DUQUESNE THEATER.....Lillian Russell
GRAND OPERA HOUSE....."Irish Loyalty."
ALVIN THEATER....."The Lost Paradise"
WILLIAMS' ACADEMY.....Reilly & Wood Co.
WORLD'S MUSEUM THEATER....."The Sea Waif"
DAVIS' EDEN MUSEE.....Curiosities, etc.
HARRIS' THEATER....."A Kentucky Girl"

The above are the theatrical attractions for this week.

Unquestionably "The Lost Paradise" is one of the best plays of the season. It looks like an American play, and on the bills it is ascribed to H. C. De Mille, although the programmes qualify this a little with a note in very small type stating that it is founded on the German of Ludwig Fulda. When it was first done in New York last season Mr. De Mille was savagely criticised because he did not give sufficient credit to Mr. Fulda. Well, whoever he is, she man who invented the plot discovered new motives and employed them with great skill; he took characters from the work-a-day world and wove them into a romance of real and rare interest. He pandered prettily to the popular appetite of realism, but did not allow the wheels of the mill's machinery to crush or drown the more valuable realism o the characters. So we have in "The Lost Paradise" a play of to-day, and a story that happens to appeal to Pittsburgers just now with unusual force. There is not, as the Pittsburg *Bulletin's* critic sapiently observes, in the play any suggestion of how labor troubles shall be settled, nor does the play throw any new light upon the relations of capital and labor. It is not at all necessary, nor invariably desirable, that a play should teach any lesson, but if "The Lost Paradise" does not show us how to avoid strikes, or placate strikers, I certainly does hold up in a high light the duty of employers to strike another balance than that of dollars and cents with their employes. The awakening of the wealthy manufacturer's daughter to the responsibilities of her station in life, her realization of the hardships those who have made her life easy have to endure, are points which stand out very prominently in the play. It would have been well for Mr. DeMille, if he drew the episode of the conference between the mill men's committee and their employer, to have studied labor difficulties a little closer. If he had spent a week or two in Pittsburg last July, before we got to the shotgun argument, that is, he might have seen a conference committee at work and he would have avoided the blunder of making his representative labor leader a blatant, blustering ruffian. There may be men of such insolent manners in the East, but I don't believe they would be chosen in these days to wait upon a manufacturer, with whom they were on good terms, to ask for a raise in wages. Nor do I believe that it is necessary to slight the truth in this case to produce dramatic effect. On the contrary, I think it would have been much more effective and more in harmony with the play's purpose to have made the men so reasonable, though dignified, in their bearing that justice would have appeared to be on their side beyond a doubt, and the sympathies of the parquet as well as of the gallery would have flowed out to them. It is a favorite excuse of the dramatist, whose ignorance or carelessness has led him to blunder, to plead the exigencies of the dramatic art, but I have commonly found that the safest rule in dramatic art is to stick to nature and to truth in everything. The climax in act II, where the strike is declared is a fine one, but it would have been none the less dramatic and far more natural had the rampagious spokesman of the workmen been toned down.

But we may be thankful for a play so free from buncombe, which the subject certainly provokes, and so well written generally as to dialogue. It is not brilliantly acted by the Charles Frohman company, but it is an enjoyable performance, and the work of Forrest Robinson, Frank Drayton and Louis Hendricks has been highly appreciated by the Alvin's audiences during the past week. "The Lost Paradise" will be presented at the Alvin this week also.

Lillian Russell in La Cigale.

When "La Cigale," with Miss Lillian Russell in the title role, was presented here last season it was generally agreed that comic opera had never been given on such a grand scale in Pittsburg before. Apparently the Russell company has been rather improved than otherwise since then, and as it comes to the Duquesne Theater this week in the same opera, "La Cigale," the public know pretty well what to expect. As to the star, what is there new to say? No actress upon our stage has the vogue of the lovely Lillian; no beauty of our time has been so often before our eyes; the stage has no monopoly of her fair face, it is everywhere. She is said to be in capital voice and health, so that all her charms will be as well displayed as before in the role which so befits her, *Marton*, the grasshopper.

