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**STRIKES at the ROOT
of COLDS and COUGHS**

AT THE STUDIOS

Walking about a studio set you see a former big name star who once made \$2,000 a week working as an extra for \$10 a day. What happened to him?" you ask. "He's all washed up", is the answer.

Suddenly overnight, a star is dropped out of the picture—is all washed up. Buddy Rogers makes a personal appearance at the Paramount Theatre, breaks all records, makes one more picture and is let go. He's all washed up. Certainly it wasn't old age or a nasty scandal with Buddy who had been dubbed 'American's boy friend'. And these two qualities didn't wash up the other players I am going to mention.

Evelyn Brent who was once Director Von Sternberg's Dietrich, is still alluring, still knows as much about acting as she ever did; yet some one tapped her on the shoulder and said: "You're all washed up".

I want to know who it is that knows so much and walks about with the soap and water, washing people up.

The producer claims that it is you—the public—who washes the players up. I don't believe it. I think the movie producer tires of a star before the movie fans do and he decides that you want that person washed up. I may be wrong, but I don't believe the fans quit their old favorites. At least you should have a chance to be heard and I wait to listen. I am thinking of the stars of today. I don't want to see them mishandled by this system, so that tomorrow they will be yesterday's star.

Jack Mulhall and Dorothy MacKail. Did you order them to be washed up? Miss MacKail is still pretty enough to have men's eyes follow her when she goes out; but these same casting agents won't put her in a flicker.

Bessie Love made a comeback in the first musical comedy film "The Broadway Melody", and seemed on the road to bigger stardom when suddenly the whisper grew—"She's all washed up". You tell me why?

George Walsh, a big favorite in the silents, was considered passe before the advent of the talkies. He is still straight and handsome and whenever I see him playing an obscure bit I pause to wonder why he isn't playing at least a featured role.

It is the producers who wash up the players, for any performer who has enough money to produce his own pictures is still on the screen acting. Douglas Fairbanks and Mary Pickard aren't all washed up, although they are nowhere the big names they were. But any time Mr. Fairbanks or Miss Pickard care to be seen in a picture they go ahead and make one — and what's more, the picture nets a profit. Charlie Chaplin would probably be washed up if he weren't his own producer.

Conrad Nagel is as good as he ever was for the roles he portrayed. Yet the guy with the soap and water decided that he was all washed up. I can't explain why, but roles which would have been assigned to Nagel were in many instances given to Otto Kruger. Mr. Nagel appeared in a play in Hollywood and was discovered by a few for small roles.

Betty Bronson, Esther Ralston, Madge Bellamy, Sue Carol and Laura LaPlante—just to mention a few dolls offhand, have been labelled as washed up. But they're still young enough to have romantic items written about them in the columns.

There is such a thing as going gracefully in flickers and beating the game and that argument. There is Alice Brady who was a sexy leading lady in silent flickers. She returned to the films in the talkies and went on to make a big name for herself by playing character roles and didn't try to act under her age.

One of the most remarkable persons in pictures is Dick Barthelmess. He has been a leading man in pictures probably longer than any other star. He acted in pictures when Nazimova was the notable foreign importation of the day; he was one of the first of the D. W. Griffith heroes. He is that rare example of the actor who has managed to duck that awful tap on the shoulder. Recently, however, the whisper got started. But Barthelmess managed to get a good role for himself before it got too loud. He has just been signed to lay the lead in the movie version of "Small Miracle".

It is fortunate for a player when there is one producer who won't listen when every one declares that a certain

Of Interest to Women

HOT CUP CAKES A REAL TREAT OCCASIONALLY

(By Edith Shuck)

A short time ago I had some little hot cup cakes at an afternoon tea and they were unusually good. They were baked in small muffin tins and so were very dainty. It may not be best to eat cakes all of the time, but occasionally it is a real treat. The cakes that I enjoyed were orange flavored date cup cakes and they are as attractive in appearance as they are in flavor.

Orange Cup Cakes . . .

Cream together four tablespoons of butter and a cup of sugar. Beat one egg and add two-thirds of a cup of milk to it. Sift together one and one-half cups of all purpose flour, three teaspoons of baking powder and one-fourth of a teaspoon of salt. Add the milk and egg mixture to the creamed butter and sugar alternately with the dry ingredients. Then add a tablespoon of orange juice, one-half of a cup of chopped dates and the grated rind of one orange. Pour the batter into buttered muffin tins and bake the cakes in a 375-degree oven until they respond to a light touch. Small cakes will bake in about twelve minutes. Cool them in the muffin tins

for a few minutes before removing them to serve.

Orange Frosting

If you wish to serve the cup cakes while they are hot you can serve them with a little dot of orange frosting or cream frosting. Either of these frostings is easy to prepare and only takes a minute's time. For the orange icing moisten a cup of confectioner's sugar with orange and lemon juice combined in the proportion of three table-spoons of orange juice to one table-spoon of lemon. Add just enough of the liquid to make a soft frosting, then add a tablespoon of butter and the grated rind of one orange. Because the frosting is to be used on hot cakes it should be chilled before it is used. Then dot the top of each hot cup cake with a bit of frosting. If the cakes are served cold this frosting may be used all over them.

