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Is Radio a Fad or a Fixture?

The present radio craze has occupied and is occupying the attention of all alert publishers and editors. Unprogressive, indeed, is the newspaper which does not have a "radio department," some held within a column, while others occupy several pages of some special weekday or Sunday edition.

Two questions seem to be uppermost in the minds of editors: "Is radio a fad or a fixture?" "What effect is radio going to have upon the newspaper business?"

Of course, no flat and unqualified answer can be made to either of these questions. The fact that concerts, speeches, messages of various kinds, can be picked out of apparently thin air, has appealed to the imagination of many, with the result that radio receiving sets have been in greater demand than the supply. And great strides are being made in the perfection of its use, which suggest unlimited possibilities for it in the future. All these factors have kept radio much to the fore and have set newspaper men—progressive as they must be in all new things—to thinking of its relation to their business.

BOYS THE BACKBONE.

Among what may be called the layman of radio—those not engaged in selling radio apparatus or stock in radio corporations and not engaged in the use of radio—it seems to be generally agreed that the present radio craze is a fad. The boys of the household in the various cities of our land

have found a new outlet for their mechanical leanings, in the building and perfecting of radio sets; these boys are the backbone of the radio popularity of to-day. The novelty of it all has appealed to some of the older generation and instruments have been installed to satisfy curiosity or appetite for something new. But the results from receiving sets cannot be claimed to be a finished product. There are many interferences with the music or other sounds which the "wild air waves" are saying. It is, therefore, hard to believe that this "imperfect" product will long make a widespread and lasting appeal. This is not intended to detract from the wonders already accomplished by radio, but is merely a recognition of those factors which radio experts themselves admit they are trying to overcome. In other words, radio must be vastly perfected if its present popularity is to take a permanent and widespread hold.

BROADCASTING.

Newspapers, of course, were quick to recognise the growing popularity of radio and the necessity of giving space in its columns to the new thing that had taken hold of the public interest. There came naturally radio advertising to accompany the radio news and features. All of that was a natural development for the newspapers and was properly within its field of endeavor. The next step has been the establishment by some newspapers of broadcasting stations, from which concerts, speeches and news bulletins are sent. Admittedly, such activity is outside of the newspaper's usual and direct function. Of course,

the idea is to increase the prestige of the newspaper and to show its alertness in meeting proper demands.

In the opinion of many newspaper publishers and editors, it is going outside of the newspaper's business. They take the view that the newspapers did not establish the movie theatres when the public took up the movies, build street railways or establish motor bus lines when there was popular demand for increased and improved transportation facilities. Very properly, they have furnished the news and used features about the movies and they have successfully advocated better transportation by showing the needs. They have stuck to their proper business, while helping in every proper and legitimate way the meeting of popular demand for movies or transportation—and many other things—by those identified with these lines of business activity.

NOT NECESSARILY.

Admittedly, the live newspaper must keep abreast of the times. But that does not mean they must engage in every new activity which the public takes up. The public's new interest,

in each case, has its proper reflection in the columns of every newspaper, as has been demonstrated in the case of the automobile, the movie theater, the boys and girl scout movement, the investment market. And what will advertisers say of the newspaper which establishes a broadcasting station and announces it will broadcast the news? Will he not say that the newspaper itself recognises that its news appeal has been awakened by the sending out of its stock in trade—its news—free, and therefore, it is not desirable as an advertising medium. And already there is talk about sending out "bargain" announcements directly by broadcasting stations established by the big stores.

ONLY AS NEWS IS OF VALUE.

Outside of the news value of radio, newspaper editors and publishers should look more to radio as a means of transmission of news for publication as at present. There was a time when news matter was sent only by "pony express" and the greatest news enterprise was shown when such relays of ponies were made to transmit the news from the scene of its happening to the place of publication in the shortest possible time. Then came Mr. Morse with his telegraph instrument, which revolutionized news transmission. While the same revolution may not legitimately be expected from the wonder working of the radio instruments, this new discovery and its development suggests possibilities which need the attention of every enterprising news gathering organization. The latest development in the radio field are to be watched, with the news transmission predominant.—Newspaperdom.

