

Just Folks.

By EDGAR GUEST.

ETERNAL.

It is so brief a thing:
Summer crowds out the spring,
Autumn tints field and tree
With splendid majesty,
And soon, alas,
Winter hurls frost and snow
All below.

Perchance the young green tree
Shed its destiny
To remain,
Then reaching middle-age
Would hold that ampler stage
In spite of pain,
Spring, with winter's front
All will be lost.

So much to learn and see,
So much to know and be,
So brief the stay,
How wonders if the strife
We wrest some charm from life
In truly pay,
That he become sublime
In such a little time?

With and the things of grace
Are not the season's pace,
This much is sure
Once summer follows spring,
That age to which we'd cling
Must endure,
For the soul shall be
Made through eternity.

FURLONG MY VALET for
Cleaning, Repairing, Altering,
Pressing, Dyeing and Turning;
Ring 697.—sept29,1mo

A Non-Stop Music Hall

BRINGING PARIS TO LONDON.

Of the many strange theatrical ven-
ues in London, none is stranger than
the Alcazar, a new music-hall that
has three stages and no seats. There,
for the modest sum of 12s 3d, you can
enjoy a twelve-hours' variety pro-
gramme.

I entered a long, low-roofed hall
writes Tit-Bits man, painted to give
the effect of rough stonework. At the
far end, mounted on a small platform
about ten feet square, and raised about
a foot from the ground, one of the
features of variety was singing a fam-
ous old song to people crowded round
the edge of the platform.

When he stopped, the audience mov-
ed like a swarm of bees to the second
platform, where a pretty dancer had
appeared. A few minutes later the
announcer drew attention to the
Spanish tenor climbing on to the third
stage in readiness to sing "Until I
in broken English. There are no pro-
grammes.

Mind Your Hat!

"This is the first time that license
has been obtained for a non-stop var-
iety entertainment," said M. Lucien
Samet, the manager. "I started the
Cigale music-hall in Paris on similar
lines and it met with immediate suc-
cess."

The music for artists on two of the
platforms is supplied by a pianist
whose instrument stands on the floor
between them. Another duty he per-
forms is to switch the lights on and
off the appropriate platforms. If you
like, you can push your way through
the audience and study the music over
his shoulder. I saw many people do-
ing all at once, to help the poor
pianist turn over the pages at the
right moment.

The closeness of the performers to
the audience has advantages as well
as disadvantages. Music-hall artists
are always interesting when seen at
close quarters. You can see the com-
edian actually wink, and can hear
"sides" that you can never hear at
a theatre unless you happen to sit in
the stalls. Performers at the Alcazar
certainly get to grips with their au-
diences, for you can stand near enough
for the high-kick dancers to knock
your hat off.

But there is something disconcert-
ing about the darkened eyes and the
grease paint of artists when seen at
a distance of only a few feet. Illusion
is a precious thing in the theatrical
world.

From twenty to thirty vaudeville
troups are provided at this show, and
there is nothing to prevent your see-
ing them all over and over again with-
out any extra charge. No artist, the
manager told me, is paid less than 5
pounds a week.

When artists appear on the plat-
form near the performers' entrance
the pianist has a rest, for a jazz band,
consisting of a pianist and a trap-
drummer, then comes into operation.
There is a full complement of "etec-
era," dear to the heart of the comed-
ian, the man with hoops, and the
trick dancer.

At this music-hall any aspirant to
stage success can have a free "au-
dition." Several old "stars," who top-
ped the bill in their day, have per-
formed there.

Being refused a part is a tragedy of
the order of kind. "Some of these au-
ditions," M. Samet related, "can tear
the heart-strings." One woman ad-
vanced to sing a song, and after a few
bars fell in a dead faint. She was
starving, yet you can find her name in
the stage "Who's Who."

Every day about 1,500 people visit
the show, which is certainly the near-
est you can get in London to the cafe
chantants in Paris.

