagio et Fugue ..... Marcus
Miss Etta Crow, Messrs. Williams, Meydenbauer and Prof. Backmann.
Waltz—"The American Girl".....R. Stahl
National airs ..... Sousa

Between the fourth and fifth numbers a novelty was introduced by Prof. Backmann in a duet for violins played by two little misses, Lela Morgan and Nora Crow, that proved one of the most attractive features of the evening. Both are extremely diminutive, but they showed evidences of careful tuition. They were compelled to respond to an encore.

Mrs. George A. Edmunds' solos were: (a) No. 1 of Nevins' "Child's Garden of Verses," and (b) Brahm's "Cradle Song." Mrs. Edmunds' accompanist was Miss Rockwell.

The affair was entirely successful, and the work of the class reflected great credit upon Prof. Backmann, whose thorough methods accomplished such a charming result. The concerted pieces by his full class of thirty-four pupils was most excellent, the details of bowing, technique and expression being well brought out in the stringed instruments, the cornet parts being consistently rendered.

Following Prof. Backmann's concert a ball was given, the music for which was furnished by the First Regiment band.

### The Latest Music.

Among the recent music received from the well-known music publishers, Oliver Ditson Company, Boston, we have received an excellent song in the ballad style by Madeline Shirley, the famous English vocalist, entitled, "The Dear Homeland." The words touch the tenderest chords of home life, and the melody is extremely pleasing. Altogether it is a song which deserves popularity among the general public. Another song of the popular sort is May Irwin's coon "hit," "Honey, Meet Me, Do," written by the well-known New York theatrical manager, Rudolph Aronson. "Honey, Meet Me, Do," is already deservedly popular, and should have a very large sale among those who desire this class of melody.

"Pigeons in the Old Red Barn," is a song for medium voice in a more serious nature, yet still in the popular vein. It is a sweet story-song, with a captivating refrain. Words are by Augustus L. Jameson. Music by George Hubbard Wilder.

Among the instrumental music, the "Frontenac" two-step, by Fred W. Edgecomb, is especially worthy of mention. It is cleverly written, with a swinging melody which attracts and pleases the hearer. Players who desire something pretty, yet easily played, will do well to examine "Frontenac." The "Kernwood Polka," by Frank Collins, is another pleasing number.

A reprint of Gustave Lange's well-known legend for the piano, entitled "in the Cloister," is also found among this month's music. It is a tone-picture of the most delightful character, and is especially suitable for concert or practice.


### $100 Reward $100.

The readers of this paper will be pleased to learn that there is at least one dreaded disease that science has been able to cure in all its stages, and that is Catarrh. Hall's Catarrh Cure is the only positive cure known to the medical fraternity. Catarrh being a constitutional disease, requires a constitutional treatment. Hall's Catarrh Cure is taken internally, acting directly upon the blood and mucous surfaces of the system, thereby destroying the foundation of the disease, and giving the patient strength by building up the constitution and assisting nature in doing its work. The proprietors have so much faith in its curative powers, that they offer One Hundred Dollars for any case that it fails to cure. Send for list of testimonials. Address,

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Men's Oxblood, Tan and Coffee Color Russia Calf Shoes, at..... $2.50 a pair.

Children's Oxblood and Dark Tan Lace or Button Shoes..... $1.50 a pair.

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AND MONDAY ONLY

We must do business with you if you watch our advertising.

75 Pieces of Silk and Wool Mixed Spring Dress Goods

Worth from $1.25 to $2.00 a yard, on sale Monday at 50c a yard. In suit patterns only. We have some of them on display in our Dress Goods show window.

Foulard Figured Silks

28 inches wide, in a fine quality, worth $1.00, on sale Monday at 50c a yard.

Taffeta Silks

Changeable; the best quality in the city, and all new combinations, for 69c a yard. These are on sale Monday only.

Corsets

In Black Figured Coutille Cover, long and medium waist, finely boned, for Monday only, 50c a pair.

Leather Belts

In tans, browns, blacks, on sale Monday at 10c each. These are a good stock leather, with the new harness buckle.

Sun Umbrellas

In 24 and 26 inch Silk and Wool Gloria Serge, fine handles in horn, Dresden and wood crooks, steel rods and guaranteed Paragon frames, Monday only $1.60. These goods were sold before for $2.50 and they are good for both sun and rain.

Shirt Waists

Three great numbers, special for Monday.

First Special

An entirely new fancy Dresden Waist, satin, gold and silver stripes, worth $2.00, for Monday only, 98c each.

Second Special

A Fine Imported Dimity Waist, sold regularly at $2.50, Monday's price $1.49.

Third Special

A Fine Lappet Lawn Waist, entirely new, in dark and medium colors, sold regularly for $3.00, special Monday $1.98.

These numbers are without collars, and these prices do not include them.

Watch Our Monday's Special Sale.

CITY OF PARIS,

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