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INTERESTING

A Feature Page of Interest to Everyone

INSTRUCTIVE

Dorothy Dix

Watch Your Step, Mr. Man, and Don't Get Tangled Up in a Long Engagement—Don't Make Love When You're Lonesome—Beware of Calf Love, and Above All, Never Marry a Girl Simply Because She's in Love With You.

THERE are four particularly dangerous hairpin turns in a young man's sentimental journey, and if he can negotiate these without adding over the brink into the pit of domestic misery he is fairly certain to make the trip safely to the Land of Heart's Desire of a happy marriage.

The first danger is that of his getting entangled in a long engagement.

THIS peril is peculiarly apt to befall the young man who is the architect of his own fate, and the psychological moment in which the catastrophe is most likely to take place is when he starts forth to seek his fortune.

Then, just because he feels sentimental and emotional and sad at leaving home and old friends, and because some girl weeps at parting from him, young chap is apt to fancy himself in love and ask some girl to wait for him. She, no wiser than his foolishly agrees to do the patience-on-the-moment act, and so he starts forth fettered and bound to fight the world.

DOROTHY DIX

THE IDEA of a woman loving him and keeping herself for him appeals to all that is gallant and romantic in his nature, and at first when he thinks about the girl she seems to him a seraph from the skies. But as time goes on, as absence and distance come between them and as he is shaped by the influences of his new life, the picture dims and the maiden ceases to look like a seraph. She appears more like a Sheriff who is waiting to collect a promissory note that he signed under the influence of the going-away-from-home brand of dope and that he has come to regret bitterly.

Nearly always by the time the youth has made enough money to marry the girl back home he has lost his taste for her. He has outgrown her. His affection for her is dead as a door nail, but he feels that he has to make good on his promise because he has kept her from marrying the prosperous butcher or baker she might have married. You can't take the medicine and cast out of a lady's mouth without substituting chocolate creams for them.

WE HAVE all seen the tragedy of the long engagement over and over again, for it is a tragedy no less for the girl than the boy. We have seen Mamie and Susie grow old and faded and haggard waiting for John and Tommy to come back and marry them, and we have mingled our tears with theirs when John and Tom didn't come back at all. And mostly when they did come back we have looked at John's and Tom's set white faces and have known that all they needed was a crepe band on their sleeves to give a realistic imitation of being the chief mourners at their own funerals.

The next danger a young man runs is of marrying some unsuitable girl just because he happened to board in the same house with her or worked in the same office with her. Proximity is the very demon of matchmakers.

Somewhat the very nearness to the people with whom we live every day keeps us from getting a perspective on their faults and disabilities. Habit dulls us to their vulgarities so that we cease to notice them, and so we drift into mismatched marriages that keep the divorce courts busy and the world salted down with the brine of the tears of the unhappily married.

ALL of us know dozens of men who are the victims of these metallances. We see Smith, who is an intellectual giant, married to a little dumb Dora and wonder at his choice. We see Jones, who has the manners of a Chesterfield and the police that comes of aristocratic breeding, married to a common little wife who is as awkward in society as a bull in a china shop, and we marvel at the combination. We see Perkins, who is big and broad and genial and generous, with his ignorant, narrow, prejudiced wife, and we cannot understand the madness that possessed him to pick out such an unbecoming mate.

Ninety-nine times out of a hundred if you will ask Messrs. Smith, Jones and Perkins who they met their wives they will say that it was in some boarding house when they first came to the city or that they worked alongside the ladies. They married the women next to them just because they were next.

THEY were lonesome. They liked women's society. They liked to go out with women and they didn't have any way of getting acquainted with men of their own rank in life, so they made friends with the Mamies and Sadies and Carries with whom they were thrown. Also because they were at the time of life when a man is in love with love and bound to talk sentiment to some woman, they whispered sweet nothings into the ears that were handy, and the end thereof was a marriage that let both parties in for lifelong misery.

The third great danger to a man is calf love. Every boy is as sure to have an attack of it as he is of the measles. Fortunately, neither complaint is necessarily fatal, but they are always hazardous because you can never tell what the after effects are going to be.

MANY a boy goes into tuberculosis from the measles and many a case of calf love ends in a youth trying himself up for life with some unsuitable petticoat that has caught his immature and crude fancy. In all the world there is nothing more pathetic than a married boy—a boy who has taken a wife before he knows what he wants; before his tastes are formed; before he has enjoyed life; before he is financially able to support a family, and who is burdened down in the heyday of his youth when he ought to be spreading his wings in freedom and having the whole world from which to choose.

The spectacle of a slim young chap, with tired lines in his face and weary eyes, pushing a baby buggy must make his guardian angel turn his face to the wall and weep. Besides this, the young man married for marriage cuts a man off from a thousand sources of opportunity and often nails him to a small job that he is afraid to give up when he has wife and children depending upon him.

BOY marriage is a disaster so complete that the State ought to furnish asylums with padded cells, where boys who are suffering from acute attacks of calf love could be imprisoned until they came to their senses.