An Island Hermit.

LIVING ALONE FOR THIRTY YEARS

The story of a modern Robinson Crusoe who for thirty years has lived on a lonely island in the Arfura Sea, between Australia and New Guinea, is told by Mr. W. Somerset Maugham, the playwright, who has just returned from a fifteen months' tour in the East.

"I had chartered a lugger for a cruise in the Arfura Sea," he said, "and I was asked to drop a bag of rice on the island for this old hermit."

Refused to Leave.

"I learned on the way from those who had already seen him that he was shipwrecked thirty years ago, and with fifteen other men reached the island in open boats. They lived on the island for three years before they were sighted by a passing ship."

"Of the sixteen only five were then alive, and only four were taken away—for the fifth, the old man living there now, refused to leave."

"He told the rescuers that during the three years he had spent with the other men on the island he had seen horrible things that he wished never to live among his kind again."

"During the thirty years he has been on the island," added Mr. Maugham, "the old man has lived on chickens, eggs, fish, and fruit."

"During the war he was left alone for five years, for no ships passed his way, and he was reduced to living entirely upon what the island could produce."

What Women Love.

DARING DRESS AND DANGEROUS DIVING.

Two or three films have "featured" Annette Kellerman, the famous swimmer and diver, but her previous screen-work is eclipsed in "What Women Love," a novel picture throughout most of which the "Australian Venus" appears in diving or athletic attire.

The beauty of the under-water scenes will never be forgotten by those who witness them (writes the Film Critic).

Miss Kellerman's frolics among the reeds at the bottom of a lake, and her pranks beneath the boat of a fisherman whose bait she steals and whose boat she rocks and turns about, is a comical and beautifully photographed episode.

A few may object to the semi-dress scenes on a yacht, but Miss Kellerman's expert skill covers so much that

most people will enjoy the whole picture.

Dive from Ship's Mast.

What women love—according to the film—is "rough treatment," and this the heroine gets in abundance. The thin story shows how a noodle of a man, in order to gain the love of an athletic girl, takes boxing lessons from a sea-captain who, later, persuades him to kidnap the girl.

On a schooner to which she has been carried, the captain forgets himself, and the hero knocks out his tutor with the very blows he had taught him to practise. To escape from her assailant's clutches Miss Kellerman dives 160ft. from the ship's mast and fights the villain in the sea.

A light, amusing entertainment, "The Charm School," is, in some respects, a fascinating picture. The stage play of the same name was, however, far more interesting.

The drawing power of the film lies in the charm which radiates from a

bey of beauties and the personal attraction of the handsome hero who inherits a girl's school and conducts it with surprising results.

Wallace Reid is quite at home in the role of principal of a school swarming with pretty girls who sigh and "make eyes" at him.

Episodes enacted, alternately, in sunny Devon and the grim desert wastes of Egypt in war time are outstanding features of "The Four Feathers," a British adaptation of A. E. W. Mason's novel.

The story of a soldier who, because of his cowardice, receives four feathers from his friends and sweetheart, and redeems them by an act of heroism in the battle area, is interesting, though it is not nearly so impressive as the book.

Harry Ham gives a clever interpretation of the coward-hero, whilst the natural beauty of many scenes and the thrills provided by Arab crowds lift the picture above the commonplace.

"Four Men in a Van" is novel, un-

usual, and essentially English—a type of comedy rarely screened but sadly needed.

Four men elect to spend a holiday in a caravan. Filled more with good cheer than with breakfast (a "scrap"), they start off in a van that has been its best days, to the wonder and amusement of suburban residents. But—man proposes and a caravan disappears!

Mishap follows mishap. The horse runs away, the van is stolen by tramps, the men are stranded miles from anywhere, and only in bathing suits; they are chased by a bull, the van is recovered, then destroyed by fire. In the end the men (and the horse) return home by train!

