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### New Colour Scheme on T. & N. O. Engines

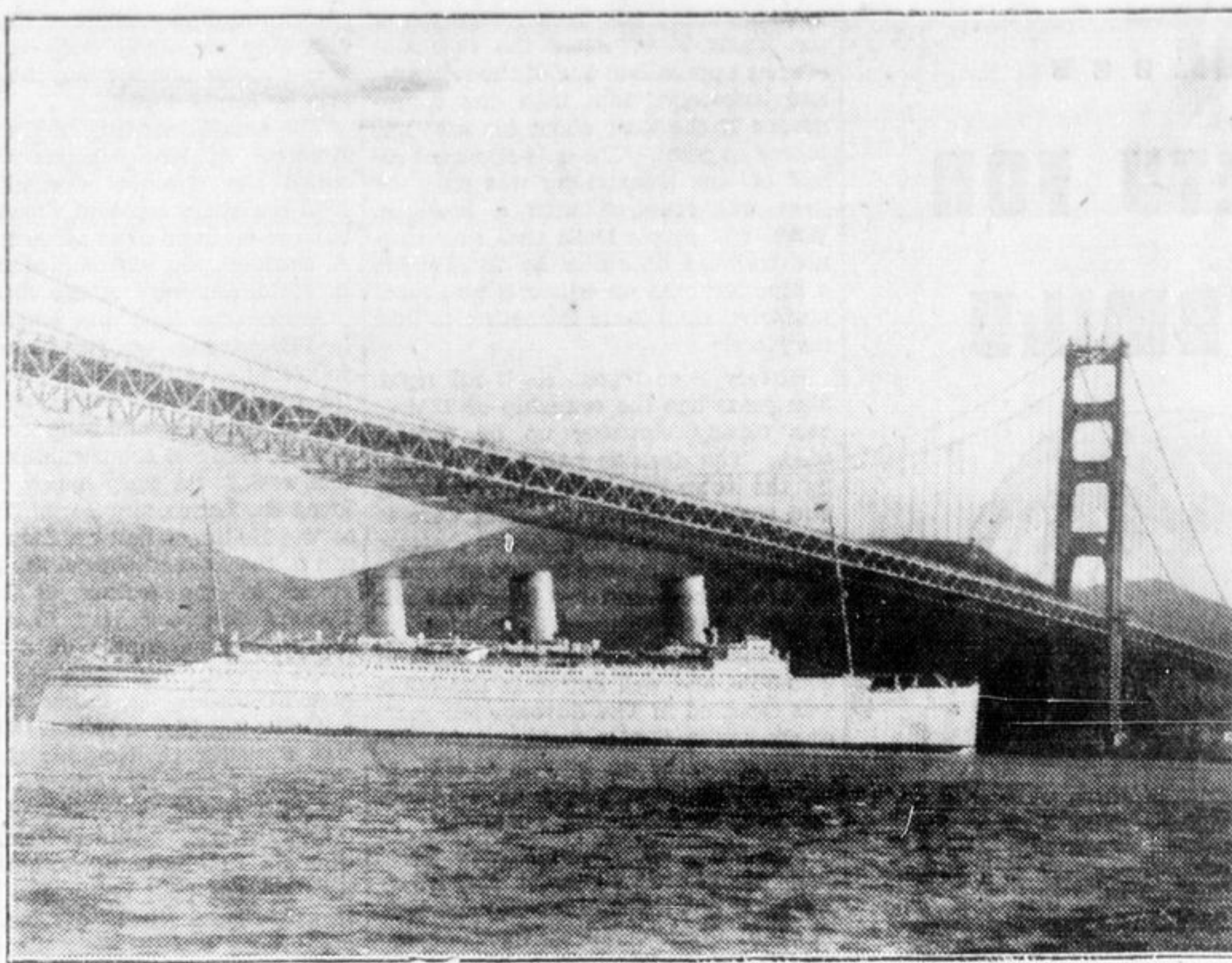
"The Northland" Locomotives Set a New Fashion for T. & N. O. Engines.

