

Everything Must Be Silent

By JANE OSBORN

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PEGGY FLETCHER pressed the doorbell, but heard no answering ring. The door opened shortly and a white-capped, black-frocked maid appeared, treading silently on thick velvet carpet.

"I want to see Mrs. Morton," said Peggy and the maid silently took the small pig-skin traveling bag that Peggy was carrying.

"Yes, miss," said the maid in a low, soft voice. "Please sit down in the drawing room. Mrs. Morton will be home directly. If you wish, miss, I'll show you to your room or you may wait here as Mrs. Morton won't be gone more than fifteen minutes more."

So Peggy sat there in the drawing room and made mental notes on what she saw, but what she saw was not entirely to her liking. For one thing she did not like the heavy old-fashioned carpets fastened to the edges of the rooms.

It happened that Peggy Fletcher knew none of the inmates of this house. She had just completed her freshman year at an eastern college. In three weeks her family were coming from the West, where she would join them for a trip to Europe. It had seemed a useless expense of time and money for Peggy to go all the way across the continent to her home just for the few days that would elapse before she would have to start East again. It was then that Peggy's mother bethought herself of her old friend, Mrs. Morton, who was living East now. She had written and as a result Peggy was to be Mrs. Morton's guest for the three weeks that lay between college closing and the trip to Europe.

Incidentally Mrs. Morton mentioned the fact that since her husband's death and her daughter's marriage she had harbored her nephew, her sister's child—Robert Villard. "I am sure you have heard of him and have read some of his work," said Mrs. Morton. "He comes here for several months every year, and his visits give me great pleasure."

So Peggy waited in the drawing room until Mrs. Morton returned, and then ringing for the maid, Mrs. Morton led the way to Peggy's room on the third floor. She spoke almost in a whisper in the hall, and Peggy noticed to her distaste that the soft-padded carpets extended up the stairs and all over the second floor as far as she could see—also on up to the third floor.

"We have everything silent for Robert," Mrs. Morton explained in a half whisper. "His study is on the second floor back. Your room is over his, but I am sure you don't drop your shoes at night. He writes in that room and of course I want everything to be perfectly quiet."

Later Peggy discovered that none of the clocks in the house struck, that the piano was locked, and that even the telephones were muffled.

Peggy felt a contempt for Robert Villard from the start. But when she met him at dinner that evening she had to admit to herself that he was most attractive and at least seemed very "human." Meeting at meal times three times a day before long led to rather close acquaintance, if not to real friendship.

Then one day Mrs. Morton was called away on unexpected business. She would have to be gone two days and a night, but Molly, the maid, and Susan, the cook, would be competent "helpers," she was sure, and of course, she reassured herself, it wasn't as if Robert could have the slightest sentimental interest in a girl like Peggy.

The first morning of Mrs. Morton's absence Peggy went to a piano shop and came home with an assortment of piano keys. One of these fitted the locked piano and Peggy sat there playing jazz for a half hour or so. Then she sang and she wound one of the old clocks "to see what sort of bell it had," she explained to Robert later.

Before breakfast the next morning Peggy was playing the piano and she slammed doors and sang and tried in vain to make her heels sound against the floor as she walked.

They drank afternoon tea together in the drawing room that afternoon.

"Do you know," said Robert Villard, coming over to the low lounge where Peggy sat, "I've been tremendously interested in you. You rather baffled me. I felt myself beginning to love you—yes, Peggy, my dear, loving you as a man never loves but once in his life—but I hesitated. I felt that the woman who would make me happy and whom I could make happy would have to be a creature of spirit—animated, impulsive, vivacious, noisy even. And you were so still, walking along the hall like a little mouse and talking soft and low. But yesterday and today—why, Peggy, I adore you."