A new member of the company this season is C. Hayden Coffin, who will assume the role of *Chevalier Franz De Bevrichin*, the part formerly sung by Carl Streitman. Mr. Coffin is said to possess a full, strong and pleasing voice and his impersonations are claimed to have all the necessary romantic ardor. Another addition to the cast of "La Cigale" this season is Mr. Wm. T. Carleton, who will appear in the role of *Vincent*, which was formerly sung by G. Tagliapietra. This artist will be remembered as having created all the important baritone roles in all the new operas that were produced at the New York Casino for many years. During the last few years, however, he has been at the head of his own organization which presented in this city last season the opera of "Indigo." He also presented with marked success throughout the country the opera "Nanon." The excellent comedian Louis Harrison still appears in the opera as *Matthew Vanderkeepen*. The cast complete will be as follows: C. Hayden Coffin, W. T. Carleton, Louis Harrison, Charles Dungan, John E. Dudley, James G. Peakes, Laura Clement, Ada Dare and Florence Franton.

A New Irish Play at the Grand.

"Irish Loyalty," Marcus Moriarity's latest donation to the drama, is unquestionably of the pure and wholesome kind, and leads all other and similar efforts in this field, by its directness of purpose and absence of wordy dilogue. He (Mr. Moriarity) has happily avoided the introduction of the army or church to help him tell his story, and for that fact alone the work is looked forward to with interest by all lovers of true Irish drama.

Mr. Andrew Mack, whose prominence as a tenor vocalist is well-known, is the leading spirit in this clever work, and as *Larry O'Gorman*, the typical Irish lad, is said to be most happy and refreshing, and his performance is said to be a positive departure from the conventional in this line of work. His support is of a higher order than is usually found in dramas of this class, and includes Miss Rachael Dean, late of "Dr. Bill," Miss Ada Jones, recently with "A Knotty Affair," Daisy Andrews and petite Kate Jones, who is said to be simply charming in a child's role, Mr. Jos. Daly, of "Ivy Leaf" fame, Frank Richardson, of "After Dark," A. J. Beebe, John Mullery and others. The scenery is all special and is said to be both beautiful and artistic.

Harry Williams' Academy.

"Hades and the 400" is the name of the afterpiece that will be given at the Academy this week by the Reilly & Wood show. Pat Reilly, the manager of the show, is known from Maine to Oregon as one of the very funny stage Irishmen, who keeps the audience in a roar from the time he comes on until he leaves it. He has with him this season an exceptionally strong vaudeville show, made up of stars from America and Europe. Some of the stars are: The Nelson Sisters, who appear in songs and dances; the "Bowery Boys," in a knockabout act; Ford and Lewis, the gymnasts; Fred J. Leslie and his dog circus, the Brothers Borani, Lilly Laurel, John J. Burke, the funny man, and Grace Forrest, who offers songs, dances and witty sayings, Vita and a half dozen others who appear in specialty acts. The entire company takes part in "Hades and the 400," altogether making one of the longest performances seen at the Academy this season.

Davis' Eden Musee.

There is to be a wedding in high life at Harry Davis' Eden Musee this week. It will unite the lives of the tallest couple on earth, Miss Emma Mossman, of Minnesota, and Colonel James Gilbert Unzalo Reedland, of Chihauhau, Mex. The prospective groom measures 7 feet 2, while the blushing bride-elect is just two inches shorter. The marriage is to take place at the museum on Thursday afternoon at 4 o'clock and will be performed in full view of the audience. A clergyman well-known to Pittsburgers will officiate. It will be a bona fide marriage, Clerk Hieber, of the Marriage License Court, issuing the certificate. And the bridal cake will be the largest cake of the kind ever manufactured and after the bridal ceremony it will be cut in pieces, neatly boxed and a piece given to every lady who attends the wedding. The prospective bride and groom are to go on exhibition to-morrow and hold daily receptions throughout the week. Among the other attractions Manager Davis announces may be mentioned the Trans-atlantic Vaudeville, the Martinettis brothers, acrobats; Emery and Russell, Hamlin, the sword walker; Abdel Dan Kader, the beautiful Nubian lion; Prof. Hooper's dog circus, the Mexican leather workers and a long array of talented people.

