#### AN ACTOR AND HIS MAKE-UP

HOW THE FACIAL EXPRESSION IS CHANGED.

From the Juvenile to Old Man-A Few Lines with a Pencil and a Little Coloring Brings About the Change-How the Make-Up Is Accomplished—Faces to Fit Any Part.

From the Philadelphia Times.

T 18 a well-known fact that all stage folk are required to "make up," or paint their faces, when they appear in the glare of the footlights, but the reason way they are forced to do so, and the principles underlying the custom are understood by but few, while the tricks and minor details that go towards making this branch of dramatic work a fine art are almost un-known outside of the profession.

An actor playing in this city last week agreed to explain to a representative of the Times some of the details of stage 'make up." When the newspaper man entered his dressing room he found the Thesplan already seated at his dressing table putting on his paint for the evening's performance. The various articles of "make up" that littered the table were interesting in themselves. Most prominent among the grease paints were the 'foundation colors," that looked like great sticks of scaling wax, an inch in diameter, ranging from pale pink to ruddy reds, each bearing on its paper and foil cover a printed number designating the shade. Then there were a half-dozen or more other sticks, very much thinner, which included among their colors white, black, dark brown, steel gray, very pale pink, scarlet and maroon. Near by was a brush, comb, scissors, numerous queer pencils, a box of French "Rougede-Theatre.' a hare's foot, bottles of ether and alcohol, a pound can of vaseline, another can of cold cream, a porcelain box of lip "salve," several artists' stubs, and three or four cans with serew tops, each containing a powder of a different shade ranging from pure white to a decided red. But most prominent of all were a thick, fat bottle of sticky glue, and ropes of crimped hair ranging in shade from palest blonde, through the browns and reds to iron gray, black and snowy white. These were the most notable articles of make up, but there were a dozen and one other things on the table in the tin "make up" box or suspended from the

"To begin with," the actor remarked, "a person must paint his face for the stage because the light is so intense, and falls upon the features from se many different points that its very brilliancy gives the skin a pale, or almost deathlike grayness, while the distance and position of the audience distorts relative parts of the face in their line of vision. The lights from above throw the eyes into shadow, and the lights from below tend to create ridges and depressions that are, to say the very least, disagreeable and unbecoming. Stage make-up is of several different Stage make-up is of several different classes. The women generally use a foundation of cold cream or liquid color, rubbed evenly into the skin, and powdered, with an over-dressing of rouge. For very fine work, such as shadows, that in the wrinkled features of old age, a depression is generally accompanied by a parallel ridge of flesh, and when a young actor with a perfectly smooth skin wishes to respect this wrinkle and its parallel ridge of the flesh and when a young actor with a perfectly smooth skin wishes to respect this wrinkle and its parallel ridge of the flesh and when a young actor with a perfectly smooth skin wishes to respect this wrinkle and its parallel ridge of the flesh and when a young actor with a perfectly smooth skin wishes to respect to the flesh and the f emphasizing of eyelashes and the like compositions known as "water colors' are used, the powders and pigments being mixed with water and applied with a camel-hair brush. But in the great majority of cases grease paints, put up by half a dozen different makers in this country, are utilized exclusively. They are composed of grease, mixed with vegetables colors, and put up in these sticks, and are said to be harm less, one New York maker offering to prove this last statement by cating the paint he makes."

The speaker then proceeded to put on what he called a "juvenile" make up, explaining that this experiment would show exactly how much paint is required to make a face look natural on the stage. First, he took a stick of "foundation color"—a pale pink in this case-rubbed it here and there over the face, and then blended and manipulated it with his fingers until every feature was overspread evenly, and every crack and crevice penetrated. This color will make the face look lifelike," he continued, "but there would still be heavy shadows here and there, especially about the eyes. It is a well-known fact that red will increase the size of any feature, and will kill or deaden these same shadows, so everywhere they occur or a feature is to be enlarged, a bright color must be used." Acting upon this theory, he rubbed and blended a brilliant scarlet paint in the sockets of the eyes, across the cheekbones, and into the slight depressions between the eyes and ears, rubbing it into the foundation color around the edges until it was gradually merged into the paler shade. Then he 'made up" the eyes.