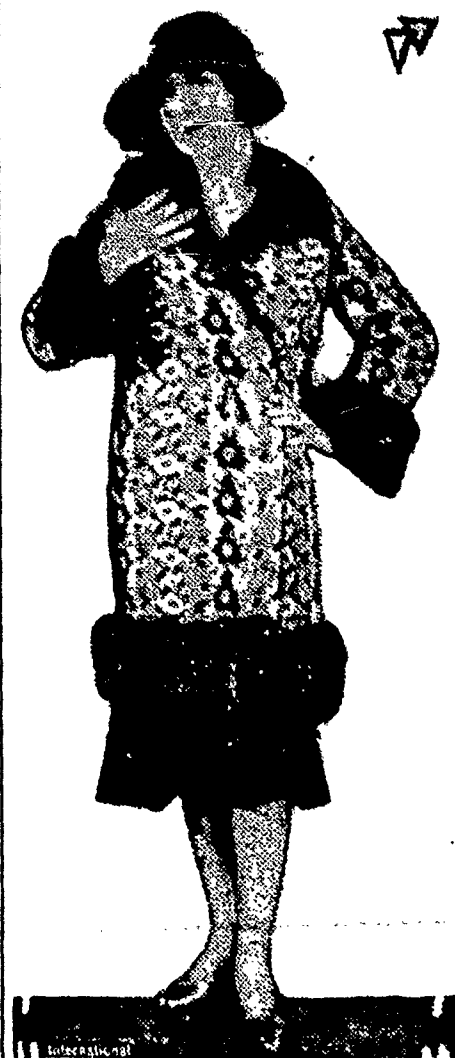
"Well," sighed Peggy naively, "I'm glad. Because, you see, I have been falling deeper and deeper in love with you all the time, and through sheer contrariness I made all the noise I could. You might have hated me for it."

"Peggy, my dear," said Robert Villard as he bent over the girl and kissed her hand ceremoniously, "you're adorable."

No Objections

She—Have you any objections to hard labor?
 He—Not when someone else is doing it.

Fur Trimming on Coat of Many Rich Colors



Red, blue, yellow, green and purple vie with each other, with green predominating, in this heavily embroidered sports coat. It is lined in black. The collar, cuff and band around the bottom are dyed fox.

Long Earrings Still

Popular Paris Fashion

From time to time the latest news from Paris dooms the earring, the feeling being that it adds years to one's appearance. But the fashion persists. Many attractive styles are offered by the shops that deal in accessories and ornaments. It is no longer surprising to see earrings that touch or almost touch the shoulder. Some are genuine antiques of oriental ancestry, others are extreme examples of modern art. One extravaganza that is rather picturesque is made of enormous hoops, set with pearls, depending from a short pearl chain. Quite different but equally striking are drops consisting of four very large baroque pearls, two white and two gray, joined with small imitation emeralds. Squares of rock crystal, delicately chased, are hung upon wee chains from small cut crystal studs at the ear and tassels of seed pearls are attached by slender links to jeweled rings.

Coats and Dresses Are Made for Small Women

The woman whose height is a little over 5 feet and who takes a 38 or 40-inch size is getting special attention now from the makers of women's garments. She used to find it hard to be suited in ready-to-wears, and made much use of the alteration department. But now she finds garments, dresses and coats that exactly fit her with as much smartness as if she were a "perfect thirty-six."

Some of the distinctive features in the coats are the deep armseye with a variation of the kimono shoulder and the sleeve cut out of the same piece as the back and the front of the body; larger horizontal measurements through the body, larger and shorter sleeves, higher waistline and modified flare. The collar is also designed to suit the short neck usual with this figure type. In fact the whole ensemble tends to slenderize the figure without making it diminutive.

Soft, Supple Material for Afternoon Gowns

Afternoon frocks for the season will be made of the softest and most supple materials. Among those especially favored are chiffon velvet, georgette crepe, crepe de chine, and the very popular crepe-satin. The colors for the season include hots de rose, red-pink, blue-lavenders, green, a range of violets, brown, mauve, green, black, beige and gray. Cloth combined with georgette and velvet is used in many modes. The tunic has many followers and the forecast says it will remain in style. The sleeves are for the most part straight and tight fitting, some models having a slight bouffant effect from elbow to wrist.

Chain of Oblong Links Forms Dainty Bracelet

The daintiest novelty among the new bracelets is a chain of very fine oblong links in different sizes in gold, or gold and platinum alternating. The clasp is a plain plate of gold on which the initials or monogram is engraved. Some are heavier and the medallion is set with jewels. An entertaining trinket from Paris is the "French puzzle ring." It is composed of three separate slender links, in green, white and yellow gold, ingeniously arranged to form one ring or to be deciphered into three.

For the Small Girl

Smart little land-kitted jumpers have effective designs done in cross-stitched wool as a border around the lower edge and around the square neck opening.

Capes Shown for Mid-Season Wear

Winsome Garments in All Lengths—Also Adorn New Frocks.

The mid-season map of fashion is given over to capes, short shoulder capes, shawl capes, all-enveloping capes and tweed capes, notes a fashion writer in the Kansas City Star. The cape-back frocks and the short capes on coats that fall just below the waistline hardly could be called new. These have been worn pretty much since last summer, but the little shawl cape that is cut in circular fashion falling just below the waistline in the back and sloping to the fastening at the neckline is the smartest of them all. It has a fur collar, is bordered in fur oftentimes. The cape back is added to the jumper frock. The cape is the piece de resistance of the Palm Beach wardrobe.

