

**Music and
The Drama**

TONES AND UNDERTONES.

The Bostonians will shortly produce a new opera from a foreign source, they having secured an option on the new work by Hood and Sullivan.

Miss Gertrude May Stein who sang the mezzo soprano roles in The Beatitudes at the Worcester festival took the same part at the Peoples Temple concert last Monday.

W. P. Carleton has this week refused an offer to appear in grand opera. Mr. Carleton says that for the present he prefers musical comedy, with the prospect of a company of his own for next season.

Edna May sails from London today, Nov. 3rd, and on arrival in New York will begin rehearsals in "The Golden Cup," the new Morton & Kerker opera, in which Charles Frohman is to exploit Miss May the coming season.

Edith Bradford, who is Francis Wilson's contralto this season, was with the Bostonians last season and divided the principal parts with Marcia Van Dresser. She is said to have a fine voice, which she displays to advantage in "The Monks of Malabar."

Mme Tagleapetra wife of the well known baritone has sold her one act play "A Modern St. Anthony" to Wagenhels and Kempner for Kathryn Kinder and Louis James. They will present it in Norfolk, Va., next Wednesday. Mr. James and Miss Julia Arthur gave a trial matinee of the piece some time ago. Mme Tagleapetra is also at work on a comedy which Henry Miller may produce.

Arrangements have been made with Walter Damrosch whereby he will deliver in New York a series of four afternoon explanatory lectures at the piano and on the subject of Wagner's music dramas. They will include "Das Rheingold," "Die Walkure," "Siegfried" and "Die Gotterdammerung." The lectures will take place the last two weeks in January at Daly's Theatre, preceding the production of the operas at the Metropolitan Opera House.

The Metropolitan English Grand Opera Company will present for the fifth week of the season of opera in English at the Metropolitan Opera House, New York, three of the most popular operas in their repertoire. Wagner's "Lohengrin" will be sung on Monday and Friday evenings and at the Wednesday matinee, Bizet's "Carmen" on Tuesday, Thursday and Saturday nights, Gounod's "Faust" on Wednesday evening and at the Saturday matinee. On Monday night Miss Tracey will sing Elsa and Mr. Whitehill the king in "Lohengrin," being their first appearances in these roles; on Tuesday Miss Fanchon Thompson will make her American debut as Carmen and Mr. Pringle will sing Escamillo for the first time in the city. Miss Esty as Marguerite, Mr. D'Aubigne as Faust and Mr. Paul as Valentine will be the newcomers in the cast of "Faust" on Wednesday night.

TALK OF THE THEATRE.

Quo Vadis company which played an engagement of two days here last week played a return date on Monday to fair audiences afternoon and evening.

The Truce Stock company began an engagement here on Thursday of this week playing the Charity Ball as an opening bill. The company have been here rehearsing since last week and a good performance of the piece was given.

The Christian open a brief engagement in Montreal on Monday next.

'Arizona' has caught on in New York, and bids fair to run indefinitely.

Richard Mansfield will play a week's engagement in Philadelphia, beginning Nov. 26.

Mildred Hyland is playing Izis in the Clemencea Case at the Boston Grand this week.

Mr. Edmund Breece, joins the Castle Square Stock company, Boston on Monday to play heavies.

The Southern papers speak enthusiastically of William Colliers acting in Augustus Thomas comedy 'On the Quiet.'

The new burlesque on Robinson Crusoe written by Hugh McNally will be produced at Albany, New York, on Nov. 5 for the first time.

Sadie Martinot has been engaged as leading woman of the Stock Burlesque company at the new York theatre. She will play the part of the Duchesse in Nello in the new burlesque.

Mr. Robert Edeson will succeed Mr. Aubrey Boucicault as leading man with Miss Henrietta Crossman appearing as King Charles 11 in "Miss Nell" on Nov. 10 at the Savoy Theatre London. Mr.

Edeson has been lent to Miss Crossman by Liebler & Co. for this engagement. Who will succeed Edeson in Mrs. Le Moynes' company is not known.

Blanch Walsh revived "More Than Queen" in New York this week. She has secured all the scenery, costumes and accessories used by Julia Arthur in her elaborate production of the play last season.

