

TEN MILLION DOLLARS HEART BALM SAID TO BE PAID YEARLY

New York Senator Who Sponsored Bill to Outlaw Love Suits Says Amounts Given Damsels Outside of Court Not Known

NEW YORK, May 3—John McNaboe, New York state senator, estimates \$10,000,000 a year passes from the pockets of men to palms of fair damsels who failed to "centre aisle it" although they heard, or thought they heard, mention of marriage.

Sponsor of Bill

McNaboe sponsored his state's bill to outlaw "heart balm" suits. The \$10,000,000, he says, is only the sum exacted from those willing to reveal what they paid. "We have no knowledge of the amounts paid out of court behind the doors of lawyers," he declares further that the suits always are directed at the wealthy or prominent.

Widely discussed heart balm suits of recent years have been sited to bear out McNaboe's statements. The suits have asked for healthy sums, and the men defendants have not been on relief rolls by wide margins.

Rudy Sued Twice

Rudy Vallee, the famous crooner, has been the target for two such suits. Frances Singer, an actress, asked for \$250,000, claiming Vallee had wooed her with his songs over the air. The suit was heard in New York in 1932. Vallee's attorney said the young woman had written 1,930 letters proposing to Vallee.

When the judge ordered her to put up \$200 bond of security for the costs in the case she failed to follow the order and the suit was dismissed.

Another time a Follies beauty, Agnes O'Laughlin, wanted \$200,000 from Vallee in a breach of promise suit she brought in New York in 1929. She said Vallee had promised to marry her the preceding June. The case was dismissed.

STUNT MEN OF MOVIE INDUSTRY DREAD "JINX"

If a bottle is broken on the set none of Hollywood's stunt men will dare do a dangerous stunt that day.

If a red-headed man is standing by on the day that a leap from a window or any other dangerous stunt is to be staged, no offer of money can persuade a stunt man to go ahead.

If a cross-eyed man is in the neighborhood, a million dollars couldn't tempt a stunt man to travel faster than fifteen miles an hour in an automobile.

These are the superstitions of Hollywood's amazing group of men who live by risking their lives in motion pictures.

Their leader, Bob Rose, a quiet, small, meek-faced man who works as an extra when there are no dangerous stunts to do, told these interesting facts.

The group of stunt men all belong to a club known as "Suicide Squadron", Rose explained. They work together to keep the market prices on stunts at an even keel. In other words, it is against the rules of the club for one member to underbid another in doing a leap off a cliff when the standard price is \$100 per leap, three for \$225.

"It isn't as dangerous as you would think", says Rose. "All it is, is a matter of timing and control. Man can do

anything if he can keep his nerve. The danger comes when a fellow loses his nerve and we try to watch each other and wash each other out of the racket before that happens."

The superstition of a broken bottle is the gravest one to stunt men. It started about twelve years ago during the filming of a serial thriller with Pearl White, reminisces Bob.

"There were half-a-dozen of us gathered around the bar in an old cafe waiting to be called onto the location set. When the call came one of the fellows turned quickly from the bar and knocked over a bottle of Scotch. We thought nothing of it until, later that day, when this chap had to jump from an airplane to the top of a railroad train, he missed his footing and was killed.

"Two days later another fellow had a bottle of milk in his box lunch on the set and accidentally knocked it over, breaking it. A couple of us remembered that first fellow's bottle breaking but saw nothing of it. But the chap who broke the bottle remembered and began shaking all over. We tried to get him to quit for the day, but he wanted to show us he wasn't yellow and went ahead, riding rapids in a canoe. We never saw him again.

"After that you can rest assured that if a bottle broke on the day of a stunt, unless it was broken on purpose in the action, no director living could get us to go ahead. Superstitions may be silly, but when you're risking your life, you're not overlooking any bets, let me tell you."

SONG OF THE HIGH TIDES

(By S. M. Parker)

The high tides of the Bay of Fundy still remain one of the world's greatest mysteries. We may lay its cause and effect to the moon, or the stars, or what have you, but one fact that is forcibly made aware to the most advance skeptic, is that some mighty power beyond human ken is back of the clock-like movements of these gigantic floods that rolls in from nowhere in particular.

A tardy sun lingered in a dull crimson sky.

As shoreward came floating a wild seagull's cry;

The waves chanted wistfully the song of lost souls,

Where the high tide of Fundy so restlessly rolls.

Great bellied waves, rearing high as they curled,

Boomed in from the regions of some outey world,

Like guns fired, far distant, their dun echoes rolled,

As before me did nature her drama unfold.