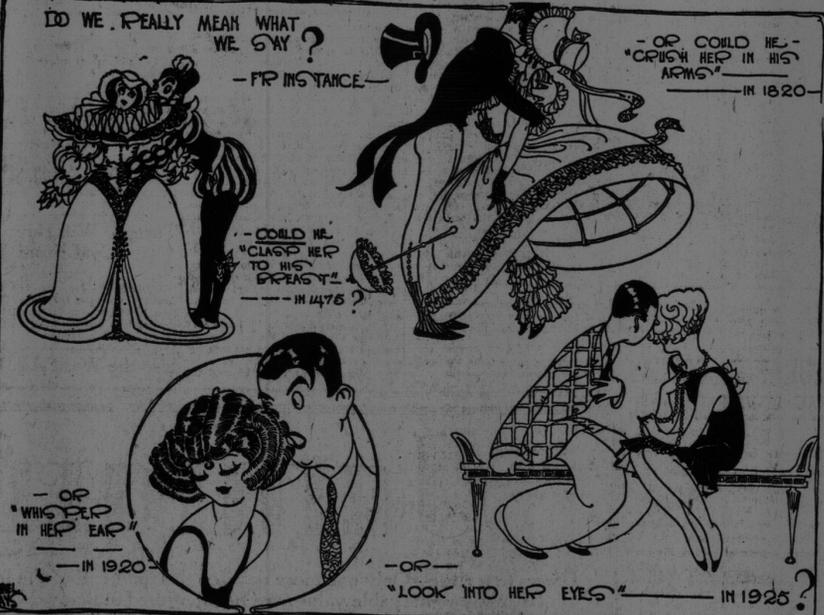
The fourth danger a man runs is in marrying a girl simply because she is in love with him. This is a more imminent peril than you imagine, because while it disgusts a man to see a woman chase after other men, it flatters him for her to chase him.

HE FEELS that he would be a brute to be cold when she looks at him with adoring eyes or to withhold the tender speech when the word of careless sentiment makes her flush with happiness, and before he knows it finds himself being led to the altar by a woman for whom he has no real affection.

These four are the sentimental pits into which men oftentimes fall. Hence these red lanterns. DOROTHY DIX. Copyright by Public Ledger.

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You Don't Say So



IN NEW YORK SEE-SAWING UP and DOWN BROADWAY

AS THE newspaper reading world now knows by heart, Irving Berlin got his start as a singing waiter at Nigger Mike's on New York's East Side. . . . But Berlin wasn't the only singing waiter in town, by a long shot, and some of his singing pals of yesteryear are still singing waiters.

There's JoJo, for instance, who was Berlin's singing partner. JoJo still sings around town. And some of the "gangs" included names like Mike the Harp, and Jack the Mutt.

AND the tale is told on Broadway of how, after trying to dodge reporters for two hours after his wedding to Ellen Mackay, Berlin decided that one of the old Bowery haunts would be a good place to hide out. . . . The place mentioned is Fat Hung's, and it is further pointed out that the news spread rapidly and members of the "gang" felt they should give Berlin and his bride a send-off.

The story goes of how they all appeared at the cafe, just as the wedding dinner was arriving in the form of appetizers and sauerkraut.

Mickey the Harp, who holds down a job as doorkeeper at a Chinatown theatre, is pictured as making a toast-master of high order, and Ellen Mackay is said to have had the time of her life.

So much for a round-up of the varying reports.

There still is JoJo—the other singing waiter.

He also married—quite a long time ago. And it may be that when he hears of Berlin's fame and millions he stops to ponder how such things come about.

But JoJo has six kids, healthy, lively youngsters, each one. He has a fond wife and probably is buying her a fur coat. And his goings and comings are not trailed by reporters and cameras.

And he wouldn't trade places with anyone.

GILBERT SWAN.

BEHIND THE SCREEN



THE American Beauty is coming back to the screen. Katharine MacDonald, whose pulchritude made her one of the biggest stars in the movies, before she went into voluntary retirement following her marriage to a millionaire non-professional, is starting her comeback in "The Desert Healer," a Marion Fairfax production. She takes the place of Nita Naldi in the cast.

Miss MacDonald got her start in bits when her sister, known as Mary McLan, was a Universal star. From leading lady for William S. Hart, she graduated into a star.

Who are the movies' biggest stars? The public, which makes the stars and breaks them, is the best judge.

The "biggest stars" then, are the players with the highest "box office value."

New statements of the various releasing organizations as to the relative box office value of their various players are interesting, and in some cases, surprising. For instance, Colleen Moore is a bigger box office asset to First National than Norma Talmadge.

In which no attempt is made to compare the drawing power of the stars of various companies, the first named player in each company plays to the most money of that group, with the others following in drawing-power in the order in which they are listed:

Paramount—Gloria Swanson, Pola Negri, Thomas Meighan, Raymond Griffith, Richard Dix, Adolphe Menjou, Babe Daniels, Fatty Bronson, Douglas McLean.

Metro-Lillian Gish, Norma Shearer, Marion Davies, Jack Gilbert, Jackie Coogan, Buster Keaton, Ramon Novarro, Len Chaney, Charles Ray.

