

It Seems a Little Early To Offer Christmas Bargains

Past experience has taught us to make our Christmas offerings at an early date on account of the rush Christmas week.

Select your Christmas piano from the following special bargains. We will hold the piano and guarantee that it will be in your home Christmas morning.

Table listing piano models and prices: No. 1. Stieff upright, beautiful figured mahogany... \$375; No. 2. Stieff upright, dark mahogany... 350; No. 3. Shaw upright, beautiful figured mahogany... 325; No. 4. Shaw upright, dark mahogany... 300; No. 5. Kohler upright, beautiful figured mahogany... 275; No. 6. Kohler upright, beautiful figured mahogany... 250; No. 7. Foster, art finish mahogany... 250; No. 8. Lester, mahogany... 250.

SLIGHTLY USED PIANOS

Table listing slightly used piano models and prices: No. 9. Stieff upright, dark mahogany... 325; No. 10. Shaw upright, dark mahogany... 275; No. 11. Ivers & Pond, figured mahogany... 275; No. 12. Kohler upright, figured mahogany... 225; No. 13. Kohler upright, dark mahogany... 200; No. 14. Kohler upright, dark mahogany... 175.

SECOND HAND PIANOS

Table listing second hand piano models and prices: No. 15. Stieff, in elegant condition, fine tone... \$275; No. 16. Marshall & Wendall, figured mahogany... 200; No. 17. Everett, forest green... 175; No. 18. Everett, oak... 150.

SQUARES

Table listing square piano models and prices: No. 19. Mathushek, most excellent piano... 125; No. 20. Grovesteen & Fuller, in excellent condition... 85; No. 21. Grovesteen & Fuller... 75; No. 22. Bacon & Raven... 25.

25 ORGANS

All the best makes, ranging in price from \$25 to \$75. These organs are in perfect condition. Can't be told from new. They were sold when new at prices ranging from \$50 to \$125.

Southern Warerooms: No. 5, West Trade St. Charlotte, N. C.

Chas. M. Stieff

C. H. WILMOTH, Manager.

MANUFACTURER OF THE STIEFF AND SHAW, THE PIANOS WITH THE SWEET TONE.

PLAYS OF THE WEEK

CAMPANARI

Beats will go on sale to-morrow morning at Hawley's for the coming engagement Thursday evening at the Academy of Music, of Signer Giuseppe Campanari, the world's greatest baritone, who will be heard in a grand programme, assisted by Miss Lyons Clarkson, the well-known pianist.

Studious, energetic and interested in his art, Campanari finds time, even during his busy opera seasons, to devote himself to the preparation of new concert programmes and recital programmes, which latter consist of the best English, German, French and Italian literature.

Campanari has appeared in special roles in most of the royal opera houses of Europe, as well as several seasons at Covent Garden, and has made concert tours with Nordica, Sembrich, Melba, Eames and other great stars.

He has scored veritable triumphs in "song recitals," his superb voice, pure style and masterly interpretations, fine diction and perfect phrasing, all combine to make his work a continued delight.

"THE GIRL QUESTION"

Pretty girls and catchy songs, dances which are marvels of grace and action. A cast of sterling players, and above all, a play with a plot of intense human interest are found in "The Girl Question," the entrancing musical play which comes to the Academy of Music, Friday evening, November 21th.

This play is along the lines and in fact a successor to "The Time, the Place and the Girl," the musical comedy which has jammed every

theatre in which it has played since its run of 463 performances in Chicago.

The fifty prettiest chorus girls who have ever been seen in one show are found in "The Girl Question," as are also the famous "11,000 Beauty Broilers," the latter being the ten little girls who dance with an abandon of emotion and enthusiasm, and an amount of ginger which has never been equaled.

The plot of "The Girl Question" reveals every-day life which is of real interest though broken up in its development at moments to allow for the introduction of songs and dances.