"They are an actor's greatest asset. he said, "but unless their size is increased and emphasized a spectator one hundred feet away sees very little They are emphasized by drawing a fine line of brown or black. or if they be blue, of gray or blue paint along the lower lid close to the lashes. This emphasizes the pupil, but also gives it a staring, doll-like prominence. To overcome this a broader line or detail, are made out of this 'crepe shadow is drawn along the upper lid, hair.'" He displayed a long rope of thus softening the expression very ma-

The next step in the operation was applying the powder, to deaden the shine which the grease left upon the face and soften the colors. It was rubbed on thickly with a puff, ther brushed with a soft, fine brush. This writer's informant pulled out a handleft the skin faultlessly smooth and soft and so delicately tinted that a professional beauty would have turned green tangle was pulled out. Part of the hair with envy had she seen it. "The advantage of such a make-up," my in-formant remarked, "is that it will not rub off or be damaged should the face be bathed with perspiration, and can be freshened in a moment with a little fresh powder and a touch of rouge rubbed on with this hare's foot." make-up was completed by coloring the eyebrows brown, coating the eyelashes with the same color, melted to a liquid state in a near-by gas jet, and rubbing a trifle of dark red grease upon the lips, so as to emphasize their color.

"This is the foundation of all make ups," the actor remarked, "but there are a thousand and one little things that will transform a face as if by magic." and he sets about illustrating the fact by playing a few tricks with his features. "Here is a wig. for in-

Richard III. and Louis XI. periods. It

Then the Thespian painted his uppe color gave the features a very long look, like that of an Irishman. Next he rubbed his beard and upper lip with

bluish gray paint and immediately an unshaved expression was given to the face. The eyebrows were entirely obliterated with a heavy coating of 'flesh" foundation color, and new eyebrows painted diagonally across the forehead, resulting in a quizzical expression to the eyes. He took a stick of "nose putty," not unlike the com-mon commercial article in looks, and worked the sticky material under the surface of the water in a near-by wash basin. When it was soft and pliable he fastened it upon his face, being careful to always keep his fingers wet. In this way he changed the contour of his nose and made moles and similar blemthe putty with melted grease paint until the artificial portions could not be distinguished from the rest of the face.

The lower lip was made to protrude by painting it a brilliant red, thus adding to its prominence, and leaving the upper lip unpainted. The size of the mouth was increased by drawing lines on either side and emphasizing the whole with red. Teeth were knocked out most recklessly by covering them with shoemaker's wax; the eyes were given an expression of soreness by does not wash until reaching his hotel. drawing red lines along the lower But as a usual thing he removes every lashes, and of heaviness by shading of dark red along the upper lids.

"These tricks are very useful." he explained, "in what are known as 'character' make-ups, or when the actor assumes a role with strong pecullaritles. But the face is given the ap-pearance of age by simply holding the nirror up to nature, as it were. For an old man the actor has a foundation color that is either extremely pale or has almost any degree of sallowness. Then he uses one of the dark shades, brown, gray or deep red, to create shadows around the eyes, across the temples, from the bridge of the nose to the chin, in the cavities of the neck commenced as a common workman in and on the cheeks near the ears. Just the Carnegic shops, and, entirely through as red gives prominence to any part of the face and kills a shadow, so gray or brown will decrease the size and accentuate the shadow.

"Except in a few instances where shadows are created arbitrarily, to give a peculiar expression, the safest guide in this class of make-up is to follow the natural depressions of the face, or create shadows where they would appear should the face grow thin and pinched. As a consequence of this theory, an actor, when he appears upon the stage and gives full play to his facial expression, will find the shadows an aid to his work, because they are reflections of himself, and the audience will be the more deceived because every shadow is in its proper place and therefore looks prfectly natural.

"The same rule applies to lines and wrinkles. The face is first drawn up into wrinkles and the lines are painted exactly where those wrinkles occur, and as a result an actor when he wrinkles his face while before an audiwrinkles his face while before an audi-ence, causes the painted line to empha-size the natural one, without the ap-as to lead directly to his present success. pearance of artifice. It will be noticed, however, that in the wrinkled features ridge he is forced to resort to artifice.

"He draws the wrinkle in dark paint and the parallel ridge of flesh with very light paint, afterwards blending them by passing a finger over the two and deadening the whole with powder. In the same way the shadows upon the length. checks or about the mouth are emphasized by contrasting lines or areas of light paint, the high light of the one increasing the depth of the shadow." These remarks were illustrated as the talk progressed, and now the actor put on a bald wig and a pair of spectacles, and his transformation from youth to old age was complete.

