

TOWN PLANNING FOR CAPITAL CITY ADVOCATED BY EXPERT

Horace L. Seymour, M.E.I.C., Delivered Interesting Address at Joint Meeting of Rotary and Gyro Clubs.

Horace L. Seymour, M.E.I.C., an outstanding Town Planning consulting engineer, delivered a particularly fine and appropriate address before a joint luncheon meeting of the Rotary and Gyro clubs yesterday. Mr. Seymour discussed his subject with particular stress on Fredericton as a site for town planning. He left last evening for Saint John and will leave shortly for Ottawa.

Mr. Seymour referred to the advantages and need of provincial legislation respecting town planning, and illustrated his remarks with particular reference to Fredericton.

He pointed out the millions of dollars spent by cities like Chicago and Toronto and Rio de Janeiro in improving their waterfront. Fredericton had a natural heritage of which yet considerable advantage could be taken by improving the waterfront not only in front of residential areas but in the business portion. He urged that unemployment projects might be directed toward the improvement of the areas of the waterfront and in connection with the bathing beach. However little was done it should be as part of the plan which envisioned a future scheme for a greater part at least of the waterfront.

A Real Opportunity

Mr. Seymour spoke of the development of streets and the parking problem, of transit and transportation and pointed out that the rebuilding of the C.N.R. railway bridge presented as the audience knew a real opportunity for placing Fredericton on a main line and improving its situation as an industrial centre. Then again he spoke at some length on parks and the recreational areas needed about the schools.

He stressed in particular the need of zoning regulations for all centres of population and showed how a funeral parlor, an attorney, or a sawmill improperly located might depreciate the value of residential property to the disadvantage of all concerned. Under any zoning provisions areas would be set aside for industries and

business but no intrusion of business into established residential areas would be permitted.

New Homes

Under the Dominion Housing Act the loaning institutions were making it quite clear that unless the stability of the area where new homes were being erected could be guaranteed for the twenty-year term repayment then either no loan would be made or it would be a very reduced amount. Under zoning provisions which are made possible by the proposed legislation the stability of areas can be guaranteed. It becomes most important, therefore, from a housing standpoint that Town Planning principles be enforced in any municipality that expects new buildings at reasonable rates of repayment.

Mr. Seymour gave figures of the Canada income for 1935 which showed a very small percentage of those gainfully employed that could either afford to build a home or have the twenty per cent necessary to take advantage of the Dominion Housing Act. He referred to the movement in Ottawa and Montreal for the establishment of building associations modeled on the British Building Society, which would require but ten per cent as an initial payment and which would allow those in receipt of \$1,200 or so to build modest homes.

Unfortunate Experience

The need of control over new subdivisions so that new buildings could take place under proper auspices was particularly mentioned, and examples were given of unfortunate experience in the past in the province of New Brunswick.

Mr. Seymour referred to the advantage of living in a centre of population that was not too large but that was large enough to provide the amenities of which the average citizen could take advantage and said how much he was attracted to the city of Fredericton. He felt sure that if proposed legislation became effective the council of Fredericton would appoint a town planning Commission which would prepare a comprehensive plan with comprehensive zoning regulations for the guidance of the development of the Fredericton of the future.

CHINESE DRUGGIST MAKES GREAT CLAIMS FOR STRANGE POTIONS

Ram's Horn, Dried Sea Horse, Desiccated Snakes Used in Oriental Nostrums

TORONTO, April 15—In the heart of downtown Toronto, almost in the shade of Big Ben, is a very strange little store. It might easily have been plucked from a corner of distant Shanghai or Hong Kong and deposited directly on the location it occupies today, so completely is it saturated in the mysterious atmosphere of the East.

The queer establishment, situated on Elizabeth street in Toronto's Chinese Quarter, is a drugstore, operated by Goon Hing, a pleasant and courteous old gentleman, who once conducted a similar business in Canton.

When a reporter stepped into the little shop, Mr. Hing was behind the counter busy putting the finishing touches on a new batch of medicine. He glanced up from his work with a wide smile of welcome.

