

ITINERANT COBBLERS OF PARIS ARE FREQUENTLY ENCOUNTERED

Paris, Feb. 3.—In the cheaper quarters of the city, particularly in laboring districts such as around Les Halles, the great Paris Central Markets, one frequently encounters itinerant cobblers. Seated on boxes on the sidewalks, leaning against the building walls, with tools spread out before them, they await the trade of passers-by.

They really give service while you wait, because that is the only kind of service they are equipped to offer. They have no shops or storage facilities. Everything is done on the spot.

Naturally, they do not draw the limousine trade. Their patrons are laborers, sailors, housemaids and bums who either do not stay long enough in one place to leave a pair of shoes to be repaired, or who only boast one pair of shoes, and must await in the stocking feet while those are being fixed.

The foregoing picture shows a working woman standing in one shoe, while the cobbler is at work on the

other. To keep her foot off the ground she is wearing a slipper that the cobbler has furnished. Behind her is another girl awaiting her turn.

There is really demand for this quick service, justifying the existence of these wandering out-of-doors cobblers. It is not at all rare for floating laborers and servants to own but one pair of shoes. Most working women do not wear leather shoes in homes or in shops, but go about in felt house slippers, because they are cheaper and also quieter. Leather shoes are not as much taken for granted among the lower classes in Europe as they are in America.

For the better class of shoe repairing, there are shops as, in the United States, although most of the work is still done by hand. Machines for sewing, finishing and polishing are not so common as at home.

Most of the better grade of work is in the hands of neighborhood cobblers. As one passes along the streets of the ordinary quarters, he frequently

happens on little hole-in-the-wall shops about big enough for one man to move about in. There, seated at his last, will be an old cobbler, sewing and hammering at a pair of shoes.

Prices of shoe repairing have been going up. Commenting on the fact, a writer in the Echo de Paris remarked:

"Formerly, to have a pair of shoes repaired was a sign of poverty. The old time novelists were wont to remark how the poor lover, striving to impress the lady of his choice, was careful to polish his shoes brightly and to keep hidden any evidences of repair, that she might not realize his true financial condition."

"How different conditions are today! If the price of shoe repairing goes much higher, the lover will make a point of parading evidences of mending, so that the lady may declare to herself:

"Ah, here is a rich man. He can afford to have his shoes patched and half-soled."

SO DIFFERENT

The poor man lives from hand to mouth;

He's never in the running. But the baby lives from foot to mouth. And people call it cunning.

LONG DRESSES ARE SLOWING UP THE DANCE TEMPO, WALTZ AND TANGO ARE MORE POPULAR

(New York Sun)

If you are fond of dancing and have attended the fashionable hotel dancing floors you will have to admit that the styles are changing.

The man who makes up the dance program finds he has quite a job on his hands, and moreover he has come to the conclusion that while a typical New York crowd is appreciative it is not so free to say so as the country cousins who came to town and are dazzled by the surroundings in which they find themselves.

The music for dancing has changed; the silhouetted gown has come into fashion, and in consequence the managers of these places find that patrons are more eager than ever to see themselves reflected in long mirrors, and further that colored light thrown on the dancers has increased in popularity.

This season has brought to the fore the supper dance that was on the wane when the cold season came on. The dance tempo has slowed up and the waltz and tango are more popular than last season. The one-step seems out, and the younger set who are supposed to represent the true art in dancing, will have none of it.

All of this information is divulged by Vincent Lopez, who directs the dancing music at the St. Regis Hotel and he is willing to tell what the changes have been. He says the present day dancing now resolves itself into three distinct stages or periods. One begins about seven o'clock, the next at 9 and the third about 11 o'clock. The music and the dancing change with those periods. From 7 to 9 o'clock, which is the period when people dine out, they are apt to dwell more on the dinner than on the dancing that may be had. People at this time seem to want melody—melodious tunes that do not excite too much. They like to get up and dance an easy dance and then sit down for a course at the table.

"From 9 to 11 o'clock," says Mr. Lopez, "is when the crowd mostly seems to want waltzes and tangos. At 11 o'clock a complete change appears in the dancing humor. The crowd now wants variety and a lot of pep in its music. I should say after 11 o'clock old King Jazz still reigns.

Depends On Demands

"In making my dance programs," continued the leader, "I depend largely upon the demand. You have no idea how many people send in requests for favorite dance tunes. You see the programs are not confined to the dancing floor there, but as we broadcast our music for a time probably it is used for dancing by small assemblies scores or even hundreds of miles away. There is a marked growth in the waltz over a year ago. I used to play about one waltz to every thirty other tunes. Now I play one to every eight fox trots. As a matter of fact I play dance music for thirty minutes on a stretch, and every fifth number is either a waltz or a tango. Many persons now dance to slow fox trot to a tango tune, and many more persons are dancing the tango than was the case last year.

"Getting back to the whims of the dancers, let me tell you something that many strike you as curious

about the dancing taste. Do you know that somehow Friday nights are those when most tangos are demanded? It is a fact, and I can't explain why. Nor can I explain a thing which is still more curious. It is that Tuesday night is invariably the night chosen by persons obsessed with the idea that they are wonderful soloists to get up and do a stunt. I look for them every Tuesday and I am never disappointed.

Must Know It

"In directing music of this sort you only have to know the score but every line of the piece itself. Many people who write in for request numbers do so without knowing the title of the piece but have caught only a line or phrase to identify it as an air of their choice."

Mr. Lopez let it be known that besides being the leader of his orchestra it is up to him to see to it that things are artistically done to make all the participants happy as they glide over the floor. To this end he personally operates the lights thrown on the dancers.