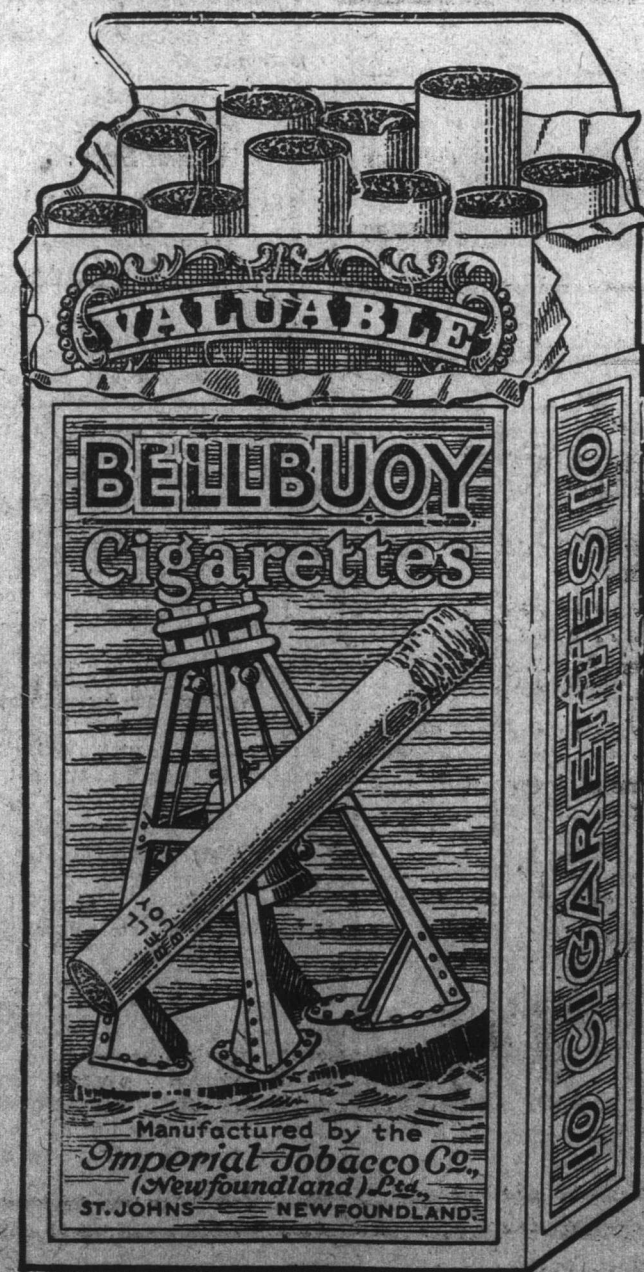
That is all the story, but the four men (Gordon Hopkin, Manning Haynes, Johnny Butt, and Donald Seale) unravel their misfortunes in such true-to-life and humorous fashion that the end of the film brings regret.—Tit Bits.

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It will be a very lucky man indeed who captures the heart of the Duke of Devonshire's younger son. He is brilliant, clever, and a wonderful diplomatist. He is a member of the War Office under the Duke of Devonshire (he was not there for long, but he was there for long enough to go to France, so he is back at Oxford now working the B. A. degree, and is almost sure to take his class honors. His maternal grandfather left him some like a million pounds, and with of the obligations of the hand family this really makes him very rich. But what is infinitely important is that he is blessed with those personalities that attract one with whom he comes in contact. It is hoped that he may come to stand for Parliament soon.

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GIBBS & RAPHAEL, Solicitors for Patents, Bank of Montreal Bldg., St. John's.

NOTICE.

Four weeks after date hereof, the Governor in Council for the Patent for "New and Useful Improvements in Apparatus for the Production of Carbonaceous Materials" granted to Thomas W. S. Hitchcock, Davenport, England, Engineer, ALSO for Letters Patent for "Useful Improvements in Production of Wood Pulp and the Like" to be made to Linn Bradley of Montreal, of New Jersey, and Edward Keefe of Albany, State of New York, United States of America, Canada. Dated at St. John's, this 1st day of June, 1922.

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