Mr. Charles Frohman will shortly produce at the Duke of York's theatre in London with his stock company, a new play by Louis U. Parker entitled the Swash-buckler. In this play Miss Millward will appear with the company.

The company which has been engaged to support Ada Rehan in 'Sweet Nell of Old Drury' has been called to hear a reading of the piece this week preparatory to rehearsals which will begin at once. Miss Rehan will open her season in Buffalo on Nov. 26.

Many pleasant things have been written about Maude Odell leading woman with the St. Louis Stock company and formerly with James Odell in The Musketeers, but she regards as unique the recent observation of a St. Louis critic, who called her 'largely beautiful.'

A new matinee idol is compelling homage in New York and this time it is a girl, Grace George, whose charm in the new romantic play "Her Majesties" is attracting throngs of women. The success of a play would seem to be secured when the star wins the sympathy and admiration of womenkind.

Says a New York paper of this week: Ever in the forefront of all charitable campaigns, the dramatic artists of Paris are naturally among the first to the aid of the Galveston sufferers. Coquelin, president of the Association des Artistes Dramatiques, and Mme. Bernhardt, whose generosity is as apparently limitless as her genius, are arranging to give a single performance of "L'Aiglon" before they sail for America on Nov. 10. The entire proceeds are to be devoted to succoring the destitute victims of the terrible catastrophe.

Says the New York Times: There seems to be no doubt that Henry Dixey has secured a large personal triumph in Langdon Mitchell's dramatization of his father's 'Story of Francois.' The role gives him a chance to put to use several of his accomplishments not essentially dramatic. Francois is a reckless, humorous vagabond, who can read Horace in Latin and enjoy his philosophy, pick a pocket and wield a cudgel with dexterity, and perform sleight of-hand tricks gracefully. He is grateful to one woman, and for her sake does some noble things, and he is altogether a flamboyant, daring and likeable rascal. Dixey is one of the best actors on the stage, and the news of his triumph in a new role is always welcome. He is now acting at the Park Theatre, in Philadelphia.

The Choir Invisible has been tried at Washington, Chicago and Boston and nowhere has it proved a commercial success. In speaking of it in Boston the Transcript says: "It came from the stage handicapped by the unfavorable 'popular' opinion of Mr. Allen's novel, or idyl, as it has come the proper thing to call it, and that class of readers which could and did appreciate the literary excellence of the book is not the class that the theatres depend upon for support. 'The Choir Invisible,' either as a story or as a play, is lacking in dramatic value, and when it entered upon the stage it was foredoomed. Seldom has a play been more conscientiously produced. The scenery was wondrously beautiful, the costumes were faithful to the time treated of, and the company was strong at all points. But the play was a failure because it lacked directness and because its solution of the problem which constitutes its burden was not sufficiently thrilling to interest the average mind. It was easy enough to find people quite glib in their praises of the story and of the play, people who looked upon the play as a practical endeavor to uplift the stage; but talk does not pay theatrical expenses, however pleasant to the ear of dramatist or manager, and unless the would be reformers back up their good opinions with their money, they are not likely to accomplish much in the way of return.

This is the height to which realism has climbed according to the Brooklyn Eagle: "Man's Enemy" is said to be one of the most realistic of modern dramas. It gives vivid portrayal of the tribulations of life on the downward path. Taking the hero from the social heights of the upper ten, his gradual descent into the lowest dregs of the gutter is shown, and a sermon on "Man's Enemy"—drink—is preached by action. The opening act introduces the audience to a London gambling house kept by Tom Drake, aided by Sarah Drake—ostensibly his sister—in reality his mistress. Sarah Drake is a typical illustration of a gorgeous, but unwholesome flower,

reared in the hotbed of London vice. Beautiful, shrewd, selfish and unscrupulous, she has succeeded in dragging herself from the lowest depths of society to the more elevated, if not honorable position of a queen in London's fastest set. Not satisfied with this the wily siren has cast her silken net of blandishments in the social sea in the hope of catching a victim who will place her in a position, even more tenable and at the same time permanent. The net closes and in its meshes we find a willing prisoner—Harry Stanton. Young Stanton is an habitue of Drake's gambling hell, and before the action of the play begins has succumbed to the charm of the artful Sarah. He has even proposed to her and been accepted, and notwithstanding the protestations of her former lover it is settled that a civil marriage shall take place that very day. Drake, furious with jealousy, spurred by the memory of an imaginary wrong inflicted in former years by Harry's father, concludes to let the ceremony be performed. He is aware of an hereditary taint, the curse of drink, in the Stanton family—determined to play upon that weakness in Harry's character and to ruin him body and soul. How he succeeds for a time, but is ultimately foiled by the lateat manliness of the hero, which once aroused puts the enemy to flight, is told as the story of the play is unfolded on the stage.