World's Museum-Theater.

The company of which Joseph D. Clifton and Louise Agnott are the chief members returns to this house this week with a new play, entitled "Nep, the Sea Waif." It is a sensational drama, and, as the title suggests, savoring of the salt water. Miss Agnott plays the heroine's role of *Nep*, the waif, and after a series of thrilling adventures comes out on top. Mr. Clifton, it is said, has an unusually strong character to interpret in the villainous *John Figgins*. It is promised that the scenery and the company are both good. Considering how much to the task of the World's Museum-Theater this company's performances have hitherto been, "Nep, the Sea Waif," is likely to prove popular. In the curio hall the most wonderful of all curiosities, the two-headed boy, will be on exhibition for another week. The marvelous twins interested all of the thousands who saw them last week. One of the remarkable attributes of the boy, or boys, is that while one mouth talks French the other will converse in German. There are other interesting features in the museum department.

Harris' Theater.

At Harris' Theater this week one of the strongest attractions that has ever been presented at this popular house is promised. Sadie Hasson, the charming comedienne, will appear in her new comedy drama, "A Kentucky Girl," supported by the Dowling-Hasson company. The play abounds in sensational incidents. There is a blacksmith shop, in which the heroine shoes a horse in regulation style. Then there is a train of cars 150 feet long, and a saw mill, in which a buzz saw nearly goes through the hero, but which is stopped by the heroine at the critical moment.

Personal Gossip.

The theatrical business does not make many millionaires. It is too precarious, and actors and managers have to take so many chances. Dramatic authors are coming to the front as money makers. When a play is successful royalties pile up very quickly. I should think that Charles H. Hoyt, the author of "A Trip to Chinatown," is getting wealthy faster than any other writer for the stage. He reaps the largest rewards, because he manages and produces his own plays. If he is not a millionaire now he soon should be, although he spends money like water and told me not long ago that he was not half as successful at investing money as making it.

Talking of authors' fortunes Helen Dauvray, who has returned from Europe, said the other day: "I think W. S. Gilbert is the richest playwright in the world—not even excepting Sardou. He is worth over a million dollars. Strange to say, he never goes to any first-night or other representations of his own works. In fact, after the final dress rehearsal, he never goes near the theatre where his play or opera is being performed. Mrs. Gilbert, though, a charming little woman, always occupies a box with friends on the first night of a Gilbert production, while the author himself plays whist at his club, or takes a long ride through the park."

After all we shall not see Mrs. Bernard Beere, the noted English actress, for she will return to London shortly, abandoning her American tour. If she had begun with "Adrienne LeCouvreur" instead of that dreadful drama, "As in a Looking Glass," which Mrs. Langtry perpetrated first here, Mrs. Beere might have fared better. As it was, her reception in New York was so cold that she couldn't stand it. Last week she played Bernhardt's great role and won very warm praise, one critic saying of her *Adrienne*: Her rendition stamped her as a leading actress, and both she and her manager must sorely regret that her American debut was not made in the part.

The only notable novelty in New York last week was Augustin Daly's production of "The Hunchback." The bit of the performance was as usual made by Ada Rehan, who as the country bred maid, whose head is so turned by town life as to nearly lose her happiness and her lover, was seen at her best.

Frederick Warde tells me that his success with Louis James this season in classical drama will enable him to carry out his plans to give his new play by Henry Guy Carleton, the author of "The Lion's Mouth," entitled "Siamboh," a magnificent setting. It is another hobby of Mr. Warde's to put "Virginius" in a frame historically accurate, showing, for example, the Roman forum as it really was, the market place and popular rendezvous of a great city.