Mr. Hing's command of English is a trifle sketchy, and it required a good deal of appropriate signs, symbols and words to convey to him that the reporter was looking for a sure cure for a bad case of rheumatism complicated by indigestion.

Mr. Hing finally understood. From a dusty corner he hauled a large and mysterious looking jar, from which he extricated about four feet of dried snake.

"Velly, velly good for sick man," he solemnly assured the ailing scribe, laying the piece of scaly reptile on the counter. "Mix him up and rub him on—core leg goes away! Man feel like happy-hop."

Dried Sea Horse

Not caring for any of this particular brand of medicine, the reporter changed the conversation and began asking Mr. Hing about his various wares, Mr. Hing being a very courteous and obliging Oriental, seemed to take great pleasure in showing his stock.

From another big jar he produced a handful of tiny dead insects resembling mummified grasshoppers and he spread them out on a piece of paper.

"Little bugs," he explained, "are velly good for pull needle out of finger."

After a good deal of animated conversation, it was learned that these dried insects possessed marvellous powers for drawing steel out of the

human anatomy; no matter how firmly it was imbedded. All one had to do was grind up the bugs and make a paste of them, after which it was merely a matter of rubbing it on and waiting to catch the needle on its way out.

"How would this work on bullets?" Mr. Hing was asked.

"Bullets just the same," he assured, which probably explains why it has taken Japan so long to conquer part of China.

Followed around this little shop by the reporter, Mr. Hing brought to light more and even stranger remedies that would certainly have shocked the man who framed the Patent Medicine Act.

There were, for instance, dried 'sea horses' guaranteed to bring back the bloom of youth to the most ancient and doddering individual. For fever, Mr. Hing highly recommended mountain ram's horn, shaped to thin slices and boiled in water for half an hour. The patient then drinks the broth and hopes for the best.

Certain types of lizard to be found only under certain types of rock in the Land of the Dragon, is prescribed by Mr. Hing as a general builder-upper. His shelves contain this rare tonic at a price of 75 cents for each pair of lizards, the purchaser to brew them at his own risk.

Another item which Mr. Hing claims will assure a ripe old age and bountiful health, is a liquid obtained by stewing the shavings from the horn of a sea-ox. Mr. Hing displayed one of the horns, which turned out to be a rhinoceros. This remedy is very highly valued, it was explained.

Discerning a little pile of black pills resembling oversized buckshot, on the counter, the reporter inquired about their use. Apparently this special mixture was one of which Mr. Hing was extremely proud, because he took pains explaining the exact properties.

Pointing to a piece of newspaper on the counter, Mr. Hing drew special attention to a certain line of type.

"If old man can't see words like this," he said, "he take one of my pills, may be two or three. Pretty soon eyes come strong, and he see velly good."

SCORES OF SPECIALISTS MOLD SCRIPT INTO SHAPE

Enormous Amount of Detail Work Required Before Novel or Hit Play is Ready for Cameras

HOLLYWOOD, (April 15)—As you sit in your comfortable theatre seat watching the progress of a movie you're not apt to be disturbed by the long hours of work, cost and thought that went into its production. But it is a vastly more complicated task than it appears and a brief survey of what goes on behind the scenes from the time the story or play is bought for film use until it reaches your favorite theatre as finished entertainment might prove diverting.

As a rule a picture is not completed until four to six months after the purchase of the story material—and during that time scores and hundreds of persons of whom the public never hears are working on their particular phase of the job, in addition to the efforts of the players and director.

To begin with, the purchase is always made for a definite reason. A play, or a novel, or a magazine short story, may appear to a producer or a story editor as an ideal vehicle for one of his company's stars, or for a team of stars. Or it may strike him as having the material for a brilliant screen offering in itself, with the stars to be chosen later.

A best-selling novel or a "hit" play has the advantage of a ready-made audience waiting for the filmed version, which makes it more eagerly sought by picture makers. But the search for material is keen enough to require staffs of readers in both the New York and Hollywood offices of the major companies.

