

At Home

Come in & Chat Awhile
—Ruth Raeburn.

SOME FLOWER GARDEN ITEMS

Good seed is very necessary. When we have a choice specimen we are inclined to save the seed from it without realizing that very elaborate precautions are necessary to get the flowers to reproduce themselves exactly from the seed. On the professional experiment plots and on the farms of large seed houses each type is kept widely separated and many times the individual flowers are protected with netting. Bees and insects carry pollen from one flower to another regardless of color, hence the need of great care if you wish to preserve the seed. Most flowers, too, when they start to seed deteriorate very rapidly and succeeding blooms are very small. It is therefore, advisable to depend on seed from reliable merchants.

When you go through the woods this spring make up your mind that you are going there to admire the beauty of the flowers only, and not to destroy them. Unless more precautions are taken trilliums will become extinct. When we pull the trillium the plant dies because all the foliage and blossoms are on one stem and without the foliage the roots cannot survive. Never pull every flower you see, but be content to take only a few, leaving sufficient plants to thrive and increase.

If you have a shady place in your garden it might be advisable to transplant a few trilliums because it is a plant that is easily transplanted. There are many more plants in the

woods need the same protection as the trillium and if we are content to admire them or to take only a few with us, we assist nature in the work of reproduction.

One who works constantly among growing plants tells us that seeds and cuttings should be propagated in poor soil and in small plots and shallow boxes closely planted as young plants do not thrive on too much food. As plants grow, repot, giving stronger soil at each planting. Cuttings should be taken with a sharp knife, cut on a slant and not too many leaves left on them.

In making a rose-bed, see that it is located where it will be surrounded by high-grown plants obstructing the free circulation of air.

In planting the roses, place some of the fertilizer at the bottom of the hole and cover with a little dirt, and then place in the root. The rose is a ravenous feeder. Do not expose the root to the sun and air before planting, but merely remove it from its wrapping, immerse for a few minutes in a pail of water, place in the hole, spreading the roots out in all directions and be sure the earth is made firm around the roots. This avoids cavities. Take notice where the lower branches begin and place two inches below the surface of the ground. George Simpson, of the Ontario Horticultural Association, advises that the earth for filling in around the rose roots should be sods, heavy loam and well-rotted cow manure well mixed together. After planting, water thoroughly. During the growing season apply a handful of bonemeal about once a month, but do not apply any fertilizer in the fall, as green growth should be discouraged then to avoid winter killing.

In pruning roses, leave about the same number of eyes to each branch, and leave the last eye outward, and not inward. Cut slantingly with a

sharp knife about an inch above the eye.

Much Sporting Slang A Hundred Years Ago

That the present day sports section of the American newspaper, as well as much of the slang which sports writers have inserted into the language, is due to an Irishman who flourished in London more than a hundred years ago, is the interesting discovery made by William Henry Nugent and confided to the readers of the American Mercury. The fountain head was Pierce Egan's "Life in London and Sporting Guide," published in 1824, and Corrected by Pierce Egan. In a year earlier the same author had produced his "Francis Grose's Dictionary of the Vulgar Tongue, as Revised the latter there occurs the definition, "The Fancy: One of the fancy is a sporting character that is either attached to pigeons, dog-fighting, boxing, etc. Also any particular article universally admired for its beauty; or which the owners set particular store by, is termed a fancy article, as a fancy clout, a favorite handkerchief, etc., also a woman who is the particular favorite of any man is termed his fancy woman, and vice versa." Commenting on this, Mr. Nugent says that the term fancy was long a class name in England and America for boxing. Baseball borrowed it and shortened it to fancy, fans and fan.

Where We Get Fan

This derivation seems to us as far-fetched and improbable as another explanation that the word, as applied to baseball came into use because of the habit of bleachers using fans when the weather was particularly hot. The more reasonable explanation is that the word fan is an abbreviation of fanatic. Ted Sullivan, author of "Stories from the Diamond," claims to have been the author. This, too, we doubt, since it strikes us as being precisely that sort of word that would naturally occur independently to thousands of people. The word fancy in its old sense remains in both England and the United States unchanged. We speak of fanciers of live stock, and we divide poultry, for instance, into fancy and utility breeds, the former denoting breeds that are produced for various fancy qualities which appeal to the particular fancies of those who breed them. We doubt if people in England speak of a cricket fan, the plain reason being that Englishmen never were fanatical about cricket in the half-crazed sense that Americans go wild over the first national game they developed, which also turned into an extraordinary example of big business.