I pondered what glory from past history shone;

What ships rode its bosom in days past and gone;

I thought on its fury, what grief was its toll,—

As I watched, in sheer wonder, these high tides at Noel.

Great writers, and poets, give vent to its praise,

And write of its glories in a number of ways;

They smile with amusement, these good folks of Noel,

And laugh with the tides that so tauntingly roll.

The learned may boast of his facts in detail,

Another will read, and his theories assail;

The layman's convinced it's the work of God's hand—

That great tides of Fundy creep over the sand.

To me it's a mystery—and will always remain,

As I sighed for those heroes this villain has slain;

Yet those who live near it, have, true natives say,

An inborn affection for this treacherous bay.

Man's hopes and ambitions will sink to repose,

Will wither and fade like the dawn's blushing rose;

Our years are as shadows that soon must pass o'er,

But forever will Fundy's waves crash o'er the shore.

Around us is changes in death and decay,

The green fruit will ripen and mellow away,

Brief are man's sorrows, and the grave is his goal,

But the high tides of Fundy will ceaselessly roll.

AID TO JEWISH SCHOLARS

London Daily Herald: The instantaneous and generous assistance which the British and other universities rendered to the scholars and scientists exiled from Germany was a pleasant thing to see. Over a third of those who were driven from their country when Hitler destroyed everything in his universities which gave them any meaning have now been found permanent work. The rest are at any rate being looked after, and the work, necessarily protracted, of filtering them into the free universities of the world is still going on. This has meant inevitable material sacrifice by the teachers who have taken in their German colleagues. Such selfless friendship is not the least of the virtues of the great universities.

TRANS-PACIFIC AIR-SERVICE

Manchester Guardian: No one supposes that such a Pacific service can possibly pay for itself; the weight of petrol required to carry a tiny commercial pay-load over these distances will be immense. But since a start has to be made in flying a major ocean some time, the American experience now to be acquired should be valuable. Meanwhile, since the route passes through the middle of the zone of the Japanese "mandated" islands and could presumably be used in war as well as in peace, it is understandable that the Japanese naval "spokesman" should have expressed his grave disapproval.

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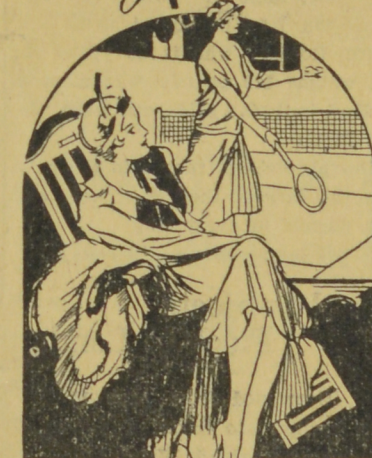
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Of Interest to Women

GAY COLORS AND FLOWERS FEATURED IN BOARDWALK EASTER PARADE

Tailored Suits, Capes and Odd Jackets Favorites; Yellow Leads as Accessory Color.

Atlantic City—Colors provided the most outstanding theme of fashion interest in the Easter parade on the Boardwalk here.

The navy blue picked as top for the season by advance fashion dopesters found many close rivals in the race. Among them were a number of light blues, hyacinth, gray and a dull gold tone.

Yellow led as an accessory color, appearing in hats, bags, scarfs, gloves and even shoes. It was teamed with navy, with brown and with gray, and ranged from light chamois yellow through the bright daffodil tones to deep gold shades. Regency purple was another favorite for accessory notes. There was some bright green and red.

Flowers lent an additional festive note to almost every Easter costume. Sprays of gardenias or orchids vied with such novel corsage treatments as a combination of valley lilies and blue bells or African daisies and deep purple sweet peas. There were carnations in red, yellow or pink, violets, sweet peas, roses in yellow, red or Talisman colorings daffodils and narcissus.

MANY HATS WITH JUTTING BRIMS

Easter bonnets ranged from wide-brimmed straws with flower wreath or cluster trimmings to saucy Breton sailors or felt in bright colors. There were many sleek straws with the new forward jutting brims and trimmings placed to further the plunged forward effect.

Others had gay ribbon streamers floating out in back, some in bonnet style sat far back from the forehead and fastened with a band under the chin. There were many nose veils, few were worn covering the face to the chin line.