WHEN GENTLEMEN WORE BOOTS.

They Were the Correct Thing for Dress Occasions Not so Many Years Ago.

Over on the other side of Canal street in the local Latin quarter, in New Orleans, there is a little cobbler's shop that looks like an etching by Durer. The tools, which are stuck in leather loops around the walls, have an air of serious antiquity, like decayed gentlefolk, and over the threshold is an empty wicker bird cage, canted at just the right angle to make what the artist's call "a good composition." The cobbler himself is a smallish stoop-shouldered man, with a perfectly bald head and iron spectacles half way down his nose. He is distrustful of strangers, but when he knows his customer he is a well of entertaining reminiscence. The other day he told a friend how the ancient and honorable craft of boot making had gone into decline.

"I was working for myself two years before the California excitement began, in '49," he said. "Those were grand days. All gentlemen wore boots then, made out of the finest calfskin, with tops about twelve inches high. The Wellington boots were fashionable just before my time, but I've made a few pair, mostly for foreign gentlemen, and they looked very elegant outside of tight pantaloons. The top was generally morocco. It hugged the calf of the leg close and came to a point in front, finished with a small red or purple tassel. But the boot that everybody wanted was a plain, fine grained calfskin, and it had to fit like a glove or it wouldn't do at all. Do you see those lasts up on the shelf? Well, the men they were made for are dead now, the whole crowd; but I'll bet you there isn't one in the lot that hasn't been patched and altered at least forty times. That shows you how particular they were. Feet will change more from year to year than you have any idea of, and we had to keep track of such changes so as to make the boot set perfectly snug. In those days a gentleman, especially a young gentleman, who went into society, wouldn't have a boot that he could wear without cursing for a first week or so. They wanted them tight—tight as wax—and every young buck had his collection of boot-books and boot-jacks to get 'em on and off. Those tools were common birthday and Christmas presents back in the '40s and '50s, and some of them, were got up very fine. I've seen boot-books with silver mounts and mahogany handles \$100 a pair.

"The strain of pulling on a pair of tight boots was so great," continued the little cobbler, musingly, "that we used to run the strap ends half-way down the inside of the leg and double sew them with waxed silk twist. A young gentleman was actually killed here in 1850, or thereabouts, by the breaking of his boot straps. I remember the circumstance well. He was going to a ball, and was sitting on a stool in his room, pulling on a pair of new boots with the hooks they used then. Both straps gave way together, and he fell over backward and hurt his spine so that he died next day. Yes, sir; that's a fact. The family are still living here, and I made boots for one of his uncles up to less than ten years ago. No; I can't say there was anything especially peculiar about the

boots of that time except that they had much higher heels than are worn now and very light soles, generally finished around the edge with a stitching of yellow thread. A good pair of boots could be resoled four or five times but it was seldom done. When they began to wear a gentleman would generally give them to his body servant.

The price of boots then was never less than \$16 and more often \$20, and the planters up the river thought nothing of ordering half a dozen, or even a dozen, pair at a time. I had one good customer from Lafourche. He was a fine gentleman, with grand manners. One day he came into the shop to order a pair of boots, and while I was measuring him to correct his foot he looked at me very sharp. 'Will you allow me to see your tongue?' he said presently. I was surprised, but I put it out and he pursed up his lips, like a man whistling 'Hum-m-m,' said he, 'how is your appetite?' 'Poorish,' said I, for I wasn't feeling very well just then. Make me twelve pairs of boots this time,' said he, and walked out without another word. I felt kind of uncomfortable for a while after that, but, Lord bless you! I've out lived him these twenty years. Boots went out of style in the '70, but a good many of the old people stick to them, and for that matter some are worn even to this day. I have four customers now that I make boots for regular. They are all middle-aged men, and I used to work for their fathers and uncles. They say that the high leather legs keep them from catching cold, and they don't want the feet tight, but prefer them large and roomy. So I don't want to go to the trouble of correcting their lasts, as I did in the old days.