Englehart, May 12.—(Special to The Advance)—Residents of the district accustomed to seeing the sober black and white letters and numerals on locomotives owned by the T. & N. O. railway rubbed their eyes in amazement last week-end when an engine which quite obviously had some Cornish steam into the yards here all dolled out in scarlet and gold. Railwaymen explain-

ed that engines of one particular class, which are to be assigned to the task of hauling the provincial government road's new train "The Northland," are to be so treated, although it is not intended to thus decorate other locomotives, at least at present.

The new colour scheme has the figures and lettering in gold, set in four panels with a background of red, and each panel has a chaste gold border. The number of the locomotive appears on both sides of the cab, as usual, and the words "Temiskaming and Northern Ontario" are painted on the panels that adorn each side of the tender. On other engines, these words also appear in the same place, but they have no panels and their lettering is plain white on the black body of the tender. Black and white have been the traditional colour scheme of the T. & N. O. since its inception, although a change in the method of numbering the locomotives was made a year or two ago.

### FAMOUS LINER LOST TWO FEET FOR NOTHING



San Francisco, excited over its new Golden Gate Bridge, worried until recently whether the largest "world cruise" liner, with her 268-foot masts, would pass successfully under the life-netted bridge. Unwilling to keep San Franciscans awake at night, the officials of the Empress of Britain obligingly lopped two feet off each mast. It was a damp day when the Empress passed under the bridge and the life-nets were retracted by the moisture, so the Empress might as well have kept the two feet on her masts.

### Interesting People and Odd on Parade

Some Sketches Gathered from Many Sources.

**Puppeteer**  
When Tiny Sarg decided that he wanted to learn the technique of animating puppets, he first combed the British Museum and read all that had ever been printed on the subject. There wasn't much, and he knew that his knowledge would have to come almost entirely from practice. The only first-class marionette entertainment in London was supplied by a gentleman named Holden, and while Mr. Holden graciously received Tony's compliments on the mechanical excellence of his performances, he utterly refused to impart a single item of the technique that had been guarded in his family for generations. Tony resorted to subtlety. He bribed Holden's stage manager with ten shillings to hire him as a stage hand. The Judas pocketed his silver pieces blandly—for each unit of puppet property was cloaked in heavy canvas and hoisted high in the wings the minute the curtain fell. There was no way for Tony Sarg to study them.

For weeks he haunted the Empire Music Hall, and when Holden's marionettes started a tour of the provinces he followed. Sitting every night in the front row, he sketched and sketched until he had a complete record of each sequence. Then began the second course of learning; he literally memorized every motion and gesture of every puppet; when he got home he rushed to reproduce them with his own dolls. Gradually he acquired the technique. Then he prepared to put on his own shows, renting as a workshop and theatre the building made deathless by

Charles Dickens as the Old Curiosity Shop. His money running low, Tony Sarg replenished it by charging tourists' expense to look at Little Nell's bedroom.—"To-day."

**Modesty**  
Adolph Zukor, the producer, is a Hollywood personality. It seems that Charles Laughton, the famous English character actor, did very well in Hollywood—startlingly well, in fact. When it came to signing the Paramount contract, Mr. Laughton protested to Mr. Zukor. "This is much more money than I've earned before," he argued in a bewildered way. "Are you sure it's right?" "Absolutely right," said Mr. Zukor. "But why do you pay me so very much?" asked Mr. Laughton. "Well, you see," said Mr. Zukor, rather puzzled himself, "there seems to be a fad for acting nowadays."—"Fortune."

**Salesmanship**  
Jacques Rosenbloom has taught salesmanship in New York public schools for twenty years. Now he has applied his ideas to a course in retailing at the Central School of Business and Arts. Just inside the entrance to the school on New York's busy Forty-Second street is a thoroughly untraditional advance in education, a complete small retail store.