'The general principles of make-ups.' he continued, "vary but slightly in their application to half a dozen different characters, and in order to make the face different for each occasion, the actor resorts to the use of hair. This branch of the work calls for as much care and skill as all the painting out together, and is the greatest feature of this branch of stage work." He then initiated the novice into the mysterica of his wig box. First he brought out a couple of long beards, in which the hair was fastened, strand by strand. upon fine silk gauze, shaped to fit the chin, and held in place by an elastic band that passed over the top of the head. When in position this band was concealed beneath the wig, or had the hair of the wearer combed over it. provided no wig was worn. These beards, as well as moustaches, similarly con structed, were fastened about the mouth with "spirit gum." a glue made for the

purpose out of ether, gum mastic, resin, or perhaps white shellac. "These beards built on gauze." he remarked, "are used when some arbitrary shape is required, where the whiskers are very long, or where an actor must make-up very quickly, for it is an easy matter to apply them. One of their disadvantages, however, is that they always look artificial, and it is almost impossible to regulate their contour. The most natural beards, and the class which are capable of the finest work in hair, plaited around two lines of twine,

but easily unraveled from either end, so as to leave closely crimped tufts. This hair is bought by the yard, and comes in almost every shade, from snow white, or jet black, to brilliant red and Hibernian green, the latter shade being used by burlesquers. The ful of this from the coil and worked it with his fingers until every knot and was then shaped upon a comb and fastened to the chin with glue. Anothe portion was wet and stretched around a hot steam pipe until dry, this operation straightening all the curl out of it This was glued to the upper lip. Other tufts were fastened to the jaws from the chin to the ears, after which the whole was skilfully trimmed with seis sors, and shaped by the fingers until a "Van Dyke" appeared upon the chin, and the other portions were almost

The actor explained that one of the secrets in this kind of work was to cut and glue the wool in such a manner that the end of every hair was em bedded in the glue upon the face. It was thus made so secure that the whole his features. "Here is a wig, for instance. It is not unlike the one Triiby wears in the play of that name, but this one is technically known as the 'club,' and is of a style affected in the usual thing, follows the outline of his

skin close" in shortness.

own beard, although the contour may gives the face a peculiarly hard and vary according to the demands of the sinister look." most always fashloned out of creps ip white and carried the color down to hair, and glued in place, as it can be his mouth, and the high light of the trimmed at will and does not interfere

with the movements of the lips. On the other hand, a moustache built on gauze, and glued to the upper lip is more than likely to interfere with the articulation of an actor, and is almost sure to work loose during a long scene. Moustaches fastened to the beard with

wires are used very seldom, and then only for very rapid, or "trick" changes. While imparting this information the actor had put on an iron gray beard and moustache, put a few lines be tween the eyebrows, and darkened the latter. He now pointed out to the visitor that his face was completely altered, even though the shadows and ines were precisely the same, as in the make-up of the spectacled "old man."

"And now to get the make-up off," he said, with a laugh, "for that is what ishes ad libitum, afterwards covering an actor generally enjoys most of all. A few quick pulls will remove the crepe hair beard and then the remnants of the glue are taken off with alcohol and a rag. The mass of paint and powder is reduced to a paste by rubbing the face thoroughly with vaseline, cold cream, or cacao butter, and the whole is wiped off with a cotton cloth. If it be a cold night and the actor is afraid a cutting wind will chafe his skin, or if his face is tender, he wipes the grease off carefully and does not wash until reaching his hotel. particle of grease by a good scrubbing with soap and water before leaving the