Three costume types were in general favor—the sleeky tailored two-piece suit; the swagger type with mid-thigh or knee-length coat featuring back fullness; capes in varied lengths and materials. The casual odd-jacket costume, inspired by men's sports clothes, played an important role. Its usual form was a tweed jacket in bold checks or plaid, combined with a plain color skirt and topped by a bright felt hat.

MANY WHITE SHOES

Choice of footwear was widely varied with lower heels in general evidence. These were either in sandal types in light or bright colors, including a surprising number in white; or in walking oxfords accompanying tweed costumes. Navy oxford ties were worn with a goodly number of the navy costumes, and sheer dark blue stockings were the general choice with these.

A large number of the separate coats worn were unfurled models with bright scarfs tied high in the neckline. There were many dressmaker types with taffeta collars, often corded or shirred. In the fur trimmed models, blue dyed fox was conspicuous, usually in a light blue-gray tone, sometimes in deep navy. Several in gold tones had gold-eyed fox collars to match. Silver fox appeared occasionally in coats, oftener in separate scarfs and a few capes.

Skirt lengths appeared to be unchanged, a slit at either side was generally employed on the slimly straight skirts worn with tailored suits. Many of the suits had wide lapels in the regency style, and there was often a crisp white lingerie frill in the houses worn with these.

Knit Costumes Popular

That knitting needles have been clicking busily all winter long was attested by the many knit costumes worn. The favorite style was a long or three-quarter coat on swagger or crocheted blouse to contrast.

Many of them had crocheted hats to match, and a number employed touches of angora in trimming. These appeared in all manner of bright colors, pinks, blues, yellows or white. Very young ladies from the perambulator stage on to school age favored similar knitted costumes for their part in the Easter parade.

Many individual costumes were of strong fashion interest. One striking affair was a suit with long cape of military cut, black broadcloth lined in white satin, the high collar of black satin, accompanied by a white satin blouse pleated in shirt bosom manner, topped by a small black hat.

A black tweed cape of three-quarter length was lined with red and black checked wool, topping a plain black skirt worn with a black hat trimmed by a red feather, and a red leather handbag.

Among the few silk suits to appear was a model of navy taffeta with seersucker stripe, the jacket tightly fluted above a flaring peplum, worn with a two-tiered cape of blue fox and a wide-trimmed hat of navy straw with a wreath of lighter blue flowers.

An extremely fitted dark gray jacket was made on the lines of a man's cutaway coat, with brief tail, worn over a black, straight skirt; the white blouse featuring regency frills.

A suit of blue, green and tan plaid with the three-quarter coat swinging out at back into marked fullness had the sleeves set high toward the shoulders in cartridge pleats, and was worn with an overize straw hat with sloping brim.

BLOUSES GIVE COLOR CONTRAST

A suit of soft green, the three-quarter length coat collared in lynx, was worn with a lilac colored blouse. Blouses often formed the main color contrast note in costumes, as navy with yellow, pink or pale blue blouses, gray with red or yellow.

A charming four-year-old showed one of the newest color schemes in her navy blue coat topped by a bonnet of natural color straw with long blue streamers, the costume completed by snowy white gloves and a tiny blue leather handbag.

Another very young lady was proud of her corsage, a small cluster of violets. Others slightly older were very conscious of the elegance of the roses or daffodils adorning their shoulders.

WHAT IS GLORY?

A despatch from Madrid records the fact that the coffin of Rudolf Valentino, once the demigod of all movie enthusiasts and the Venus Adonis of female America, has been displaced from its former niche in the mausoleum of the Mathis family, where it had reposed since his death some years ago.

It seems that the coffin was placed in the vault as a last favour to the popular film star from his famous patroness, Jane Mathis. When she died, however, her relatives found they could not make room for her coffin without displacing some other, so they decided to dump the remains of Valentino—he not being one of the family—in the cellar of the cemetery caretaker's house. The caretaker made a public appeal for funds to enable him to bury the coffin, but none were forthcoming. So in the cellar Valentino lies today—forgotten.

Such is film fame, and in this respect it bears a very distinct resemblance to several other sorts of fame, particularly the brand that has been made so popular by some papers of late who apply the word to anybody and everybody who happens to be in the public eye at the moment. True fame, however, does not fade. Witness Shakespeare, Milton, and a mighty host.

Thomas Bryan George, who will bring the running description of the Kentucky Derby to CBS listeners, received a letter from an ardent listener to sports broadcasts the other day. The correspondent wrote: "If you will take me to the Derby, I'll guarantee the winning horse will say: 'Hello, Mom. It was a turf race but I won!'"

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