Theatricals are booming in New York, especially at the high-priced theaters. The chief successes appear to be "The Fencing Master" at the Casino, "Aristocracy" at Palmer's, Nat Goodwin and John Drew at the Fifth Avenue and "the Standard respectively. These successes seem to be merited also—a very unusual thing in New York.

Lillian Russell is advertised by hundreds of people who do not care so much for her as they do for the various wares they sell under her name. The photographers and those who deal in photographs always set out her pictures when she comes to town, the cigar dealers put her lithographs advertising brands of cigars and cigarettes in the foreground, and the grocers do the same with the signs bearing her lovely face. The consequence is that it looks in Pittsburg as if everybody were interested in booming the American Beauty.

Forrest Robinson has made a very favorable impression here as *Reuben Warner* in "The Lost Paradise," and I notice that the press elsewhere has praised him. The Dramatic *News* quotes this week from the Duluth *News Tribune* the declaration that Mr. Robinson "has a grand historic future in prospect," gifted, as he is, with "a heroic, a noble character, pliable to the artistic conceptions of the intellect."

The manager of a certain company which was in the city recently, testified to the value put in theatrical circles upon maternal care by remarking to me: "Yes, sir; our's is a model company—Why, we have no less than three mothers with it; three, think of it!"

Stuart Robson writes to Selena Fetter anent her recent marriage to Edwin Milton Royle. "Would be more than pleased to meet the man who won you, if only to see if you have really selected a man as handsome as I am. We are source, I know, but I truly hope you have caught one of us."

Once more the value of generous dealing and scrupulous honesty has been demonstrated in dollars and cents to the Hanlons. "Fantasma" played to great business last week and pleased everybody.

The newspaper reports from Chicago of Adonis Dixey's latest venture, "Mr. Dobbs, of Chicago," do not indicate that he has found in the reconstructed comic opera, "Polly Middles," which Annie Pixley tried last summer, a second "Adonis." When Dixey was here it was painfully noticeable that he had lost much of his old snap and delicacy. Success was not wholesome in Dixey's case, I fear.

Here's a point that the managers might study: Mr. Hoyt's farces are purely American. "A Trip to Chinatown" is as purely an American play as anything that has been written. It deals with the rapider side of life in an American city, the people are all familiar types exaggerated, of course, but American, the jokes are American, the humor is the humor of Bill Nye and Mark Twain and Artemus Ward, and certainly nothing but American, and from first to last the language is idiomatically American. It is prodigiously amusing and as successful as entertaining. In New York the piece has been running for years, I might say, and Pittsburg enjoyed it on its second visit better than on its first. Why, then, do the managers who deal in plays employ men to translate from the French, the German, the English—no, not the English—for certainly they seem to translate from the English, and offer the results as farces to amuse Americans? Look at the list of half or wholly unsuccessful farces obtained from foreign sources that have bored the American public for two seasons past. Americans want American plays, and it is no longer true to say we have no authors. Nor is it profitable to the managers to ignore the truth.

HEPBURN JONES.

Stage Whispers.

"LOST IN NEW YORK" comes to Harris' Theater week December 12.

JOHN RAUTH, the longest headed man in the world, comes to Harry Davis' Eden Musee next week. He is a marvel.

THE Christmas week attraction at the Duquesne Theater will be Hoyt's "A Texas Steer." It has been scoring nothing but triumphs since it last appeared here.

THE famous railroad drama, "Harper's Ferry," with all new specially painted scenery and elaborate effects, will be the next attraction at the World's Museum-Theater.

"ALI BABA," after scoring a great big triumph in St. Louis and Denver, will open in San Francisco for a four weeks run this evening. It will then start back on its tour through the East.

No curiosity that has ever appeared hereabouts has ever attracted such widespread interest as the two-headed boy at the World's Museum-Theater. He has been retained one more week.