"I don't make shoes," added the old man, with a touch of asperity. "I never made a pair in my life, but its lucky for me, perhaps, that they've taken to wearing them and make them as poor as they do. That brings in enough cobbling to keep the pot a boiling.

Curling an Itch.

The scene of this story was laid somewhere in the rudi nentary West, and it concerns a traveller on a stage-coach which two highwaymen "went through."

There were fourteen passengers, and they were asked to get out and stand in a row, with their hands high over their heads.

One highwayman stood guard over them with a shotgun, while the other made his selection from their valuables and money. While this was going on, the nose of one of the travellers began to itch, and instinctively he started to lower one hand to scratch it.

"Hands up, there!" The traveller's hand went automatically back into its place. But the itching redoubled, and again he lowered his hand. "Are you wishing to become a lead-mine?" demanded the highwayman.

"My nose itches so I can't stand it any longer," explained the sufferer, almost tearfully. "I simply have got to scratch it."

"No, you ain't," said the highwayman, "cause I'll do it for you."

And with that he proceeded to scratch the offending nasal organ with the muzzle of his shot-gun.

Times were rougher in those days than now, and the remedy was drastic, but it did its work, for the traveller's nose stopped itching then and there.

One Good Trait.

Katie—"I don't like Mr. Rox."

Katie's Mother—"Why not?"

"He's got money, and though he has been coming to see me for a year he never gave me anything in his life."

"I don't know about that. He gives you a chance to get to bed at a reasonable hour, which can't be said of some of the other young men, I know."

"Life," said the moralist, "is filled with disappointments."

"That's right," said the short-haired young man; "it seems to me that every time you get a dollar you've got to disappoint somebody else who was after the same piece of coin."

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EQUITY SALE.

There will be sold at Public Auction on Saturday the Seventeenth day of November next, at twelve of the clock noon, at Chubb's Corner (so called) in Prince William Street in the City of Saint John in the City and County of Saint John, pursuant to the direction of a Decreeal Order of the Supreme Court in Equity made on the thirty first day of August last past, in a cause therein pending wherein Margaret Ann Hansard is plaintiff and Eliza McKay, Thomas H. Somerville and Stephen P. Taylor are defendants, with the approbation of the undersigned Referee the mortgaged premises described in the Bill of Complaint in the said cause and in the said Decreeal Order as follows, that is to say:—

"ALL that lot or half lot of land described in a certain Indenture of Lease dated the first day of May in the year of our Lord one thousand eight hundred and ninety, and made between 'The Trustees of Saint Andrews Church in the City of Saint John of the one part and the said Eliza McKay of the other part, and in the said Indenture of Mortgage as:

ALL that half lot or parcel of land situate lying and being in Dukes Ward in the said City being the North half of lot twenty one (21) owned by the said Trustees of Saint Andrews Church, fronting on Sydney Street formerly included in a lease to one Edwin N. S. Stewart and by him assigned to the said Eliza McKay who is now in possession of the same and which Northern part or half of lot number Twenty one is bounded and described as follows:— Beginning at the Northwesterly corner or angle of said lot twenty one, thence running Southerly along the Eastern line of Sydney Street twenty one feet, thence Easterly parallel to the Northernly side line of said lot twenty one to the Easterly boundary of the said lot, thence Northernly along the Eastern boundary twenty one feet to the Northeastern corner of the same lot and thence Westerly along the Northern boundary of the same lot to the place of beginning; together with all buildings, erections and improvements, easements privileges and appurtenances therunto belonging and the said Indenture of Lease and all benefit and advantage to be had or derived therefrom."

For terms of sale and further particulars apply to the Plaintiff's Solicitor, or the undersigned Referee. Dated the seventh day of September, A. D., 1900
E. H. McALPINE,
REFEREE IN EQUITY.

G. C. COSIES,
PLAINTIFF'S SOLICITOR.

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