Once the story is bought the complications really begin. At a series of conferences between the producer and one or more adaptors, and often with the director and the star present, a "treatment" is decided upon. This is a lengthy synopsis of what the finished screen play is to be. Almost always there is more material in the original novel or drama than can be used in the picture and the job of eliminating extraneous scenes and retaining all the essentials is a delicate one.

The average stage play, for example, will run for two and a half hours, while the average film should not be more than half that long. Therefore the treatment must "boil down" the action and the dialogue to the requisite length, must eliminate any questionable scenes that might be subject to censorship and must form a workable basis on which to built up the script.

Scenarists Go to Work on It

When a satisfactory treatment is finally obtained—and this task alone may take weeks or months of discussion, writing and rewriting—it is turned over to one or more scenarists to put in screen-play form. Here again weeks go by in constant writing, building up a certain scene, cutting down another that seems a trifle "draggy" or polishing up the dialogue. The first script to be completed, a sheet of 150 to 200 mimeographed pages, is called the "estimating script" and copies of this go off to the art department, wardrobe department, construction department, property department, and other branches of the studio, as well as to the studio manager's office.

This latter official checks with the producer and the director on the picture's cost budget at this point. A film is usually assigned to a certain production cost at the outset, and this sum must be spread over its entire making. The stars' salaries, which go up and down, according to their importance and box office value, must be balanced against the amounts to be expended for "mobs" large settings and the like, and the estimating

At this point Mr. Hing offered one of the black and evil-looking pellets to the startled reporter. "Chew him up," he invited. Feeling certain he should break some rule of Oriental etiquette if he refused the pill, and yet greatly fearing CHINESE DRUGGIST ? ing he should never live to tell the tale if he accepted it, the reporter took it from Mr. Hing and cautiously placed it in his mouth. At first it tasted fairly good; then it became bitter, and the reporter silently vowed that if he escaped alive he would hereafter confine his visits to druggists born and reared in his native land.

But, strange to say, he wasn't seized by violent and painful convulsions. He took a peak at the newspaper but the print had not grown more distinct. Suddenly a disquieting thought arose. "What are those things made of?" he inquired. Mr. Hing beamed. "A little bit of horn from sea-ox," he said, "some sea horse—" The reporter gulped. Mr. Hing reached for another box of pills. The reporter reached for the door. Mr. Hing bowed low and smiled. "Clever, these Chinese!"

script is the basis on which the various costs must be apportioned.

At this stage, too, the preliminary casting is done (the stars usually have been chosen long before) and the directors and producer decide upon the principal supporting characters to be selected.

This in turn may require dozens of tests to be made of the more important players, in which they will enact one or two scenes of the script before a camera and sound equipment. Meanwhile the art department is preparing sketches and blueprints of the settings to be constructed, often building cardboard models on an elaborate scale in order to see how these sets will look to the lens.

Mechanical Departments Get Busy

The wardrobe department is buying or making the costumes for the various characters—a huge job when period pictures are being made and thousands of garments of the proper era must be obtained. The property men are finding the various items called for in the script—items that may range from books, vases, rugs and furniture for indoor scenes to a complete zoo or a dozen covered wagons or a trained chimpanzee.

The approved blueprints for the sets go to the construction department, which busies itself with erecting the needed structures. The studio location department is selecting the required outdoor backgrounds—a strip of the Cornish coast or a French chateau, an Argentine rancho or a Scotch moor; there's no telling what. The makeup and hairdressing department may be working with new coiffures for the star or the problem of "aging" some character over a 10 or 20 year time lapse in the story.

Meanwhile the estimating version is receiving a going-over and re-polishing preparatory to the mimeographing of the final script, the one the players themselves see. In this form the story goes before the cameras—but only after the director's staff has made a "breakdown" of the entire screen play according to the various settings, and from this worked out a filming schedule of from 18 to 50 or more days, depending on the importance and cost of the production. Any song or dance numbers called for in the script have long since been written and approved, and the music department will have its orchestrations, and in some cases recorded sound tracks, all ready before the "shooting" begins.