BESSIE BONNELL, the ever popular singer, sails for England on December 14, after a successful season with Tony Pastor. When she comes over next year it will be to star in a nautical farce comedy entitled "Playmates."

SELMA GOERNER, the little prima donna of the Liliputians, plays a messenger boy in "Candy." She has observed wonderfully all the mannerisms of a Western Union Telegraph boy, especially the one who was said to be first part of the sentence, "The quick or the dead."

HUGH FAY, of Barry and Fay, the well known Irish comedians, who appear at the Grand Opera House next week, spent last summer at the celebrated Carlsbad Springs, where he entirely recovered from his late illness, and is now as "chipper" as any of the young comedians.

CHARLES W. STOKES, the *Matthew Knowlton* of "The Lost Paradise" cast, is an old favorite in Pittsburg. He was here several times with "Hold by the Enemy" and last year with Fanny Davenport. Louis Hendricks, who plays *Fletcher*, Knowlton's man of business, is also an accepted favorite. The special scenery and effects used in this production take up two cars.

LAST year the Liliputians played entirely in German, but it will be a pleasure for us this year to hear several English sentences by words and slang phrases spoken by these diminutive actors and actresses with their queer, quaint dialect. Their new ballet spectacle, "Candy," is alike interesting to man, woman and child. They follow "The Lost Paradise" at the Alvin.

AUGUSTUS PITOU saw Andrew Mack in Irish comedy in Brooklyn recently, and immediately sent him an offer to place him in the part played by W. J. Scanlon in "Mavourneen," but, as Mr. Mack was engaged, he proves his "loyalty" by staying with his present manager, Mr. Fred Hodgson, in "Irish Loyalty." He, Mr. Mack, will make his first appearance here as a star at the Grand this week, and will introduce several new songs.

"THE TAR AND THE TARTAR" will be played by that excellent company headed by Miss Annie Myers in McKeesport on Monday and Tuesday night. This will be the opening attraction at the Altmeyer's new theater there, which is said to be a beauty. From McKeesport "The Tar and Tartar," which is doing big business, will go to Beaver Falls, playing there on Thursday evening, December 7. Manager Jake Rosenthal was in Pittsburg during the week, and visited a few of his many friends.

THE reappearance of the clever Liliputians at the Alvin Theater next Monday, December 12, is an event of considerable importance. The hit they made last season in this city is yet fresh in the mind of the people. Their new spectacle, "Candy," is said to be a very gorgeous affair. For fully four months the Liliputians are playing it at the Union Square Theater in New York with unabated success. Never before was such a chance given to the clever comedians to display their versatile talents, and according to the unanimous reports of the New York press "Candy" surpasses the famous "Black Crook" and "Sinbad" as a spectacle. The principal parts are American characters, like *Messenger Boy*, *Bootblack* and *Newsboy*, and they are presented by the soubrette Selma Goerner, and the two tots, Frank Ebert and Adolf Zink, in a very clever manner.

SOME stars in the theatrical firmament are exceedingly reckless as to the manner in which they do business. Margaret Mather was booked at the Duquesne Theater, and as the whole world knows recently married a Milwaukee brewer and concluded to retire from the stage. One would think that under such circumstances, if she desired to deal honorably, she would either fill the engagements she had contracted or else frankly state why she was going to quit, but instead of that, as is usual in such cases, her lawyer, Mr. Horatio C. King, of Brooklyn, write to the management of the theater and inform them to quote from the letter, "that in consequence of the illness of Margaret Mather, and under medical advice, she is compelled to cancel her engagement at your theater. I trust that this early notification will enable you to let the date without difficulty." "The early notification" means a notice about five weeks right in the heart of the theatrical season. With managements less enterprising than Mr. Henderson such tactics would likely cause a severe financial loss, as it is not always easy to find a substitute of sufficient prestige to play a house like the Duquesne, and as there is but little satisfaction in litigation. In this instance Mr. Henderson did not wait, but filled in the week that was to be occupied by the erratic lady star with August Junkermann, who has just landed on the shores of America, and is the greatest German comedian that has been known to the Berlin stage for many years. His American tour has excited the greatest interest, and will no doubt even excel the success of the famous Meininger Company.