Father of Sports Writers

Pierce Egan got his early knowledge of London sporting life through the circumstance that he was a compositor on the Weekly Despatch. He sought recreation on his days off at popular hangings, dog fights, cock fights, and horse races. He used to write what he saw and modestly lay his stories on the editor's desk, until at length he was invited to join the staff, thus becoming, perhaps, the earliest all-round sports-reporter having a regular connection with a newspaper. In a short time he started his own journal which he ran for four years. Then he sold it and it was renamed "Bell's Life in London." Under this title it had a long, prosperous and honorable career. Before Egan's time the men who wrote sporting events for papers while they were familiar enough with the cant and slang terms of the various debauching exercises which they recorded did not think of using such language in their reports. They wrote about a prize fight in much the same terms that they might write about a parliamentary debate. It was Egan who first wrote and had printed the speech as he heard it among his sporting and perhaps semi-criminal friends.

Slang 100 Years Old
Some of the slang which he chronicled or coined has long since gone out of fashion, and would be meaningless or artificial to the modern ear. But a surprisingly large amount of it survives, some of the words in the same sense that they were always used, and others with a modified or extended meaning. For example, here are some slang words that the sports of England a hundred years ago used in precisely the same sense that the sports of today use them: Kid, fake, stall, cut it, hike, crab, cheese it, and where do you get that stuff? A racket or rig was a particular kind of fraud or robbery. To cheat was to trim or sting. An honest man was a square cove, a flat, while a crook was a sharp. Even Stephen was even money, and Stephen was money. Pony was another slang term for money, hence the expression pony up. Youkel, stiff, squealer and sucker had the same meaning a hundred years ago that they have today, and we even find cake or cakey used to describe a foolish fellow, undoubtedly a forerunner of our longer cake-eater. Lobster was a red-coat and a fish was a

A China Man's Chance

These words have survived for they are more or less pungent, but such ungainly synonyms for head as knowledge, box and canister have vanished while block has lived. We retain beak and bugle for nose, but have discarded snuffer tray, snorer and sneller. We no longer speak of a black eye as "a touch of the blue bag under the peeper" which reeks of the lamp. Here is a specimen of the kind of reporting which appeared in Bell's Life in 1857 when Tom Sayers defeated the Tit Tipton Slasher for the championship of England: "Sayers danced lightly out of harm's way, and then stepping in, popped a tidy smack on the spectacle beam and got away laughing. After dancing around his man and easily avoiding several more lunges, Tom again got home on the snuffer tray, removing a piece of the Japan and drawing a fresh supply of the ruby. The Tipton, amazed, rushed in, missed his right and also a terrific uppercut with his left, and Sayers again dropping in upon the sneller." It is worth reading the article if only to learn that our modern saying about one not having a Chinaman's chance comes from the remark of a boxing critic upon a fighter who, he predicted, would not stand up under punishment, being too fragile, in fact, a china man.—J. V. McAree in Mail and Empire.

WHEN TEA WAS TWENTY SHILLINGS A POUND

Tea-drinking is now so universal a custom that it is hard to believe that at one time tea was an epicurean luxury and sold at from ten to twenty-five shillings a pound. Nevertheless, as late as the mid-Victorian era a tea caddy filled with a pound of tea was a very handsome present. In the eighteenth century tea-drinking was considered a fashionable pastime, and Sydney Smith, in "Lady Holland's Memoirs," quotes her as saying: "Thank God for tea! What would the world do without tea—how did it exist? I am glad I was not born before tea."

It was the custom then to keep tea in handsome tea caddies. In a recent article in the "London Daily Express" the following interesting account is given of the origin and importance of the tea caddy.
The old-fashioned tea caddy was invariably beautiful in its proportions and intimate in its associations. It is, moreover, a rare thing today to find two tea caddies alike. The prettiest and most charming were made between 1775 and 1801. At first they were made of mahogany or of satinwood, inlaid with other choice woods, and sometimes painted with flowers or scrolls. Later on they were made of lacquer, of tortoiseshell, of silver, or of ivory, sometimes inlaid with silver and gold and mother-of-pearl, and with borders of tortoiseshell—caddies fit for King Solomon's palace. If Solomon had known the blessing of tea, some had known the cabinet-makers of the period, including Chippendale and Heppelwhite, exercised their talents to design tea caddies.