First National—Colleen Moore, Norma Talmadge, Richard Barthelmess, Milton Sills, Corinne Griffith.

United Artists—Charlie Chaplin, Douglas Fairbanks, Mary Pickford, Rudolph Valentino, William S. Hart.

Warner Brothers—Monte Blue, Irene Rich, Marie Prevost, Matt Moore, John Barrymore, Rin Tin Tin.

Fox—Tom Mix, George O'Brien, Buck Jones, Alma Rubens, Madge Bellamy, Jacqueline Logan.

Universal—Reginald Denny, Hoot Gibson, House Peters, Mary Philbin, Norman Kerry, Laura La Plante, Virginia Valli.

Pathé—"Our Gang," the comedy makers.

Of feature players not started, Wallace Beery, Irvin Torenson, Percy Marmont and Ricardo Cortez, lead the Paramount list; Lewis Stone and Anna Q. Nilsson, First National; Lew Cody, Renee Adore, Conrad Nagel and Pauline Starke, Metro-Goldwyn.

No listing of other companies is available.

Menus for the Family

MENU HINT Breakfast Sliced Bananas and Oranges Bacon Buckwheat Cakes with Syrup Coffee Luncheon Baked Potatoes Creamed Codfish Fruit Gelatine Whipped Cream Dinner French Stew Squash Pickled Beets Buttercrunch Pie Coffee or Tea.

TODAY'S RECIPES

French Stew—One tablespoon beef or chicken fat, three-quarters pound beef, one-half pound veal, one medium sized onion, one small piece of garlic, one teaspoon salt, one-quarter teaspoon pepper, one-quarter teaspoon paprika, one-quarter cup uncooked rice, one-half cup tomatoes, four or five carrots. Enough potatoes to suit your individual needs. Melt the fat in an iron pot over a small flame. When the fat is hot add the beef and veal cut up in small pieces. Over this spread a layer of the onion and garlic cut up in very small pieces and sprinkle with the seasonings. Let all this cook slowly for three hours, then add a layer of the tomatoes, a layer of carrots cut in thin slices, and a layer of the uncooked rice. If necessary add a little water to prevent sticking to bottom of pot or to afford moisture for the cooking of the rice, depending on the consistency of the tomatoes. Last add the potatoes and sufficient salt and pepper to season them properly. Some Worcestershire sauce will sharpen the flavor of the stew. Simmer this together until everything is tender, taking about four hours in all for the cooking.

A Thought

That thou givest them they gather; thou openest thine hand, they are filled with good.—Pr. 104:23.

A GIVING hand, though foul, shall have fair praise.—Shakespeare.

ADVENTURES of the TWINS by OLIVE ROBERTS BARTON

ON THE HIDE GO LAND EXPRESS "Hurry up!" cried the GINGERBREAD Man, engineer of the Hidy Go Land Express. "All aboard for Tin Can City." "How can I get on when you haven't a car long enough to hold me?" Limber Long Legs wanted to know. "Take two cars," offered the little brown engineer quickly. "Or three if necessary." "A very good idea indeed," said Mister Havalook. "No doubt a good baking in a hot oven is good for brains. I should never have thought of such a thing myself." "Yes," complained Limber Legs. "It's all very well, if you don't turn corners. There's the rub." "I suppose you could bend a bit," said the GINGERBREAD Man crustily. "But do hurry. I have to be there and back before Tin niseed." And again he tooted his whistle impatiently. All the Hidy Go Landers started to crowd in at this, the Crinoline Doll pushing her way with two sharp elbows, in quite an inelegant manner for so elegant a lady. But then the madcap got on with fine dress and fine manners and you can't blame the poor thing for being rude. Her nice stiff crinoline skirt that Black Dinah had so kindly starched, had been stolen off the wash line, and she looked most ordinary in her plain straight underslip without a smidgen of lace on it even. She climbed on and sat down in the car behind the one Limber Legs occupied. "Now will the rest of you please hurry," she remarked. "The Rag Doll is getting further away every minute and if we don't get started we'll never catch her. If we don't catch her soon I shall faint again, I know I shall." "Couldn't we go in a boat?" said Sailor Sam. "I'm afraid I shall get land-sick on a train. I only have one kind of legs and they are sea legs." This reminded poor Mister Havalook of something. "Oh, I say," he cried. "We forgot the poor tin soldier. He's still lying at the bottom of the water mill where he went to get the stifface soaked out of him." "I'll go back and get him," said Nick. "I'll dry him off and bring him along." "Do, please," remarked Mister Havalook. "There!" he thought to himself. "That sounded well. I shall remember to say

Is this your BIRTHDAY

JANUARY 29—You are naturally of an ambitious turn of mind. Choose one kind of work and adhere to it strictly. No matter what you undertake, do it carefully and thoroughly. You are capable of deep love, and will have an ideal home life. Never forget those who are less fortunate than yourself. Your birth-stone is a garnet, which means faithfulness. Your flower is a snowdrop. Your lucky colors are navy blue and black. LIFE Life is not so funny. And it's not so bad, just a happy mixture.



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