The production was staged by that past master in the exploitation of dramatic scenes, beautiful stage pictures and graceful dances, George Marion, the producer of "The Merry Widow," "A Stubborn Cinderella," "The Prince of Pilsen," etc.

The cast includes Paul Nicholson, Henrietta Tedro, Marguerite De Von, Nina Collins, Thomas De Vassy, Russell Lennan and others, while the songs include "Good-Bye Pal," "I Hate to Work on Monday," "O Gee, Be Sweet to Me Kid," "Wait a Minute 'Round Till I'm Dreamy," "When Eyes Like Yours Look into Eyes Like Mine," "The Old Buck and Wine" and "Do Something."

MISS MORRISON IN FAUST

Journalism, politics, cowpunching and acting are all embraced in the picturesque career of C. Nick Stark, the "Valentine" of Rosebelle Morrison's "Faust" company. Most of Mr. Stark's time during the past twelve years, however, has been divided between the stage and the newspaper field, in

both of which capacities he has shown marked versatility. After serving his newspaper apprenticeship as a reporter on The Detroit Free Press, he joined a repertoire company and drifted westward.

His wanderings as a trouper eventually led him to Arizona, where show towns are few and far between. The peregrinations of the salary "ghost" having become infrequent and unsatisfactory, Stark decided to remain in the land of romance and hot romances for a while. His newspaper life in Arizona was filled with interest and adventure. He became known throughout the territory as the make editor of The Flagstaff Democrat, which weekly journal became famous for its quaint renderings of the doings of local characters.

While in Arizona Stark had a taste of cowboy and political life, serving one term as an attaché of the Territorial Legislature, which particularly body went down into history as the "Tin Horn Nineteenth."

During the next campaign the young editor's friends endeavored to persuade him to run for office—and he fled from the Territory.

Returning to the footlights, the reporter-actor was connected with various stock companies on the Pacific coast and in the East. He had held important engagements with such stars as Louis James, Frederick Ward and James O'Neil, and has been connected in a reporterial and editorial capacity with prominent newspapers in various parts of the country.

"Faust" will be presented at the Academy of Music Monday night, November 23d, by Rosebelle Morrison and her splendid company.

Louis Mann, acting in "The Man Who Stood Still," remains in the Circle Theatre, where on Wednesday night he will round out the fourth week of what his manager, William As Brady, says will be a long run. There is according to Mr. Brady, every indication that Mr. Mann has scored a popular success that will warrant him in continuing in this city until the spring. The changes effected last week in the cast are reported by the management to have worked out for the betterment of the general performance.

"A Gentleman From Mississippi" with its two stars, went into its sixth week in the Bijou Theatre last night, which is crowded nightly. Neither Thomas A. Wise, who acts the title part, nor Douglas Fairbanks, as the fortnight young newspaper man, have ever been better fitted than in this play. The support in the main, is of the kind this city admires. A special performance of the play is to be given next Friday afternoon, for the benefit of the Actors' Society, of which Mr. Wise is the president.

Although in the third month of his season at the Empire Theatre in "Jack Straw," John Drew will continue to be nightly greeted by capacity audiences in a comedy that has now completely proven itself the best vehicle he has had in the past ten years. There is more of John Drew, a greater scope for his own peculiar,

"IN THE NEW YORK THEATRES."

William Hodge and "The Man from Home" at the Astor Theatre are giving indications of renewed prosperity of a quite remarkable nature since the political unrest that has agitated the country has come to an end. Box office indications show that the play is by all odds the most taking thing in New York at the present time.

Louis Glaser in "Mlle. Mischief" at the Lyric Theatre is still a big favorite. If the voting for political candidates had been as simple and certain a matter as the expression of public approval for Miss Glaser, there would never have been any election bets, because no one would have risked money on a wager against the shubert star.

Miss Glaser as "Mlle. Mischief" has been elected to the centre of the stage at the Lyric not for any stipulated term but for an absolutely indefinite period.