The mid-season expression of the cape is long circular capes of wool to be worn above frocks of silk, close at the shoulder and rippling out at the hem. The capelet idea is popular, too. On a frock of the finest black lace posed over pink crepe is a tiny shoul-der cape so shaped that it escapes being called a bertha because it caps the shoulders. The circular shoulder cape your mother wore in the '90s may come again.

The cape sleeves in coats have been worn since early fall. While these may not be called distinctly new they are very becoming to the tall figure, but spell certain death to any smart effect on the small woman, particularly if she is inclined to stoniness.

The jumper cannot be displaced in these mid-season fashions. More vest-tee effects are shown than ever before. Smart cuffs are added, the band at the hips is sometimes quilted, a very



Coat of Blue Needlepoint With Cape

pretty effect it is, too. The one-piece dresses have the most engaging little tricks.

For instance, there is the bolero in many lengths. Now it is long, down to the hips, or very short, two or three inches below the armhole, or smarter still is the bolero that is long in the back and curves from that point right up to the one-button fastening at the chin, revealing a great expanse of blouse of contrasting shade.

The lace bolero is one of the distinctly new features of evening dress. It is an artistic expression that keeps to the jumper idea in the softest of materials.

New Leather Garters Like Miniature Belts

Since stays and the rigging which attaches to them have become a negligible quantity in the wardrobe, the round garter is in style. The new metallic ribbons, frosty and glittering silver and gold on pretty shades of silk, are much used, gathered and rosetted. Ostich feather motifs, hand-painted medallions, artificial flowers and lace, are popular. Now a decided novelty is out in garters made of leather in the form of little straps with buckles, like miniature belts. They are swaggy trifles, much liked by women who go in for sports clothes and are particularly appropriate with the new sports stockings. The latter grow more extreme as the season of winter sports advances.

Something Different Again

Rabbit of the northern plains gains protection from its enemies because its fur blends inconspicuously into its surroundings. It is extremely appropriate, therefore, that the new invisibles worn beneath the sheer silk hostery of the present style, should be made of rabbit's wool, and these invisibles are warm.

Proud Plaits

To the expert plaiting iron, nothing is impossible. Plain fabrics are so treated with plaits nowadays as to make them appear striped or checked. The very fine checked or plaited patterns which are obtained by apposition of round and flat folds, have never been achieved before this season.

Comfy Raccoon Coat Is Liked by Little Girls



One of the popular models in raccoon to keep the little daughter warm during the blustery days of winter. It has pockets and large roll collar, and is lined with a warm material, making a most satisfactory garment.

Outstanding Novelties of Season's New Modes

The Parisian mode is not nearly so capricious as it is supposed to be. A new fashion is rarely a mere arbitrary change for the sake of changing. It is far more often a logical development, and it is when a novelty is logical that it stands the best chance of acceptance. This year the outstanding novelties of the winter collection might be briefly described as the flare, the fit and the bustle. The flare has been on the way for a long time, winning another yard each season, until only the field of the outdoor wrap is left for it to conquer. Fluted bodices, lines, also, are no caprice of Dame

Fashion. Flaring skirts have brought them as surely as the short skirt brought little hats or God made little apples. Their chance of success is not so good as that of flaring skirts. Too many other things come into consideration, beginning with the undoubted power of sports influence on all our clothes. Nevertheless, though we may be as far this year as last from that extraordinary contraption of many curved sections that used to be called the waist of a gown, it is undoubtedly true that formless, not to say sloppy, lines are no longer in general wear. The "corset figure" is not an immediate danger, but a certain trimness of this part of the garment will get itself accepted as a distinguishing mark of the fashions of 1925-26.

And if this suggestion of snugness adds a spice of restraint to what the French call tenue, or general behavior, perhaps it will be all the better. Loose manners are less becoming than loose clothes. It is Charlotte of Preinet who has gone the farthest in this direction. Some of her models are oddly reminiscent of the late '70s or earliest '80s, that period beloved by George Du Maurier, who delighted in six-foot, slender-limbed goddesses with pure Greek noses and equally pure English minds.—Harper's Bazaar.