MINARD'S LINNET FOR SORE
FACE.

NOW--Inaugurating the New Fall Season

MEN'S FALL 1 and 2 Pants SUITS

and Winter

TOPCOATS, OVERCOATS

16.50 19.75 24.75 29.75 34.00 39.50 47.00

A Greater Selection Than
Ever Before! - SEE THEM!Men's Blue
Serge Suits

"With a Blue Serge Suit a man is al-
ways well dressed." Hundreds of new
Blue Serge Suits—the kind that stay
blue, or your money refunded. Prices

\$17, 22, 27, 30,
35, 40, 43, 46, 50

Styles for Young Men
Collegian Models
Conservative Models
Styles for Stout Men
Styles for Slim Men
Styles for Short or Tall
Men

THE NEW FALL STYLES are here in
boundless variety of fabrics and colors.
And for this occasion we have even out-
done ourselves in offering greater values
than ever before. Each price group pre-
sents the largest assortments in the coun-
try.

Youths' Suits and Overcoats

YOUTH WILL BE SERVED IN THIS STORE—Splendid groups of Smart Suits and Overcoats for young men,
and provides parents with an excellent opportunity to share in these most remarkable savings.

Young Men's Suits 12.50 up to 24.00 | Youths' Warm O'Coats 14.50 up to 27.00

LOOK, MOTHERS! FORMAL SHOWING
of
BOYS' FALL SUITS and
OVERCOATS

MOTHERS! You save dollars when you buy your son's clothing here.
More styles, colors, patterns and materials than any other store in town.
The greatest assortments of Boys' New Fall Clothing that we ever as-
sembled.

SUITS
O'COATS

One and two-Pants Suits, straight or
knicker leg pants,

5.98, 7.98, 9.98 up to 16.50
Ages 8 to 17 years.

Fine Chinchillas, Naps, Wool Plaid
backs. Big warm coats; just the coat
sonny needs for cold days ahead.

Ages 9 to 17 years.

\$7.98, 9.98, 12.98,
14.98 up to 18.50

Boys' Flannel
Suits

AGES 3 to 8
YEARS
WORTH up to
\$2.00

98c

London, New York & Paris
Association of Fashion, Ltd.

Men's Slip-over
Sweaters

Comfy Sweaters, ideal for
the cold days ahead 2.89

Youths' Slip-over
Sweaters

Ages 12 to 18 years 2.30

Juveniles' Suits and O'Coats

Hundreds of new Suits for the little
in all the new styles of Sailor, Tunic,
Buster Brown and Norfolk models,
in all required shades and materials.

2.98, 3.98, 4.98 up to 8.98

For the little lad, ages 2 to 8 years.
Fine Chinchillas and Naps; some
flannel lined, others plaid back;
mannish styles.

5.98 up to 9.50

Sale Men's Trousers
FOR MEN AND YOUNG MEN

Large assortment of Suit Patterns. Excellent opportunity to match
your coat.
2.20, 3.20, 4.50, 5.98, 7.50 and 8.98

Boys' Wool
Jersey Sweaters

AGES 4 to 14
years in Grey, Navy
Brown and Blue 1.40

"Pass the Pepper"

FROM PLANTATION TO POT.

Raw pepper reaches us from China,
Singapore, the Straits Settlements, and
other countries. In the form of
shrivelled black or dark brown ber-
ries. Furthermore, when the bags
of raw pepper are opened they are
found to contain whole berries, broken
berries, and a quantity of dust.

The surplus rubbish is separated
from the berries by feeding the whole
into a blowing machine. It is blown
along a corridor fitted at the bottom
with funnel-shaped openings under
which bags are suspended. The
force of the draught is regulated
until the whole berries fall into the
first bag, the slightly lighter ones in-
to the next, and so on until there is
nothing left but light dust, stems, and
other rubbish.