NANA. A TRIUMPH OF ARTISTIC SKILL AND GENIUS. THE BRILLIANT SUCCESS Accorded to Suchorowsky's superb painting,

NANA,

Is immeasurably beyond comparison. One of the highest testimonials to the artistic merit of the picture is the fact that during the past week over 6,000 ladies and gentlemen have seen and approved of this marvel of art, now on exhibition day and evening at

EDMUNDSON & PERRINE'S,

635 and 637 Smithfield street. Hours 9 A. M till 10 P. M. Admission, 25 cents. de4-196

"What's Inside, Mother?"

Blowing and bragging "don't go" with the people of Pittsburg. Of course, you can buy Tinware at a clothing store, but buy jewelry at a jeweler's. You have all had your share of "Trimming Store" Jewelry. We buy only from manufacturers of fine goods, who are compelled by their word and bond to sell only to legitimate jewelers. We have an immense stock of Watches, Jewelry and Silverware at non-competition prices. So look out! Buy Christmas presents with "ARONS-JEWELER" STAMPED ON EVERY PACKAGE.

"Wind, My Son, Wind!"

Arons' Voltaic Diamonds

Are too well known to need any praise. They defy experts. The nearest approach to the genuine diamonds. Unequaled for brilliancy and hardness. Warranted to retain their luster by special guarantee. SEND FOR ILLUSTRATED CATALOGUE—FREE.

B. E. ARONS, Sole Owner,

Wholesale and Retail. 65 FIFTH AVE. de4-kwrsu

AT THE GRAND Opera House This Week.

Mr. E. D. Wilt.....Proprietor and Manager.

FIRST APPEARANCE OF

Mr. Andrew Mack,

"THE SWEET SINGER," IN

IRISH LOYALTY,

An Irish Story of Home Life, pure and wholesome, by MARCUS MORIARITY.

Beautifully Staged. Artistically Acted. Musically Supreme.

Under the Management of MR. FRED HODGSON.

HEAR ANDREW MACK'S EXQUISITE SOLOS! SEE THE GREAT WORKING STILL! ENCORES PRONOUNCED! CURTAIN CALLS EMPHATIC!

Are Features With This Production.

PRICES:

75c, 50c, 25c, 15c. Evenings. | Matinees: 15c, 25c, 50c.

Next week—Barry and Fay in "McKENNA'S FLIRTATION" de3 118

WORLD'S MUSEUM-THEATRE. GEO. CONNOR, MANAGER. EDW. KEENAN, BUSINESS MANAGER.

The Leading Amusement Resort for Ladies and Children.

BEGINNING

MONDAY, DEC. 5.

THEATER:

MR. JOS. D. CLIFTON

-AND-

MISS LOUISE AGNOTT.

In their great sensational drama in four acts,

NEP, THE SEA WAIF.

Cast of Characters:

NEP, the waif.....MISS LOUISE AGNOTT
Fan, queen of the counterfeiters.....Marzella Forest
Miss Winter, one of the upper ten.....Josie Crocker
John Beach, a true man.....Orson Clifford
Wing Lee, a bad Chinaman.....Chas. Osborn
Jimmie Haskins, one of the gang.....Wm. Dockstader
Kid, a New York thief.....Harry Barton
Capt. Jones, a reformed skipper.....Thomas Wilson
Big Bill, a tough mark.....John Sherman
President Hains, a banker.....Chas. Holt
Skinning Tom, second mate of the Sea Horse.....Wm. Smith
JOHN HIGGINS, boss of the counterfeiters.....JOS. D. CLIFTON

Synopsis of Scenes:

Act 1st—Interior of First National Bank, New York.
Act 2d—The counterfeiter's den.
Act 3d—Deck of the Sea Horse. Second picture—Wreck of the Sea Horse.
Act 4th—Home of Higgins. Australia.