Cream Frosting

Moisten a cup of confectioner's sugar with a tablespoon of softened butter and three or four table-spoons of thick cream, or sufficient cream to make the sugar of spreading consistency. In making this type of frosting if you wish to add flavoring add it with the liquid, as often when the flavoring is added last the frosting becomes too thin. A piece of sugared date is attractive placed on top of the cream or the orange frosting on the cakes if you wish to "doll up" the service a little.

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—You Can Rest Assured—

COMEBACK FOR OLD FAMILY ALBUM THAT USED TO KEEP COMPANY WITH THE OLD STUFFED CHAIRS

NEW YORK, Feb. 28.—The old family album, despised of younger generations since the days when the parlor doors were opened only to receive the pastor, or other distinguished guests, seems about to have its place in the sun again. Of course, no one can put a finger on the cause for the revival of the popularity of what once was referred to as "the family rogue's gallery," but the inspiration appears, of all places, to have come from nowhere else than Greenwich Village.

Of course nearly everyone can recall pictures of the days when the stiff "best furniture" with its coverings of chintz stood out so severe as almost to repel members of the household who peered in on occasions to make certain that no one had stolen the picture of great-grandpa Zinkefoose from off the wall or a leak in the roof hadn't caused the plaster to fall on the lamp that stood on the old centre table or the wall paper hadn't cracked. On the table set off by the family Bible, the album with its quaint photographs, tintypes and other forms of representation designed to perpetuate the features of the elders, always had its place. There it rested from year to year never to be disturbed except for meetings of the Ladies' Aid, the church social or a visit from relatives long absent.

With the disintegration of the old hearth, the albums went to the attic, the cellar, or if sentiment had flown out the door to the bonfire. As younger generations grew up, these so-called monstrosities were objects to be viewed much as relics of a long forgotten era. There was nothing to do but let them pass the way of the family horse and carriage.

Such was the picture that came to the mind of a penwoman whose apartment in the Village is a favorite

gathering place for a group which scorns reference to itself as an intellectual clique. But in that group are a few of literary inclination who admit that they hold well advanced views on philosophic matters certainly out of harmony with anything that smacks of Victorianism. From this environment, the penwoman last summer decided to revisit New England scenes familiar to her girlhood. And there, in the old home town and in the attic of the old house where they had been gathering dust and mildew for close to forty years, she unearthed, along with a few items which might be rated as antiques, three old albums.

For the best part of two days, she was in ecstasy. Full pages of publicity praising the product of her pen couldn't have given her more pleasure than these albums. She revealed in them. Gems, they were. Real works of art. And because they were the images of her forebears, she became aware of an immediate sentimental regard for them which surprised even her small town relatives. And when she proposed that she take them back to New York with her, they exacted a pledge from her that she would not regard them as gallery objects to be laughed at, but should treat them as relics to be preserved. So, in her village apartment, she reconstructed the scene as nearly as possible in keeping with the picture in the old family life, bought a table as nearly as possible like that which probably once stood in the old sitting room, and there installed her precious albums. And her friends immediately became envious.

In the meantime more old attics have been explored and the revival of sentiment for family albums has been felt in more and more New York apartments, and is still spreading.

THREE - MOTOR 'PLANE FOR WORK IN FAR NORTH

Only Craft of Its Kind
in Canada—Operates
From Edmonton

EDMONTON, Alberta, Feb. 28.—Battling snowstorms, sleet and sticky snow, Grant McConachie, chief pilot of the United Air Transport, landed a big all-metal tri-motor Ford monoplane at the Edmonton airport from Niagara Falls, Ont.

The machine, only commercial tri-motor to be used in Canada and the largest machine to operate out of Edmonton, is for use in the near north by the company on fish hauling contracts and other commercial work.

The big craft had fought bad weather since it took off at Niagara and made the trip in nine short hops. Stops were made at Buffalo, Detroit, Chicago, St. Paul, Minnesota, Fargo, Bismarck, Glendive, Great Falls, Montana and Calgary.

The machine is extremely easy to

BENNETT'S NEW YORK SPEECH

Regina Daily Star (Independent)—It will be interesting to see what the reaction will be in the United States to the friendly gesture of the Canadian Prime Minister. At home it should result in a weakening of the attacks that are made on Mr. Bennett and his tariff policy. To every thoughtful man and woman, not obsessed by partizan predilections, his arguments will prove incontrovertible 'cause they are logical and sound. If the people of the United States take them in the friendly spirit in which they were conceived, they will do much to create a fuller understanding of the attitude of the Dominion and of the policy the Bennett Government is pursuing.

handle despite the weather the airman found. He was accompanied by Air Engineer Chris. Green.

Miss Margaret Kerr, Edmonton nurse, who has been taking a post-graduate course at the Hospital for Sick Children, Toronto, was a passenger throughout the trip.

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