Skinned By Machinery

A whole pepper berry consists of
an outer shell or casing of dark pep-
per, at the centre of which is the pure
white, aromatic table pepper. The dark
outer skin is removed by a machine
called a decorticator, consisting of an
almost cone-shaped stone revolving in
an opposite direction to, and inside,
a wire mesh cage. This cage helps the
stone to scrape the shell off the ber-
ries, and also to sift the dust and
shells into separate bags from the
whole berries.

When a consignment has passed
through the machine once the berries
are known as "C quality whole." This
quality is used for pickling pepper or
for mixing with spices.

After passing through the decori-
cator again the result is "B quality";
and still once more, "A quality." The
latter consists entirely of round, hard,
shiny berries of pure white pepper.

It is then ground again and again
until fine, and finished off by being
passed under two huge revolving
stones called edge runners. Finally it
is packed into barrels and kegs for
dispatch to the consumers.

On the Air To-Day

WPG ATLANTIC CITY.

Wave Length 299.8 Meters—Kilocycles
1000.

Friday, Oct. 2, 1925.

3.40 p.m.—Baseball Scores.
6.45 p.m.—15-minute Organ Recital
(Request Selections). Arthur Scott
Brook, City Organist.

7.00 p.m.—Hotel Morton Trio Dinner
Music. J. Leonard Lewis, Director.

8.00 p.m.—Final Baseball Scores.
8.05 p.m.—Hawaiian Melodies by
Hawaiian Trio with assisting artists.
Main Studio.

9.00 p.m.—Hotel Ambassador Con-
cert Orchestra, Harry Loventhal, Di-
rector.

10.00 p.m.—Studio Program.
10.30 p.m.—Dance Orchestra, "The
Silver Slipper."

STATION WOR.

L. Bamberger & Co., Newark, N.J.
405 Meters—740 Kilocycles.

(Eastern Daylight Saving Time.)
Friday, Oct. 2, 1925.

6.45 a.m.—Bernarr Macfadden's Ear-
ly-Bird Gym Class.
7.15 a.m.—Bernarr Macfadden's Vim
and Vigor Gym Class.
7.45 a.m.—Bernarr Macfadden's
Home Folks Gym Class.
2.30 p.m.—Ida L. Groeber, pianist.
2.45 p.m.—Prof. J. P. Santamarina
—"Thru the Panama Canal."
3.00 p.m.—William Burke, tenor.
3.15 p.m.—Ida L. Groeber, pianist.
3.30 p.m.—William Burke, tenor.
3.45 p.m.—B. P. Adams, Associate
Editor, Literary Digest—"Longfel-
low."
6.15 p.m.—Words Often Mispro-
nounced."
6.17 p.m.—Bill Wathey of the New
York Evening Telegram Staff in
Sports.
6.30 p.m.—"Man in the Moon Stor-
ies" for the children by Josephine
Lawrence and Wm. F. B. McNeary—
copyright Newark Sunday Call.
7.00 p.m.—Hotel Shelton Ensemble.

CNRA (201 METRES), MONCTON,
N.B.

Friday, Oct. 2, 1925.

8 p.m. (A.S.T.)—Bedtime Story—
Aunt Ida.
8.30 p.m.—Dominion Department of
Agriculture Market Service.
9 p.m.—Studio programme—Opera-
tic Selections sung by Moncton Artis-
ts. Mrs. R. L. Steeves, Soprano; Mrs.
Harold Price, Contralto; Mr. Frank
Elliott, Tenor; Mr. A. H. Lindsay,
Tenor; Mr. F. S. Wilkins, Bass; Mrs.
Irvine Malcolm, Accompanist.
Followed by CNRA Dance Orches-
tra. Assisted by Mrs. J. Clyde Stev-
ens. Mrs. Irvine Malcolm, Accom-
panist.

Radio Batteries

Charged by an Expert
WILLARD BATTERY
SERVICE STATION

H. Maddigan, Manager

CULT'S COR. Phone 1808.
Feb 21st