CURIO HALL:

King of all Curiosities,

The Two-Headed Boy.

Giovani—BROTHERS TOCCI—Giocomo. 2 heads, 4 shoulders, 4 arms, 1 abdomen, 2 stomachs, 4 lungs, 2 legs, all perfectly developed. He speaks 4 languages; one head will speak in German and the same time the other head will converse in French, and other attractions.

ADMISSION, 10 CENTS.

Next week—"HARPER'S FERRY." de4-96

THE ALVIN THEATER.

CHAS. L. DAVIS, Owner and Manager.

70—FIRE EXITS—70

LAST WEEK,

BEGINNING MONDAY, DEC. 5.

A TRIUMPH FOR THE AMERICAN DRAMA IN PITTSBURG.

A Play of Heart Interest And Honest Purpose.

The LOST PARADISE.

By HENRY C. DeMILLE.

Under the direction of Charles Frohman.

A NOBLE PLAY, NOBLY ACTED, PROPERLY SCENIFIED.

Sentiments that appeal to the hearts of every man and woman in the land.

Good-Bye Matinees Wednesday and Saturday.

Dec. 12.—The Liliputians in their Ballet Spectacle, "CANDY." de4 25

HARRIS' THEATER.

Mrs. F. Harris, R. L. Britton, T. F. Dean, Proprietors and Managers.

POPULAR PRICES Always prevail at Harris' Theater.

10, 15 AND 25 CENTS.

WEEK COMMENCING MONDAY, DEC. 5.

Every Afternoon and Evening.

A KENTUCKY GIRL

First time in this city of the new Comedy Drama,

A KENTUCKY GIRL,

Introducing the popular and talented Comedienne,

SADIE HASSON.

Supported by the excellent Dowling-Hasson Company.

SEE—The Great Sensations! The Country Sawmill in Actual Operation! The Race for Life on a Railway Handcar and Velocipede! The Huge Train of Cars and Practical Drawbridge.

SPECIAL NOTICE—Grand Special Souvenir Matinees will be given on TUESDAY and FRIDAY for Children. Each child will receive a handsome present.

NO INCREASE IN PRICES.

Week Dec. 19—"Lost in New York." de4-69

ALVIN--Extra. ONE WEEK ONLY

COMMENCING MONDAY, DEC. 12.

THE BEST OF THE SEASON.

THE LILIPUTIANS

IN THEIR GREAT SPECTACULAR PLAY,

CANDY!

4 Great Ballets. ZINK'S SCREAMING BURLESQUE On TARRA BOOM DE AY

Gorgeous Costumes, Brilliant Scenery, Surprising Electrical Effects. The Immense Boxing Contest by EBERT and ZINK.

Matinees Wednesday and Saturday.

Sale of Seats Begins Thursday, Dec. 8. de3-26.

Morris

ARTIST AND PHOTOGRAPHER, 168 SIXTH STREET.

Cabinets, $2 to $4 per dozen; petites, $1 per dozen. Telephone 1754. ap5-f-kwrsu

HARRY DAVIS'

EDEN MUSEE

AND FAMILY THEATER.

Handsomest in America.

WEEK OF MONDAY, December 5

MARRIAGE IN HIGH LIFE.

James Colonel Gilbert

Of Chihuahua, Mexico,

WILL POSITIVELY WED

EMMA MOSSMAN,

Of Sauk Center, Minn.

A BONA FIDE MARRIAGE

To be performed in full view of the audience

THURSDAY, DEC. 8, AT 4 O'CLOCK.

A Bride of 20 Years, 7 Feet High.

A Groom of 24, 7 Feet 2.

A piece of bridal cake for every lady who attends the wedding.

THEATER.

Trans-Atlantic Vaudeville Co.

And Many Other Features.

Next Week—JOHN RAUTH, the man with a higher forehead than any other living being.

10 Cents.—ADMISSION—10 Cents. de4-91

DESKS! ALL KINDS $5 UP. Large Size Roll Tops $21 Up.