Last May it was a haberdashery store. After that it carried women's ready-to-wear, and followed with stationery. During the Christmas season it was a gift store. Customers are the 8000 students of the school. About 150 students get a thorough training in actual retail problems to supplement their classroom work. Already more than \$20,000 of business has been done.

When a new kind of store is set up, each student studies the opportunities for establishing such a store in a selected part of the city. He studies the neighbourhood assigned and picks out a location. He counts the number of people passing and finds whether or not they are adequately served by existing stores. He ascertains the rent and figures whether profits could cover this and other running expenses. He makes his report to the class and must defend his choice against their criticism.

How to handle customers can only be learned by trying. The students were startled by a customer who bought a ready-to-wear dress and went into thrills of enthusiasm. She started to pay \$12 for it. When she found that the price was \$3.95 she became indignant and the sale was off. In such episodes the subtleties of retailing become apparent to the classes.—"Review of Reviews."

**Executioner**  
A sedate family man, Andre Obrecht, mechanic by trade and musician by preference, has been picked to become France's official executioner—master of the guillotine. His uncle, Anatole Deibler, retiring from the state service after nearly half a century as headman, nominated Obrecht as his successor to the gruesome but lucrative position.

Obrecht had helped his uncle on several occasions. He was reported to have practised with Deibler's instruments in chopping off the ends of straw bundles until his proficiency received his uncle's professional approval. Obrecht has lived quietly with his wife and children in a suburb of Paris, where he has been employed as mechanic in an automobile factory. An ardent amateur musician, he learned to play several instruments. His new instrument—three guillotines—were given to him by his uncle. With them Deibler beheaded 270 men and women. Obrecht, who is 38 years old and sturdier than his predecessor, will be the first executioner in a century bearing another name than Deibler.

The pay an executioner receives is not made known. Deibler's income was sufficient to provide him with a comfortable Paris apartment. There is a report that he owns a suburban home and a villa on the Riviera, and that he is a millionaire in francs.

With his assistants, the headman must go wherever sentence of death is passed in France. There he sets up his instrument—"La Veuve" (the widow) as the guillotine was known during the French revolution. He presides over the last moments of the condemned, escorts him to the guillotine after the traditional rum and cigarette have been offered. At dawn, he bows the criminal's neck to the socket and presses a but-

ton, releasing the swift blade. As soon as the head and body are taken away, the executioner dismantles his instrument and disappears, awaiting the next sentence.—Associated Press.

**Editor**  
Editor-in-chief of "Liberty" and adviser to many of the lucrative, mass-appealing Macfadden Magazines, is a remarkable character named Charles Fulton Oursler. A former law clerk and Baltimore reporter, Mr. Oursler has written a successful melodrama ("The Spider"), a number of novels, a series of detective stories, and a book on travel and religion called "A Skeptic in the Holy Land." Mr. Oursler is a capable prestidigitator and, say some, an expert ventriloquist. Tweed-coated, narrow-chinned, high of brow, Mr. Oursler has a vaguely ministerial appearance.

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This facile and versatile literary man does his writing and conducts his employer's magazines on a cliff's edge at West Falmouth, Mass. In stormy weather the spume of Buzzards Bay flies almost to the wide windows of Mr. Oursler's study, where a teletype machine is ready to carry his commands to editorial underlings in Manhattan.—"Time."

### Navigation Again Open for Lake Temiskaming

Haileybury, May 13.—(Special to The Advance)—Ice-locked for 159 days, Lake Temiskaming shook off the grip of winter's lingering hand over the week-end, and navigation was again open for such craft as still ply its waters. Frozen over on November 30 last, following a prolonged cold spell, the ice went out on May 8, according to the report of W. J. Bolger, who has handled this event as timekeeper for years. The ice was out five days earlier than the corresponding date of 1936 (May 13), but the lake did not freeze over until December 17, 1935, and the total period under the reign of the forest king was only 149 days.