Louise Gunning at the Casino is gathering fresh supporters to her standard at every performance of "Charade." In her new capacity as a star, she has carried New York City and New York State, and when her long engagement at the Casino shall have terminated some months from now, she will undoubtedly win millions of adherents in all other quarters of the Union.

One of the most gratifying results of the election is the appointment of "The Three Twins" to the Herald Square Theatre to another term of office. The leaders of the successful campaign conducted for the Twins were Basile McCoy and Clifton Crawford, whose efforts are now matters of critical record.

"The Three Twins" have been chosen to continue at the Herald Square, their old headquarters, indefinitely.

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gentle comedy in "Jack Straw," than in any of his previous vehicles. The splendid fun, the keen wit and the clever railery of the dialogue, has commended the part to Mr. Drew from the very beginning as a joyful thing to play. Mr. Drew will continue giving eight performances a week in "Jack Straw," and his admirable company's wish is to keep abreast of the constantly growing popularity of the comedy.

The uninterrupted success of "The Girls of Gottenberg," at the Knickerbocker Theatre, has emphatically proven to Charles Frohman that the place from which to import the surest American success is the Gaiety Theatre, London. It was for that theatre two seasons ago that Ivan Caryll, fresh from the success of "The School Girl," wrote "The Girls of Gottenberg."

Every now and then "The Girls of Gottenberg" is revived in London and is cordially greeted over there as by the throngs that nightly applaud its cleverness and gaiety at the Knickerbocker Theatre.

For the first time in years a star in "Samson," a play of another making, William Gillette is now enjoying the distinction of filling the Criterion Theatre night after night—a pleasure that has fallen to the lot of comparatively few stars nowadays.

Forceful, realistic melo-drama, intense in dialogue and rapid in action, has received a great boost through the success of "Samson." The crowds that flock to the Criterion Theatre night after night, by their presence testify that it is plays of action—plays that concern modern problems and appeal to the homes that most absorb the average playgoer.

The success of "Samson" has proved so emphatic that Charles Frohman has no need of giving further thought to the plans of the Criterion for the balance of the season.

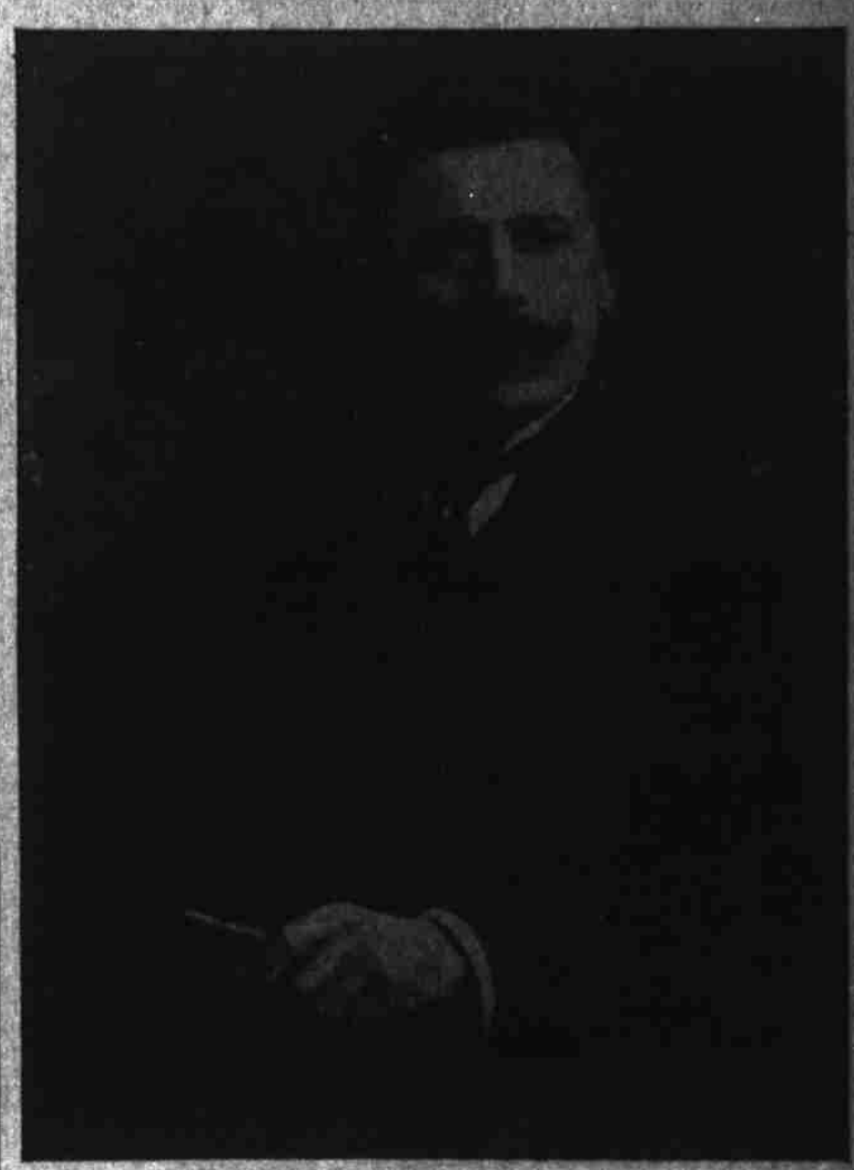
Billie Burke has in three months of flawless prosperity in the comedy, "Love Watches," at the Lyceum Theatre, grown to the stature of one of the foremost comedienne on the American stage. Over in France when the play was put under its French title, "L'Amour Velle," Miss Burke's part was played by a French actress over 40 years old. In Europe ingenues are always played by the most experienced actresses available. They are never intrusted to real ingenues. The greater Miss Burke's achievement, then—that she should by the sheer charm of her own personality, invest with a natural freshness, wholesomeness and girlishness a role that but for her might have to be played with artificial freshness and girlishness.

