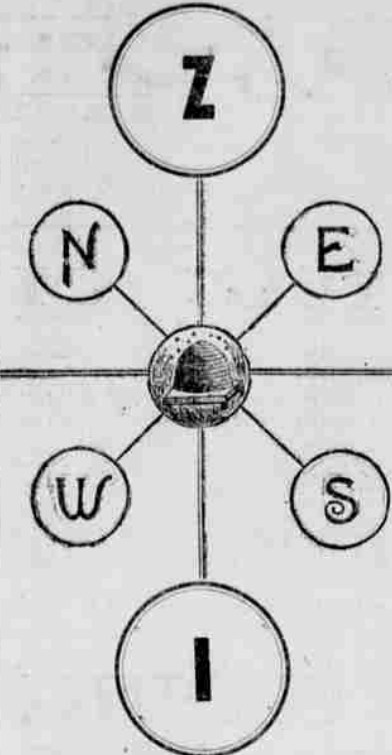


THANKSGIVING AND THE CHRISTMAS HOLIDAYS!

Seasonable Supplies and Social Enjoyment.

We have been and will be receiving the finest that money will buy in VALENCIA and MUSCATEL RAISINS, (Layers and Loose), in small packages. SULTANAS, FIGS, PRUNES, LEMON, ORANGE AND CITRUS PEEL, NEW, FRESH and FRAGRANT SPICES, FLAVORING EXTRACTS, EXT BEEF, SHELLED ALMONDS, MINCE MEAT, PLUM PUDDINGS, ETC. NUTS, CANDIES, PLAIN and FANCY CRACKERS.



OUR LINE OF FANCY GROCERIES IS COMPLETE. PRESERVED, CANNED AND BRANDY FRUITS. JAMS, SYRUPS AND MARMALADE. SWEET AND STANDARD PICKLES. OLIVES, CAPERS, CATSUPS, SAUCES, WINES AND FRUIT JELLIES, SOUPS, SARDINES, SALAD DRESSING, ETC.

ALL FROM THE MOST FAMOUS MANUFACTURERS AND IMPORTERS OF THIS COUNTRY, AND WARRANTED AS VALUABLE AND CONVENIENT ADJUNCTS TO THE HOSPITALITY OF THE HOUSEWIFE, AND A SAVING BOTH OF TIME AND EXPENSE.

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T. G. WEBBER, Supt.

Music and Drama.

BEFORE AND BEHIND THE FOOTLIGHTS.

"NIOBE"

The first presentation of "Niobe" at the Theater last night was witnessed by a large audience, every part of the house being well filled. And the play was thoroughly enjoyed by everybody. That "Niobe" is among the finest comedies presented to the public at present, was probably the unanimous verdict of last night's audience. The very idea of bringing the statue of the heroine of an old Homeric legend in contact with an electric wire, thereby reviving her, and placing her in the midst of a material-of-art Yankee family, with the poor judgment of which she innocently falls in love, is unique enough in itself. And the whole structure reared on this ground work is admirable. "Niobe" is a genuine comedy, pure and indubitable to those whose minds are pure. The play is interpreted by an excellent company. Miss Isabelle Cox, as "Niobe," is a most charming appearance on the stage, and her acting is always correct. Her beautiful features and figure make her adapted to the classic role she plays. Mr. Edison and Mr. Cools are genuine comedians, and these principal characters are ably supported by the whole cast. Ample applause rewarded the players last night. The play will be repeated tonight.

moment, I found that I had been called for the part of Tressel, and thereafter was to be based in the minor part wherein I had heretofore been, but a silent spectator and looker-on. I had no wardrobe, but was supplied with a gorgeous outfit by the stage manager. This outfit consisted of silk trunks and arm elastic and a velvet tunic. It was given to me the afternoon before the play, and when I came to dress in the evening I found that some envious fellow suzer had spirited away one of the trunks. I was in despair when I made the discovery, but the other suzer urged me to dress and go on without the missing trunk. They assured me that the audience would not notice its absence, adding, that even if they did it did not matter, as history showed that bare legs were quite the fashion in Richard's day, and so in this and I yielded to their advice, and prepared to make my entrance with one leg bare and the other mostly covered in silk. Tressel, you know, is the messenger who brings to Richard the tidings of the defeat of his army at Tewkesbury, and his entrance usually creates a sensation. I did so on this occasion. The audience, when they saw how I was dressed, howled, and the Richard, Mr. Booth, called me under his breath, and indeed me to leave the stage. However, I was there to deliver a message, and much to the audience's amusement, refused to go until I had performed my errand. When the curtain fell Booth hauled me up, raised me soundly for my simplicity, and ordered my instant dismissal from the company. I felt that my fortunes were indeed beyond repair, but my discharge proved a blessing in disguise. Dear old Ben Hauer, who was then stage manager of the California, gave me a letter to the manager of a theater in Sacramento, and I secured an engagement there. In a few months I was playing leading business, and I have been at it ever since.

him to take his place on the stage. The lad (he was then but 16) finally consented, and, drawing for the part, sought his father's dressing room, where he found the elder Booth dressed for the part of Richard, and waiting the summons of the callboy. The father surveyed the son critically for a moment, and then asked abruptly: "Who was Tressel?" "A messenger from the field of Tewkesbury." "What was his mission?" "To bear the news of the defeat of the king's party." "How did he make the journey?" "On horseback." "Who here are your spurs?" (Glancing down the son noticed their absence, and said he had not thought of them.) "Here, take mine." Edwin unfolded his father's spurs and tied them on his own heels. When his work on the stage was ended, he again sought his father's dressing room, and found him sitting dreamily in deep thought, as before. "Have your spurs washed?" was the question that greeted him as he entered. "I think so," was the reply. "Then, give me my spurs," and Tressel placed the spurs on Gloucester's feet. It was thus that the greatest player of his time made his first bow to the public, of which in his first years he was to become the idol.