#### LITERARY NOTES.

A valuable periodical for young men is the enlarged monthly magazine cailed Success, which makes a specialty of finding out how the great men of the day acquired greatness. For example, the leading article in the February issue is entitled "A Workman's Marvelous Rise," the workman referred to being Charles M. Schwab, president of the Carhis own efforts, recognized, as they were by a broad-minded and appreciative em ployer, he has reached his present post tion of trust and responsibility. An in-terview with Henry Watterson, one of the greatest of the old-time editors of the country, is another intersting feature of this number, and in it Mr. Watterson tells mamy of his own experiences. Heze-kiah Butterworth, formerly editor of the Youth's Companion, talks about "New Opportunities for Young Men," advising, among other things, the study of Span-ish, in order to take advantage of the great South American trade now open-ing up to the United States. Congress nan Cummings chats pleasantly about he prominent men of the day who are making American history, and Hon. Philip C. Hanna, the first United States consul of Porto Rico, contributes an admirable article on "The Peril of Porto Rico," in which he pleads for a close assimilation of the Porto Ricans with the people of this country. "Famous Choir Singers, and What They Earn," is an article by Elizabeth Walling, and there is an interview with Richard Mans-field, in which he shows how, at a criti-An article for the girls by Mary A. Livermore, on "How to Study and How Not already mentioned, as William C. Whit-ney, Russell Sage and Arthur P. Gor-The latter tells in an interview how he rose from a newsboy to senator, while the life of another newsboy, Hugh J. Chisholm, now president of the International Paper company, is related at

Announcement is made by Leslie's Weekly that it has arranged for the publication of a series of very inter-esting articles, contributed by some of the most eminent writers of our time, on the important questions of the day. The first of the series is by Alleyne Ireland, the distinguished English writer, whose new book on "The Anglo-Boer Conflict" is attracting world-wide attention. The subject of his article in Leslie's Weekly subject of his article in Lesies weekly will be: "Ought the United States to Desire Boer Success?" This will be followed by contributions on "The Monroe Dectrine and Our Navy," by Captain A. T. Mahan, our highest naval authority; "The Hill of Wan Stang." a plea for an open door in China, by the Hon. Frederick W. Soward, son of the comment American statesman, the late William H. Seward; "Shall We Become a Mari-time Power?" by the Hon, Eugene T. Chamberlain, United States Commissloner of Navigation; "The New Centu-ty's Controlling Influences," by President Thwing, of the Western Reserve university of Cleveland; "The New Cen-tury's Manly Woman," by Miss Susan B. Anthony, and others of equal inter-

The notable books in point of circulation today are "David Harum," "Richard Carvel" and "Janice Mcredith." The surprising number of 400,000 was reached by "David Harum" in a little over a year: "Richard Carvel" in seven months year; "Richard Carvel" in seven months reached nearly 200,000; but perhaps the most remarkable record is that of "Janice Meredith." which in three months reached 200,000 copies. Three months after publication "David Harum" had hardly been recognized at all, while about 100,000 had "Richard Carvel"

been announced in that space of time. It is probably the case that the record of "Janice Meredith" (290,000 in three months) months) is the most remarkable one achieved in this country by any novel during the past generation, a generation which has seen such remarkable books as "Trilby," "Ben-Hur," "The Choir Invisible," "Little Lord Fauntleroy," "Robert Elsmere." "The Prisoner of Zenda,"
"Quo Vadis," "Beside the Bonnie Brier
Bush," "The Lattle Minister," "The
Christian" and "Looking Backward."

The Tribune acknowledges the receipt from the Philadelphia Commercial Museum of a number of pamphlets containing valuable and timely information.

Among them we notice "Philadelphia as a Seaport and Manufacturing City."

"The Waterworks of Europe" (in several volumes), "Agricultural Machinery and Volumes), "Agricultural alenmery and Implements in Russia and Siberia," "American Trade with Siam." with "Australia," with "Egypt," etc., "The Republic of Costa Rica," "The State of Nicaragua," "Patent Laws and Trade Marks of Leading Countries of the World," "Asphaltum," etc., etc. These handy publications embody the wet, digested results of extensive inquiry and study and are of obvious advantage to the American export trade.

Volume 1, No. 1, of a quarterly which ought to appeal to a considerable has been received from Rev. P. C. Croil, of Lebanon, Pa., the editor and publish-er. It is called the "Pennsylvania German," and has for its special field the history, biography, genealogy, poetry, folk-lore and general interests of the Pennsylvania Germans and their descendants. The initial number contains forty-two well-printed pages replete with topics pertinent to the quarterly's mis-sion and indicative of an intent to

achieve success by deserving it.

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of artists' studios, stolen pictures, love, and scheming villainy, which go to make up a plot of the most intense interest. t is not one of those disappointing books in which you can see the end before you have completed the first chap-New complications and surprises appear at every turn.

