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Balloon Sleeves, Wide, Long Skirts

**Basque Waists Also Given
Prominence by Lanvin,
Paris Designer.**

Jeanne Lanvin has actually com-
bined basque waists and balloon
sleeves, with the wide, long skirts of
1880, into afternoon gowns that are
extremely graceful if somewhat start-
ling, says a Paris fashion writer in
the New York Times.

For these afternoon gowns, Lanvin
usually chooses a quaint checked taf-
feta. One such, in a gray-and-white
check, with white organdie collar and
trimming, was cut with the fitted
bodice extending well below the
waistline at the back in a deep half-
circle, so that the extremely full skirt
gathered to this foundation had a de-
cided up-in-front line to add to its ap-
parent width. The skirt fell nearly
to the ankles at the back. The sleeves,
gathered into a cap at the shoulder
and into narrow band cuffs at the
wrist, were immense in size—balloon
is the only word to describe them. As
a last touch of audacity, the gown had
a two-inch straight belt, fastened
tightly about the natural waistline.

Lanvin is not the only designer who
has experimented with the robe de
style, though no other house dares
equal her exaggeration and her state-
liness. Droll shows various elegant
sleeveless gowns under this designa-
tion, for which he uses pompadour taf-
feta, or soft satins in plain colors,
with materials new this season. He
likes the fitted bodice cut in a deep V
to the waistline in front, with a vest-
inserted. Like Lanvin, he cuts the
bodice much longer in back to give
the up-in-front line so smart just now.
The skirts are two-tiered, very bouf-
fant and very short. One lovely model
at this house was in taffeta of palest
yellow.

Another interesting model is a light
blue afternoon dress of heavy crepe
in powder blue, with front of net
ruffles piped with silver. The sleeves



Light Blue Afternoon Dress of Powder
Blue Crepe.

are puffed with ruffles and tightened
at the wrist. With this dress is worn
a hat to match—of silk hair with
flowers at the front.

At Boue Souers, the robes de style
make the wearer look as though she
had stepped out of a Fragonard pic-
ture; for this house specializes in deli-
cate hand embroidery on sheerest lin-
en and uses this ethereal material to
form the entire lower part of the dis-
carded skirts of pastel-tinted tulle.

There is a subtle hint of the jazz
age in the black tulle and lace
gowns, embroidered in rosebuds, that
Bechoff adds to the experiment, due
probably to the sophisticated color
and to the shortness of the skirts and
certainly not to the dignified, tiny
parasol accompanying each costume;
for tiny lace parasols are known to
be decidedly mid-Victorian. Perhaps
it is because of the four-inch puffing
at either hip just where the fitted
waist joins the full skirt. Perhaps it
is because the little sleeves are mere
puffs; or perhaps—and it is suspected
that this is the real reason—it is be-
cause what looked at first like a very
deep berth of lace gathered at the
neck on a velvet band is soon seen
to be a separate lace collar, which,
removed, shows the dress to be deco-
rate and ready for an evening func-
tion.

Changeable Silk Used for New Spring Hats

Among the new bonnets from
Paris are changeable bengalines. One
has no idea how becoming this change-
able silk is when fashioned into mil-
linery. Many early spring hats of silk
or satin have upturned front brims,
the brims being rather wide at front
and sides and entirely missing in the
rear. These familiar off-the-face mod-
els which were very popular a season
or so ago are most effective when the
brim is of silk and the crown of milan
straw. A rhinestone pin acts as a
front trimming.

Deep Rose Flowers Are Winsome in Blue Crepe



A dainty motion picture actress
posed for this picture. She wears a
simple frock of flat blue crepe printed
with deep rose flowers. The collar and
cuffs are of white crepe de chine and
the dress is trimmed with grosgrain
ribbon.

Coat Frock Survives

Longer Than Others

No model has survived a longer
period of popularity without in any
way sacrificing the essential quality
of chic than the dress modeled on the
lines of a coat. Its adaptability to
materials widely different in character
has made much to do with its success.

Fashioned of woolen or heavy silk
fabrics, it appears among the smart-
est street costumes; carried out in
crepes, both plain or printed, it has
its place in afternoon modes; devel-
oped in chiffons, georgettes and metal
brocades, or even lace, it is signifi-
cantly appropriate for evening wear.