Check up of records kept here since 1893 show that, in the 44 springs under review, the ice has gone out 14 times in April, the last occasion being April 25, 1927. The latest date on record is May 22, which was recorded in 1926, and the earliest goes back to 1910, when the lake was open on April 12. Last week, in the earlier stages at least, the ice seemed fairly certain to remain for at least ten days more, but brisk breezes by Saturday, coupled with the warm weather of the preceding days, worked wonders and the fields of ice disappeared rapidly.

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Fort Erie "Times-Review"—Motorists who insist on their rights often get them. Only they're spoiled "r-i-t-e-r" and slow music goes with them.

Sudbury Star—Stories in confession magazines lack the authentic touch. They rarely open with "It was like this, Your Worship—we had a couple of beers."

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ADMISSION—All Children 10c

### Palace

MIDNIGHT SHOWS, Friday at 11.30 p.m.  
Special Matinee Every Saturday at 12.15 p.m.

THURSDAY, MAY 13TH  
Double Feature Programme  
Melvyn Douglas and Virginia Bruce in  
"WOMEN OF GLAMOUR"  
also Sybil Jason and Guy Kibbee in  
"THE CAPTAIN'S KID"

FRIDAY & SATURDAY, MAY 14-15  
Victor McLaglen and Binnie Barnes in  
"The Magnificent Brute"  
Special Children's Matinee Saturday at 11.15 a.m.  
SHOWING THE ABOVE PROGRAMME

MONDAY & TUESDAY, MAY 17-18  
Marion Davis and Clark Gable in  
"Cain and Mable"

WEDNES. & THURS., MAY 19-20  
Double Feature Programme  
Burgess Meridith and Margo in  
"WINTERSET"  
also John Howard and Marsha Hunt in  
"EASY TO TAKE"

FRIDAY & SATURDAY MAY 21-22  
Gary Cooper and Jean Arthur in  
"The Plainsman"  
SPECIAL CHILDREN'S MATINEE SATURDAY  
at 11.15 a.m. Showing the Above Programme

Notice—On double feature programmes coming to our theatres, we request our patrons to attend the theatre not later than 8.00 p.m. for the Second Show if they desire to see the full show.

### Goldfields

MIDNIGHT SHOW Every Sunday at 12.01 (midnight)

THURSDAY, MAY 13TH  
All English Double Feature Program  
Paul Cavanagh and Helen Wood in  
"CHAMPAGNE CHARLIE"  
also Wheeler and Woolsey in  
"MUMMY'S BOYS"

FRIDAY & SATURDAY, MAY 14-15  
Wallace Ford and Phyllis Brooks in  
"Another Face"

MONDAY & TUESDAY, MAY 17-18  
Dick Foran and Linda Perry in  
"Land Beyond the Law"