Cross and short-sighted Old Lady in antique shop: "And here, I suppose, is another of the horrible portraits you call 'art!'"
"Excuse me, madam," said the shopkeeper, quietly, "but that's a mirror."

MOVIES

NEW LLOYD COMEDY HAS MANY NEW "GAGS"

Imagine Harold Lloyd piloting a horse drawn street car through the busy streets of New York City!
Such in substance is the chief highlight of Harold Lloyd's newest comedy coming next Monday and Tuesday to the Star Theatre. Every Harold Lloyd comedy is known wherever film fans are known to delight in the situations and "gags" enacted by the popular film comedian, as standing head and shoulders above anything previously seen on the silver screen.
New comedy situations are synonymous with Harold Lloyd, which probably is the secret of his popularity. There is nothing duplicated in any new picture he produces. Imagine then, the climax wrought by the many new funny situations in "Speedy" with Harold Lloyd easily driving a horse drawn street car down the traffic congested streets of New York City, the "Last of the Mohicans" as one passer-by remarked during the filming of the production.
"Speedy" details Lloyd's thrilling and laughable experiences of running the horse drawn vehicle through the city's streets to save the franchise owned by "Pop" Dillon, grandfather of Ann Christy, with whom Speedy is in love. He does so with many hand-caps set in his path by the villain who wishes to stop the daily run of the car, so he could win the franchise by default, and in turn sell it at a big price to the railway transportation

officials who are desirous of obtaining it, although legitimately.
"Speedy" marks the introduction of Ann Christy, who plays opposite Harold to stardom. She was chosen a Baby Wampas Star for 1928, as the result of her performance, which is the same as stamping her definitely as a future queen of the movies. Bebe Daniels, Mildred Davis, and Jobyna Ralston were successfully introduced to screen fame by Mr. Lloyd.

"OH, KAY!" A RIOT OF FUN BASED ON ELSIE JANIS' HIT

Whether Colleen Moore plays in romance, tragedy or comedy seems to be of small importance, for she may be depended upon to be equally enjoyable in each.
Her latest, and possibly most entertaining picture, "Oh Kay!" is an uproarious farce comedy, which comes to the Star Theatre Friday and Saturday of this week. Taken from the amusing musical comedy of the same name, "Oh Kay!" has been developed into a screen farce seldom surpassed in the number of hearty laughs included. Colleen's saucy personality dominating the humorous action throughout.

"Oh Kay!" brings home the truly amazing versatility of talented Miss Moore, for her appearance in this gay comedy follows an equally successful excursion into the field of serious drama, during which she made two exceptional pictures, "Lilac Time", a dramatic romance, and "Happiness Ahead", a wistful love story. From the moment of a decidedly clever introduction of Colleen until the novel fade-out, "Oh Kay!" offers entertainment plus for the whole family—from baby to grandfather. It easily ranks with the best comedy-dramas of the past two seasons.

The central situation of "Oh Kay!" provides an amusing structure upon which the director Mervyn LeRoy, the scenarist, Carey Wilson, and the title-writer, George Marion, Jr. have built an edifice of laughter. Colleen Moore, as Lady Kay Rutfield, is being forced into a distasteful marriage, and in a silk goes sailing in her tiny sailboat. A storm arises, and she is picked up by a rum-laden schooner, bound for America. Rather than return to England, she escapes from the ship when it anchors off Long Island to cache part of the cargo in an empty mansion, and is chased by a revenue officer into the empty house, where she is confronted by the young owner. The subsequent acting takes place in this setting, with Kay and the young man hopelessly in love, despite plans for the boy's marriage the next day.

The humorous high-point of the story is the pre-nuptial luncheon, at which Kay officiates as serving maid in order to explain her presence in the boy's home. The manner in which she and a tipsy butler interrupt the orderly procedure of the luncheon is both original and screamingly funny.

Miss Moore's supporting cast in "Oh Kay!" is unusually good. Lawrence

Gray plays opposite the star, with Alan Hale, Ford Sterling, Claude Gillingwater and Julian Johnston in other prominent roles. "Oh Kay!" was produced for First National Pictures by John McCormick.

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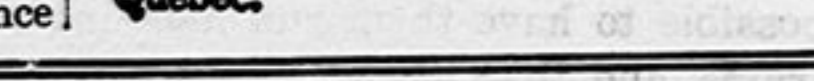
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