Extreme Daintiness for Milady's Bedroom Only

It is given to every woman to love soft color, frills, quiet luxury. Some crave daintiness, feminine surroundings in their homes more than others. Some will work hard against odds to achieve the coveted effects. And some, in truth, will work a little too hard, making their bedrooms fairly drip "sweetness" and their living and dining rooms, even, express frivolous ideas. The place for extreme daintiness is in the bedroom—only. Here fluffy spreads and pretty little pillows, flower-colored linings and softly tinted pictures will be in good order, and if you confine your hankering for "fluff" entirely to your boudoir, no one will have the right to criticize. Of course you will know when enough is enough. Avoid the sugary pink bonbon effect.

If you are settled on the point that your hangings and bedcoverings shall be of silk and your linings decidedly decorative, your wisest step would be to purchase, not ornate furniture, but something refined and delicate in line and color.

Silver and Gold Kid Trim Hats

As new as they are interesting are hats of velours in the bright smart colors so much in vogue this season. In the front of the crown the material is cut away to form a butterfly and shows a facing of gold or silver kid.

Separate Sleeves

To remodel an old dress or to adapt a short-sleeved model for winter wear, there are smart sleeves of lace or chiffon gathered into a tight wristband and trimmed with bands of chiffon in varied colors, or ribbon.

Daddy's Evening Fairy Tale

By MARY GRAHAM BONNER

ZEBRA-TAILED LIZARD

"Well, I've just come to the zoo to join you," said the Zebra-Tailed Lizard to the other lizards and beetles and bugs in the insect house.

"Glad to see you," they all said. "From where did you come?"

"What is your life's history?" The Zebra-Tailed Lizard moved his small, flat head to one side and began:

"My name is Mr. Zebra-Tailed Lizard, and I am so named because when I run or hurry I twist my tail over my back and so show the underneath part of my tail."

"It's very handsome as you will see," And the insects and other lizards looked at Mr. Zebra-Tailed Lizard's tail.

It was white with black stripes, and after they had said:

"Ah," and "oh," in admiration, Mr. Zebra-Tailed Lizard continued his story.

"Mrs. Zebra-Tailed Lizard's tail is not well marked like mine."

"None of the poor Mrs. Lizards are as handsome as we are, but they're good little creatures just the same."

All the lizards and insects looked at each other when he said this as though to say:

"He's a good, honest fellow, and kindly, too."

"As you can see, my suit is gray, with some white decorations and some blue patches, too."

"My home was in California, though many of my family live in Mexico, and some in Arizona."

"The thing for which we are famous is our power of running or crawling along so quickly that no one can see us, for we dash the way by going so fast."

"Are you fond of eating?" asked another lizard in the zoo.

"Indeed, yes," said the Zebra-Tailed Lizard. "Why do you ask?"

"The keeper is just coming around with our food," said the lizard.

"Good," said the Zebra-Tailed Lizard, "I'm just ready for some little leaves or insects."

At this all the insects shivered and shook their little wings on heads.

"Oh, dear," they said.

"But I don't mean any of the insects who are here in the zoo to be

looked at," added the Zebra-Tailed Lizard.

And every little creature in the insect house decided that Mr. Zebra-Tailed Lizard was a perfect gentleman!

"I've heard," said the real Mr. Zebra, the horse-like animal in another part of the zoo, "of people being ahead of time for trains. Sometimes, I've heard, very particular persons reach trains an hour or more ahead of time."

"I've also heard of children being ahead of time for school, though I believe that has not been so usual as people ahead of time for trains."

"I've heard of many creatures being ahead of time, but I've never heard of anyone so far ahead of time as we are, or were?"

"Indeed," said Mrs. Zebra, "you tell me what we were ahead of time for? Are we ahead of time now?"

"Do we expect to go to school or to catch a train, or anything like that?"

"No," laughed Mr. Zebra, "but I still think of how people know so little as how to wear protective colors as we do—protective as they won't get hurt."

"Well," said Mrs. Zebra, "from my view of the street beyond I'd say I was just as well. If they were to be confused with the scenery as we are (for our protection) they'd be as down all the time by automobiles."

"No, for people I'd suggest colors quite gay and prominent. They'd be their protection."

"Just a Plain Dog"

Anne Marie came running into the house full of excitement last night.

"Uncle Jack," she cried, "My black-burn has a puppy!"

"You don't say so?" said Uncle Jack, greatly interested, "and what kind of a puppy is he?"

Anne Marie looked puzzled at this inquiry, but finally she smiled and said: "Oh, he isn't anything special. Uncle Jack, he's just plain dog."

"Why He Missed Whipping"

Teacher—Willie, did your father whip you for what you did in school yesterday?

Willie—No, ma'am; he said the beating would hurt him more than me.

Teacher—What nonsense! Your father is too sympathetic.

Willie—He's not sympathetic, ma'am; it's rheumatism.

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