WEDNES. & THURS., MAY 19-20  
All French Double Feature Program  
"TRAIN DE PLAISIR"  
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FRIDAY & SATURDAY MAY 21-22  
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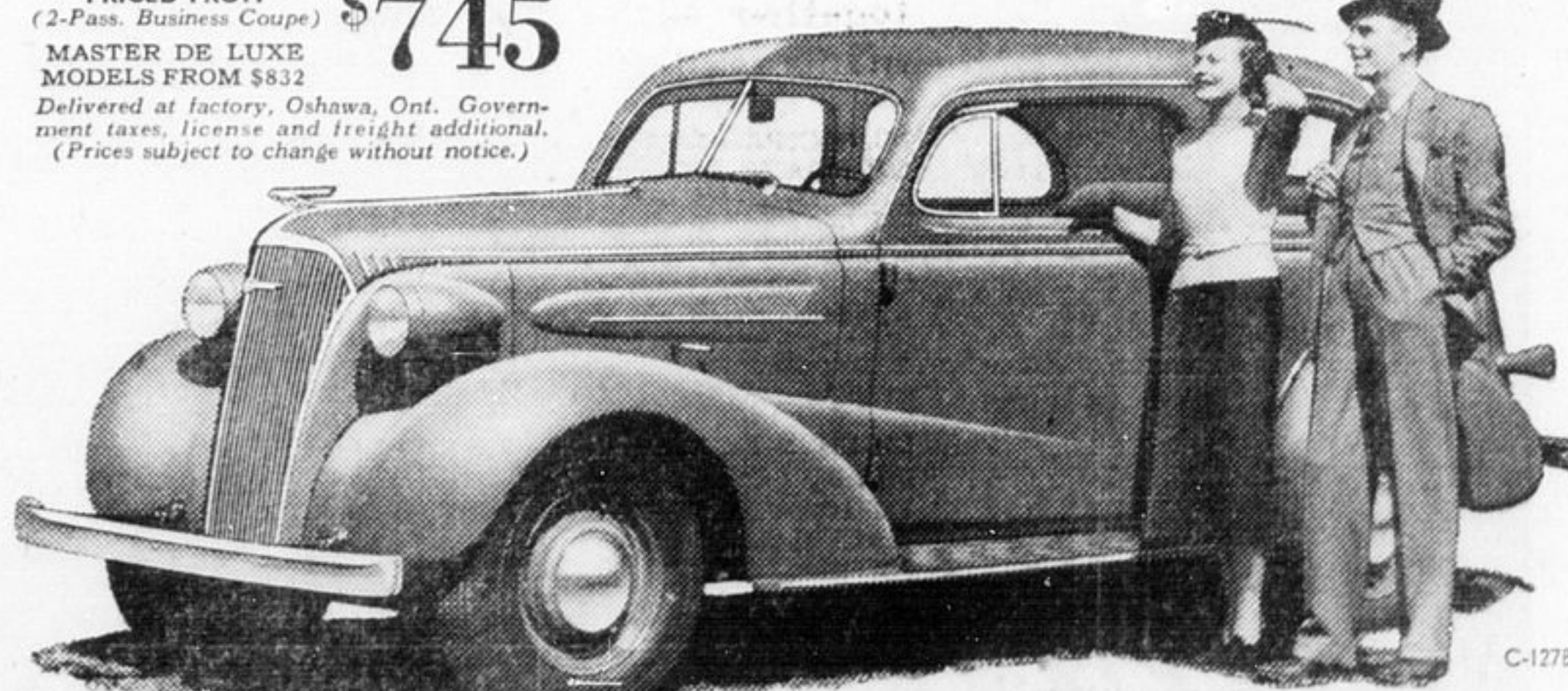
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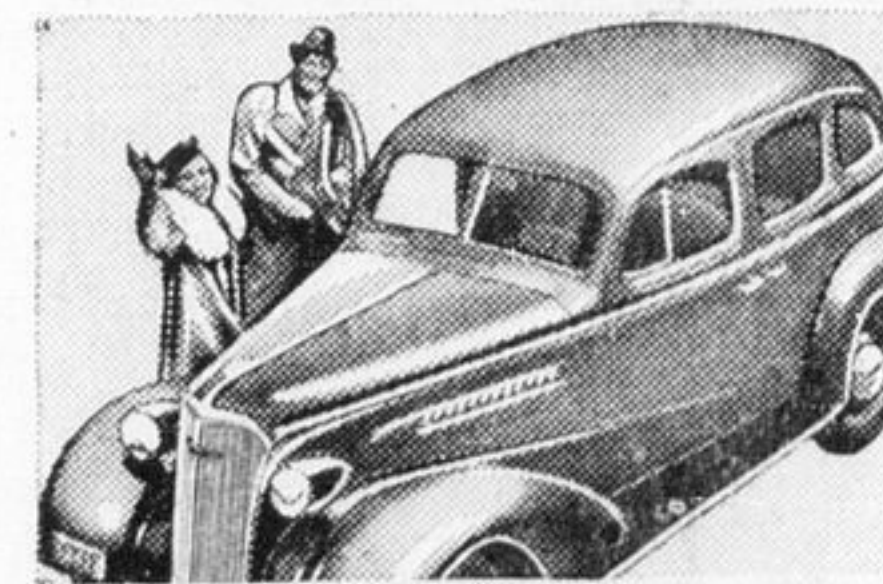
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