JOSEPH JEFFERSON. Joseph Jefferson is now 63, but his active stage career covers a period of sixty years. No other American actor still on the stage, not even the venerable C. W. Coulstock, can boast of a record like his. When he was a child of five years old he was the child of Cora in "Richard" at the Washington Theater, and at the same playhouse he had previously given brilliant impersonations of Fletcher, the Statue Man. His first speaking part came to him also at the Washington Theater, when he had reached the mature age of 17. "This occasion, I suppose," said Mr. Jefferson not long ago, "was, justly be termed my debut proper." His parents were living in Washington then, and one day T. D. Rice, of Jim Crow, as he was better known, burst upon the scene. Rice was the dearest man who ever put on a bit of cork, and the fantastic figure he cut had a great influence on the occasion. He was then from the garret to the cellar. The comedian saw my imitation of him, and insisted that I should appear for his benefit as one of the characters who were blacked up, and dressed as a complete miniature likeness of the original. He put me in a wig, which almost smothered me, and carried me up the stairs to his chamber. No word of the proceeding had been mentioned in the bills, and the audience were as much in the dark as I was. After dancing and singing the first stanza he began the second, the first being the one the two lines which introduced me. O ladies and gentlemen, I'd save you to know that I've got a little dirty secret that hangs Jim Crow, and turning the leg up-side down, he emptied me out head first before the eyes of the astonished audience. The picture must have been a curious one. Rice was very tall, I was four years old, and as we stood there, dressed exactly alike, the audience roared with laughter. Rice and I now sang alternate stanzas, and the excitement increased. Scores of pennies, sixpences and shillings, and even larger coins were tossed from the pit and thrown from the galleries upon the stage. At the fall of the curtain Rice was picked up and given into my delighted hands.

HENRY IRVING. Henry Irving had to undergo a long and strenuous apprenticeship before he gained recognition as the leading English actor of his time. His parents, Cornish people, of excellent repute, intended him for a mercantile career, and when he left school, a place was found for him in a London counting room, but he had already become imbued with a love for the stage, and all his spare hours were spent in the study of theatrical literature, while all his scanty savings were expended on lessons in elocution, which were given him by an actor at the Sadler's Wells theater. In this way he formed the acquaintance of Samuel Phelps, then the manager of the Sadler's Wells theater. In this way he formed the acquaintance of Samuel Phelps, then the manager of the Sadler's Wells theater. In this way he formed the acquaintance of Samuel Phelps, then the manager of the Sadler's Wells theater.

CLARA MORRIS. There are few play-goers of twenty odd years ago, who do not remember the beautiful night in 1875, when Clara Morris, until then almost unknown, took the New York public by storm. Previous to that time she had been a valued leading lady in Cleveland, Louisville and other western cities, and had played all sorts of roles, from pert society to tragedy queen, but her career may be judiciously said to date from the night of which I speak. Augustin Daly, acting upon the suggestion of the manager of the Grand Opera House, had brought her from Cleveland to play aristocratic roles in his Fifth Avenue company. Willis Collins' "Man and Wife" was about to be produced, and at the last moment the role of Anne Sylvester was left to Clara. She was then Mr. Daly's leading lady. In the natural course of events the role would have fallen to June Jordan, but that lady, without consulting her manager, had of a sudden decided to marry and leave the stage, and so, as a last resort, the part, not without serious managerial misgivings, was assigned to the raw and unknown recruit from the West. Miss Morris had little time for study or preparation, but she saw that the opportunity of a lifetime suddenly before her, and she rose equal to the occasion. On the opening night she proved a revelation. In her role she displayed a knowledge of the most popular and most eagerly sought-after leading lady in New York. The playhouse was starting, and drawing crowded audiences wherever she appeared.

SCANDAL'S SUCCESSION. Owing to the illness of W. J. Scanlan, who subsequently developed into a prominent actor, the Irish comedy "Mourning Becomes Me" was produced at the height of its success. But Augustus Pitts will send it up again. The four comedians in "Youkers" on Nov. 15, and the role created by Scanlan was filled by Mr. Chauncey Olcott. It will be Mr. Olcott's first appearance in an Irish part. He is a native of Buffalo, in which city he was born about thirty years ago. He has a handsome face and form, and for a long time figured in minor companies. In London he appeared, with distinguished success, in "Miss Dearest," "The Two Admirals," and "The Two Admirals," and he has been a member of the McCall and Bull organizations. In London he appeared, with distinguished success, in "Miss Dearest," "The Two Admirals," and "The Two Admirals," and he has been a member of the McCall and Bull organizations.

PAULI BORG. comes to the Theater with two performances, matinee and evening, on Saturday, November 15. On the interesting subject, how some famous actors came to go to the stage, the New York Register has an article, extracts of which are given below. FRANK MAYO'S STORY. It was at the old California Theater in San Francisco more than thirty years ago. Julius Hays Booth, Jr., the brother of Edwin, was then leading man, or stock star, at the California, and I was the youthful suzer who had not yet risen to the dignity of speaking parts. One day "Richard III" was announced for production, and, glorious

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