Albert Lee, the English novelist, whose "Key of the Holy House" proved so suc-oessful, has written another striking historical romance called "The Gentleman Pensioner," which is to be pub-ished immediately by D. Appleton & Co. The scene of this admirable historical omance is laid in the tumultuous Eng and of the sixteenth century, at the ime when the plots of the partisans of Mary Stuart against Elizabeth seemed to be approaching a culmination. ero. Queen Elizabeth's confidential mescenger, has a trust to execute which involves a thrilling series of adventures.

At the age of \$0 Herbert Spencer, although an invalid, has completed the re-vision of his Principles of Biology, and the final edition, in two volumes, has just been published by D. Appleton & Co. The rapid progress of biology in recent years has been recognized in this revised edition. New chapters and three new appendices, with other additions, have increased volume I to 706 pages. A new chapter and section, many new notes, and various other changes are presented in volume 11.

"Truets and the Public" is the title of George Gunton's important new book which is to be published immediately by D. Appleton & Co. Almost every phase of the trust question is discussed in these pages, and while in the main the principle of trusts as an economic devel-opment is defended, the abuses of the trust principle are pointed out and crittcised with equal frankness.

The original John Lennox, of "David Harum," who is the Hon, John Rankin, ex-mayor of Binghamton, N. Y., writes of "The David Horum I Knew" in the February Home Magazine. There are several unpublished portraits and a number of new anecderes told about this most interesting personality.

Senator Albert J. Beveridge, in his famous speech in the United States senate, told one side of his experiences in the Philippines. The other and more personal side—what he saw and heard of "The American Soldier in the Field," he will tell exclusively in an early number of the Saturday Evening Post, of Phila

A handy volume containing in compa form the time tables of all the rail-roads in Pennsylvania is published at Pa., and called the "Little Blue It is published monthly, with all corrections up to date, at one dollar per year. Single copies, 10 cents.

McCall's Magazine for March has photo-engraving of Miss Mary Manner ing, the beautiful English actress, on the front cover. This number contains three colored plates; also the usual ar-This number contains ray of fine illustrations of patterns of artistic designs.

#### THOUGHT THERE WAS WAR.

In describing the course of the United States steamer Wilmington up the Amazon river, E. H. Coleman relates the following amusing incident in Ainslee's Magazine:

"Six days after her departure from Manaos the Wilmington reached a point where the Solimoes ends and the Rio Maranon and Rio Javari, which form it, begin. The Rio Javari has the distinction of serving as the boundary line between Brazil and Peru for some five hundred miles, and close to its junction with the Maranon is a small town, Tabatinga, at which is maintained a small force of Brazilian

soldiers, who have the monotonous task of guarding the frontier. Wilmington fired a national

salute as she slowly approached the station and sent a boat ashore to exchange the usual courtesies. On gaining the little wharf extending out from the bluff banks in front of the town the officer in charge of the gunboat's cutter noticed with some surprise that the crowd of spectators previously observed on shore had entirely disappeared.

"There were several Brazilian soldiers at the landing, and one of these ventured to approach the rayal officer. The Brazilian seemed greatly disturbed, and from the actions of his companions it was evident they felt unaccountably alarmed.

" 'Senor,' exclaimed the former hastily, 'we are without news, and we beg that you will enlighten us at once! "'News of what" was the American's puzzled reply. 'I am sure I-"Then there is no war?' broke in the soldier.

"'Not in this part of the world."

"'But you fired?" "The Wilmington's representative stifled his desire to laugh and gravely explained the gunboat's presence, and her well-meant courtesy in expending so much powder.

"'I am delighted,' finally confessed the Brazilian; 'but seror,' he added, 'you have depopulated the village. All the natives have fled to the jungle, and I doubt if we can induce them to return until you have gone. Senor, those guns, they echo yet!"

"A mile or two above Tabatinga several buts were noticed near the river bank, but the most careful scrutiny with glasses could not discover signs of life. It was plainly apparent the salute of the Wilmington had badly frightened every Indian within hearing.

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### Pointed Paragraphs.

Rocker Talk.

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Bed Talk,

Metal Beds, were \$7.50. \$10.00, \$12.00, \$15.00. With best springs, now \$5.75, \$7.50, \$9.50, \$12 Bureau Talk.

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