William Faversham is in his second week at Daly's in "The World and His Wife," which is an overwhelming success and is reviewed elsewhere.

Montgomery and Stone remain at the Academy to extraordinary business. "The Red Mill" is just the sort of play to appeal to the patrons of this house.

"A Knight for a Day" is at the Grand Opera House, its first visit here since its record one at Wallack's.

"The Devil" is meeting with substantial returns at the Garden Theatre.



SIGNOR GIUSEPPE CAMPANARI.

It is now that it has a new star in the title role. Mr. Dixey's work has been favorably received, and the indications are that business will be generous for some time to come.

Blanche Bates is doing well at the Stuyvesant—in fact playing to the capacity of the house. "The Fighting Hope" has proved itself such a worthy drama that Mr. Belasco intends to give it a permanent home at this theatre.

"Paid in Full" has two more weeks left of its engagement at Weber's. Its receipts have been up to the mark. It leaves town in order to fill a date booked in Philadelphia.

"The Travelling Salesman" holds its own at the Gaiety, and is making new friends all the time. Mr. Forbes' comedy is full of brilliant speeches and it is played by a company of rare excellence.

"Little Nemo," considered the greatest spectacle before the New York public, recalls the old days of the Zoo, when people stood in the

for hours at the box office buying seats. Every night many are unable to gain admittance at this big house. For a holiday entertainment we could have nothing better.

"The Servant in the House" remains at the Savoy, just as impressive as in its early days. The work of Tyrone Power, Walter Hampden and Miss Mattison is of the highest order.

George M. Cohan's clever comedy "The American Idea," remains entrenched at the New York Theatre with attendance which seems unlighted with the interesting dialogue and the musical numbers. There is not a single flaw in the production.

THE NEW PURE FOOD AND DRUG LAW. We are pleased to announce that Foley's Honey and Tar for coughs, colds and lung troubles is not affected by the National Pure Food and Drug law as it contains no opium or other harmful drugs, and we recommend it as a safe and reliable remedy for all such ailments. It is sold by all druggists and is the only one of its kind.