For the more mature woman a
frock on these lines is an ideal choice.
It gives the slim effect so much to be
desired and there is no break at the
waistline to cut the figure in two.

Shirtings play a part of distinct im-
portance in the fashions of spring and
often supply the only note of decora-
tion.

Glitter of Crystal or Bright Gleam of Metal

Each season one hears that beaded
frocks from a fashion point of view
are nonexistent. And each season
they appear in new and more inter-
esting versions and take their places
in the important modes of the mo-
ment. It goes without saying, how-
ever, that the crude and rather garish
effects which characterized the beaded
frock that had such a vogue a
few seasons ago is absent. One now
finds delicate and intricate designs
worked out in subtle colorings ac-
cented here and there with a gleam
of metal or the glitter of crystal.

A fashion note emphasized by those
who viewed the important collections
of new French models introduced
within the past few weeks is the ten-
dency to slightly mold the lines of
the frock in a manner not unlike that
of the princess frock. It is only a
suggestion, however, and all the more
effective for its unobtrusiveness.

Two-Piece Jumpers Are Seasonable Favorites

Each week brings further proof that
the ingenuity and cleverness of design-
ers in creating new versions of the
popular two-piece jumper frock have
not been exhausted. So generally be-
coming are these costumes and so
youthful and smart that it will prob-
ably be some time before they pass
out of the fashion picture.

Among the latest models to be
brought out are those fashioned of
shantung or rajah silks. They are on
an equality in popularity with Chinese
damask and come in such a wide
range of colors that they are adapted
both to street frocks and to the color-
ful models designed for sports and
country wear.

Taffeta also has found its way into
the realm of the jumper dress and is
used for several of the most attrac-
tive models shown this season.

Tailored Mode Leads in Clothes for Spring

The tailored mode, not only in the
usual acceptance of the phrase as ap-
plied to suits and street frocks, but to
afternoon costumes as well, may with
truth be said to dominate the fashions
of spring.

Not for many seasons has the sim-
ple tailleur of blue serge or black
and white checked wool been so much
in evidence. Cut on the plainest lines,
put together with meticulous tailoring,
and with certain individual touches
to give it character, this is the con-
figure which the best-dressed women
wear during the morning hours of
shopping and for luncheon.

HOW

**DAME NATURE ARRANGED
FOR BREAK PRODUCTION.**

A "very rare but not unknown
occurrence," as he calls it, is de-
scribed by H. H. Tuck in the
Rural New Yorker. Just such a
freak, we are told, was de-
scribed by a French horticultur-
ist many years ago. A little
apple is grafted securely to a
larger one—Rhode Island Green-
ing is the variety. We read:

"Of course nature performs
all kinds of peculiar things. Most
folks are familiar with the mis-
placed calyx lobes that are
sometimes found half way
around the apple, double apples
with a common stem, and one
apple growing out from another.
Such monstrosities go back to
the flower itself, and are merely
developments of abnormal flow-
er arrangements. There may be
a double ovary, a double flower,
a branching flower, and so on,
and when these strange forms
develop into fruit they give rise
to the freak fruits that have
been mentioned. But this is
even more rare than any of
these. It is a natural graft of
two fruits early in their devel-
opment. The smaller apple,
either dropped off or was forced
off by the more rapid growth of
the other and was nourished by
it sufficiently to keep it alive,
but not enough to permit full de-
velopment to a second large
apple.

"Very likely the large apple
was the central flower of the
cluster, because the stem of the
central flower is shorter than
the stems of the other four flow-
ers surrounding it. Further-
more, the central flower blooms
first and has a better chance to
set and mature fruit than have
the other four, and the fruit
from the central flower is usually
blockier. And so somehow
the central flower fruit which
got off to a head start was
forced against one of the outer
flower fruits in such a way as
to break the skin and give the
two an opportunity to unite.
Perhaps the fork in a branch
did it, or some local irritation
was responsible. — Scientific
American.

How Muscles Should Be Used in Lifting

Few people know how to lift a
heavy object properly. The few who
do rarely use their knowledge. Lifting
should be done in such a way as to
use the muscles of the thighs, not the
back or abdominal muscles. Only by
using the leg muscles, can one avoid
putting too great a strain on the back
and abdomen, even when these muscles
are well developed.

In lifting, bend the knees, not the
back, until the object to be lifted is
on a level with the hands. Then
straighten the knees, raising the body
and the heavy object at the same time.
— Hygiene Magazine.