Once filming starts, it usually adheres closely to schedule, unless bad weather forces postponement of outdoor work, or a player's illness necessitates a change in the programme. Each day's work is developed and printed at night, with the director and producer going over the "rushes" the next day and selecting the best "takes" or each separate scene.

Sneak Previews Determine Reaction

These "takes" are then assembled by the cutter and his assistant into completed sequences, so that very often a "rough cut" or perhaps 10,000 feet of film can be completed and run off within a day or two after shooting is finished. From this "rough cut" the previewing version of from 4,500 to 8,500 feet is made, just as a story or novel may be edited down to a shorter length. Frequently the actual footage taken on a picture will total as much as 100,000 feet, but this, of course, includes the many imperfect "takes" that must be discarded, as well as the excess film when two or more cameras are used simultaneously on one set.

One or more "sneak" (unannounced) previews are generally held to determine audience reaction to any part of the film that the producer feels may be too long or otherwise improvable, or to test the relative merits of two different endings.

After these comes the final press preview, to which accredited magazines and newspaper correspondents are invited, and then the negative film is cut to match the final positive and is shipped to the New York laboratories, where approximately 200 release prints are made and sent to exchanges throughout the country for distribution to the theatres.

Lengthy and involved as this process seems, it is necessary in order to make screen entertainment of today. And it explains why a modern film studio is a small city in itself—a city of experts and artists.

Peggar—It ain't that I'm afraid to work, ma'am, but there ain't much doing now in my particular line.

Lady of the House—Why, what are you?

Beggar—A window-box weeder, ma'am.

Professor's Wife—A truck ran over your best hat.

Absent-minded Professor—Was I wearing it?

A TEST OF PSYCHOLOGY

From Fremont, Nebraska, comes one of the most diverting stories of the day. Professor Hickman, holding a bottle filled with fluid in front of his psychology class at Midland College, uncorked it and asked the students to raise their hands as soon as they smelled chloroform. In two seconds the first hand had been raised. In forty seconds twenty-six out of a total of thirty students present declared they smelled chloroform. Then the professor closed his simple experiment with the equally simple statement: "This bottle contains water."

The power of suggestion has been cited as the explanation for a remarkable series of seemingly ludicrous occurrences. It is a new development, however, to find an entire class in a college amenable to a simple suggestion of smell. It might be a good idea for Premier Abernethy to try some such formula on his devoted supporters who are now turning reproachful eyes on their leader and wondering, if, after all, that \$25 a month promise was just an election trick.

If he could say to them, en masse: "Each of you has a \$25 credit certificate in his pocket. How many of you can feel it?" And if the answer were in the affirmative, then the only problem to be settled would be, where could the certificate be cashed? The idea seems about as practical as any the much-troubled Albertan Premier has been able to evolve since his Social Credit dream began to fade from view.

THE MAGIC OF A NAME

The romantic story of a name comes to light in connection with the tercentenary of Harvard University to be held this year. The last collateral descendant of John Harvard, the founder, who bears the family name, is one Peter Harvard, a schoolboy living in England. By a coincidence he is at school in Cambridge, on the Cam, whereas his ancestor founded a daughter institution at Cambridge, Mass., on the Charles. Every effort is being made by Harvard graduates to induce Peter Harvard to exchange his Cambridges and enter Harvard as a freshman.

Peter Harvard's father, Lionel de Jersey Harward, was similarly "discovered" about thirty years ago and induced to enter the senior American university in the class of 1915. He made an excellent record there. As the Baltimore Sun remarks, his classmates at first regarded Lionel Harward's presence as "a good stunt," but came to be very proud of him when he showed that fine quality still inherent in the Harward clan. Lionel Harward was killed in battle, in the British Army, in the last year of the war.

One cannot but hope that Peter Harward may be persuaded to fall in with the graduates' plan. Harward is a great name. And exchanges of this sort do much to dramatize the connections of Old England with the New. Incidentally, it may help to remind people that Harward was a British (Colonial) institution almost as long as it has been an American one, since it was founded 140 years before the American Revolution.—Montreal Star.

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