Here at the Seaglades," said he, "we have a system of lighting especially installed for accompanying dancing and while I am conducting my orchestra I keep my fingers full of electric switches and keep playing the lights as the orchestra plays the music. Lots of people vibrate under certain notes of music, and there is real harmony between lighting and music, as I have often demonstrated.

Hard To Vibrate

"Of course, the hardened New Yorker is hard to vibrate; in fact, some of them go to great extremes to conceal their pleasure or appreciation. To this sort of an audience I give little attention. But it does make a lot of difference to the musicians to know by some act of the audience, if their efforts are appreciated. If they are pleased it pleases us to know it, but some are so hard boiled that they will not tell us and we have to make the best of it. We are often well recompensed, however, when a typical New York crowd is augmented by the folk from out of town. Then we get our share of the applause and the patrons get much more from us. But we like to make people happy with music to dance by and nothing stops us from doing it. If styles change we will change with them."

When All Fagged Out This Tonic Will Help

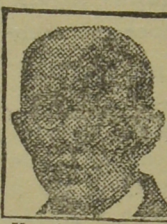
The world is full of sickly, despondent people—they are always tired, nervous, weary. Some day they hope to be well. The surest road to health is a well-regulated system. You must be free from constipation. Dr. Hamilton's Pills are a wonderful restorative because they make the bowels regular. These little pills keep the system clear of waste—this means a pure blood supply. Abundance of red, vitalizing blood, restores the nerves, increases flesh and vigor, nourishes and feeds every organ of the body. To enjoy the blessings of a healthy, vigorous body, to feel always at your best, to be free from headaches, to have a clear complexion—use Dr. Hamilton's Pills, good for men or women, mild, effective, safe. Sold in all drug stores.

Clam—Awfully, shut-up, lazy life you lead, old chap.

Oyster—Yes—they literally drag me from my bed for meals.

"Ill Health Was Dragging Me Down Fast"

"I Had Been Doctored for
Over A Year When I
Learned About Dreo."



"I have the highest praise for Dreo. It relieved me of suffering when I was about ready to give up all hopes of ever getting well again. I was losing weight fast. My appetite had left me. My nerves were very bad and I was no longer able to get any rest at night. Oftentimes I would walk the floor at night trying to get some relief from indigestion. Gas used to press up around my heart that made it beat and thump like an old pump."

"Dreo soon scored in my case and soon I was taking on the weight I had lost. My stomach is lots better and I am at last able to get some rest at night. I am rapidly improving now and all this praise goes to the new medicine, Dreo." This statement was given by Mr. August Besuch, 726 West Winnipeg St., Appleton, Wisc.

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Rudy Vallee
Got that way
Eating yeast three
Times a day.
It made that voice,
That hair, those eyes
And quite explains
His rapid rise.

Survey is said to show that women buy 60 per cent. of the male attire. And it looks, too, as though they're wearing it.

A small town—there are no hick towns any more—is one where a citizen doesn't have to look around for someone in the bank to identify him.

Assessment Notice

The Board of Assessors of Taxes for the City of Fredericton hereby require all persons liable to be rated for the year 1930 forthwith, to furnish to the Assessors true statement of all their Personal Estate and Income, which is assessable under the City of Fredericton Assessment Act 1928 and true statements of wages or salaries paid to employees, and hereby give notice that Blank Forms on which such statements may be furnished may be obtained at the office of the Chairman of the Board of Assessors, and that such statements must be perfected under oaths and filed in said office on or before the 17th day of February, 1930.

Dated this 15th day of January, 1930.
PETER FARRELL
Chairman of the Board
Assessors of Taxes.

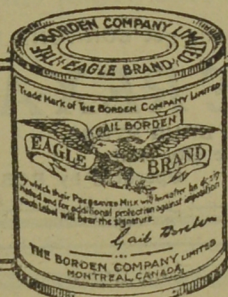
FIRE ALARM LOCATION IN THE CITY

- 6 Argyle and York Sts.
- 7 Victoria Public Hospital.
- 8 Children's Home, Woodstock Rd.
- 12 Westmorland and Aberdeen Sts.
- 13 Northumberland and Saunders Sts.
- 14 Brunswick and Smythe Sts.
- 15 Charlotte and Smythe Sts.
- 16 George and Northumberland Sts.
- 17 King and Northumberland Sts.
- 21 York and Queen Sts.
- 23 York and George Sts.
- 24 Queen and Westmorland Sts.
- 25 Brunswick and Westmorland Sts.
- 26 Charlotte and Westmorland Sts.
- 27 King and York Sts.
- 28 Saunders and York Sts.
- 31 Queen and Regent Sts.
- 32 Needham and Regent Sts.
- 34 Queen and Carleton Sts.
- 35 Brunswick and Carleton Sts.
- 36 Charlotte and Carleton Sts.
- 37 George and Regent Sts.
- 38 King and Regent Sts.
- 43 Aberdeen and St. John Sts.
- 44 Queen and St. John Sts.
- 45 Brunswick and St. John Sts.
- 46 Charlotte and St. John Sts.
- 51 King and Church Sts.
- 52 George and Church Sts.
- 53 Union and Church Sts.
- 54 Shore Street and Waterloo Row.
- 55 George St. and University Ave.
- 56 Lansdowne St. and Waterloo Row.
- 57 Grey St. and University Ave.
- 112 Aberdeen and Smyths Sts.
- 118 Northumberland and Argyle Sts.
- 121 Victoria and Westmorland Sts.



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STRIDES...
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PICTURE BROUGHT
HER BACK TO
THE FOX LOT...
WHERE SHE FIRST
STARTED...
MADE FOUR OF HER
NINE PICTURES THERE.