THE FAVORITE FOLDING CHAIR,

5 in one; 50 positions. A home necessity. Pleases everybody, old or young, sick or well. Lawn and Wheel Chairs and Invalid goods in stock. Discount prices.

STEVENS CHAIR CO., NO. 3 SIXTH ST. PITTSBURG. je5-su

DUQUESNE Pittsburg's Leading Theater.

ONE WEEK, BEGINNING MONDAY, DEC. 5.

ONLY MATINEE SATURDAY.

THE

LILLIAN RUSSELL

OPERA COMIQUE CO,

MR. T. H. FRENCH, PROPRIETOR AND MANAGER.

MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, LA CIGALE.

SATURDAY Matinee, SATURDAY, The Mountebanks.

100 PEOPLE IN THE CAST,

INCLUDING

C. HAYDEN COFFIN, W. T. CARLETON, LOUIS HARRISON, CHARLES DUNGAN, JOHN E. DUDLEY, JAMES G. PEAKES, LAURA CLEMENTS, ADA DARE.

Full Chorus and Ballet.

Magnificent Scenery. Beautiful Costumes.

NEXT WEEK—THE BARONESS BLANC IN "DECEPTION." de2-93

HARRY WILLIAMS' ACADEMY.

Monday Evening, Dec. 5.

Matinees—Tuesday, Thursday and Saturday.

REILLY & WOODS' BIG SHOW.

ALWAYS THE BEST

American and European Attractions.

BROS. BORANI, The Disappearing Demons.

VITA.

FORD and LEWIS, The Bowery Boys.

Miss LILLIE LAUREL.

FRED J. LESLIE.

NELSON SISTERS. NELSONIA.

GRACE FORREST.

JOHN J. BURKE.

PAT REILLY,

And the Fantastic Picture,

HADES AND THE 400.

DEC. 12—THE FRENCH FOLLY COMPANY. de4-34

Jewelry DEPARTM'T.

This new branch of our business was the center of attraction in our establishment yesterday. Never did the eyes of Pittsburg man or woman feast on so grand a variety of gems and jewels. A fortune in a few cases. Almost $100,000 worth of precious stones alone; Diamond Mountings of every description; Pearls, Rubies, Emeralds, Sapphires, Opals, Turquoises, etc., etc., in all imaginable combinations bespeaking beauty, taste and refinement. And, then, the truly peerlessly elegant and extensive assortment of Solid Gold Jewelry in the latest and most exquisite designs, and the thousand and one of different Holiday novelties in Solid and Plated Silverware. But this isn't all. Watches! Yes, Watches! You've never seen so full and fine a stock! American Watches (all makes) and Swiss Watches! Open Face and Hunting Case Watches! Gold and Silver Watches! Ladies' Watches! Gentlemen's Watches! Misses' Watches! Boys' Watches! Plain Cases! Engraved Cases! Studded Cases! Hand-painted Cases!

So much for quantity. NOW FOR QUALITY! Let it be understood right here, and most emphatically, too, that we handle none but the finest and most reliable goods. We don't sell "cheap" goods, but we sell fine goods cheap. That's it. The same first-class goods, which are offered by the exclusive Fifth Avenue Jewelers, are to be found here, the only difference being that our goods are not marked at the exorbitant prices so characteristic of the exclusive dealers. We don't see why Jewelry should be sold at a higher profit than any other class of goods. It shouldn't! It isn't principle! It isn't business! It isn't right! Now, then, if you want to buy some article of fine Jewelry and don't object to getting it for about one-quarter or one-third less than the regular Jewelry store price, come and see us. Come and see us, at any rate, if you don't want to buy.

KAUFMANNS'

NOTE! We have placed the management of our new Jewelry Department into the hands of Mr. J. Drukker, a well-known Eastern Jewelry man and Diamond expert, who is ably assisted by Mr. T. P. Bedillon, the former and well-known Fifth Avenue Jeweler.