How Fruit Men Fight Pests

Orchard owners of the Niagara dis-
trict of Ontario are considering equip-
ping their orchards with electric lamps
similar to those which have been found
successful in New Jersey, and else-
where in combating the Oriental
peach moth and other insect pests.
These lights are hung fairly near the
ground and beneath each is a large
pan of kerosene oil or other liquid.
When, after dark, the electric lamp
bulbs are lighted the moths fly for the
light, become dazzled by it and fall
into the liquid beneath. This kills
them.

How "Broom Corn" Started

Benjamin Franklin is the father of
the broom industry in America. A lady
came to Philadelphia from Europe
and brought a whisk broom. Frank-
lin happened to see it one day and
noticed the unusual stiffness of the
fibers. Attached to one straw he
saw a seed pod, which he requested of
the lady. Franklin is said to have
planted the seed and thus he grew
the first broom corn in the United
States.

How Schools Teach Thrift

To encourage thrift, many savings
banks in Czechoslovakia give to each
new pupil in the elementary schools a
passbook with a beginning credit of
one krona, says School Life. The
schools of the country celebrate thrift
day and impress upon the children
that saving insures happiness and that
industry and thrift mean prosperity
for the individual and for the nation.

How Oranges Are Colored

The deep yellow color of oranges is
usually developed after the fruit has
been "pocked" by placing them in a
sweating room, heated by kerosene
lamps, where the warmth and gases
bring out the right shade.

How Sound Travels

In undisturbed air, at a temperature
of 32 degrees Fahrenheit, the velocity
of sound is approximately 1,100 feet
per second. The velocity increases
about 1 foot a second for each degree
a temperature rises.

How Birds Classify

A recent census of birds in the
United States shows that the robin is
the commonest variety, and next the
sparrow. Catbirds, brown
thrashers, wrens, kingbirds and blue
birds come next in order.

It Was the Last Word

By CLARISSA MACKIE

"You will not come with us?"
demanded Dorothy with a
scornful indication in her treacherous
eyes. "Mr. Viner says the cave is
quite safe to enter. It shows pos-
sibly that the bear was killed last
week."

Her tone and words implied that
Tommy Viner might have killed the
vicious black bear with his own hands.
Viner smiled importantly and Law-
rence Allen smiled, but his counte-
nance did not betray his thoughts
about Viner. His concern for Dorothy
Wales' safety was evident.

"I happen to know that the bear
was alive this morning and very angry
because there are some cubs inside.
Dorothy, I beg you will not go there
this morning," he said, while he knew
that she would not take his advice.

"Come along and protect us, then,"
laughed Viner, tauntingly. "You may
lead the way, eh Dorothy?"

"Yes," said Dorothy boldly.

"I know a better way than that
one," muttered Lawrence, who knew
the mountain side like an open book,
and he vanished around the shoulder
of the great rock formation.

"Come back to Canyon Creek for
the ambulance," answered Viner. "Dor-
othy will be over by the time he comes
back!"

"Oh!" exclaimed the dazed Dor-
othy. "Coward, coward!" she said
and stamped her foot. "Come on,
Tommy. You are not a coward."

Lawrence heard as he made his way
among the rocks to that narrow open-
ing near the den of the bears. If he
could get away from the smaller
rocks and enlarge the opening, it
would attract the anger of the bears
and keep them at this end of the cave.
If Dorothy and Viner went in the an-
terface they would hear the sounds of
disturbance and, he prayed, have time
enough left to escape before the en-
raged beasts discovered their pres-
ence. Viner had a rifle over his
shoulder, and Lawrence had his own
shotgun in evidence.

The word—that last word of Dor-
othy's rankled like a thorn in his
breast as he kept forward. "Coward-
coward-coward!"

"This is the end of my race, as far
as Dorothy is concerned," he told him-
self grimly, as he stepped before the
heap of stones that marked the mouth
hole. "You can't blame any girl for
despising a coward!"

With a hard kick he began to pry
the stones away from the opening. In
a moment he heard an ominous growl
from within, and a deeper one at a
distance.

He pounded furiously at the loose
rocks and in a moment they gave way
before a heavy onslaught from within.
The she-bear was clawing her way
out.

He knew that Dorothy was in the
cave for he heard her scream, then a
great pounding of the earth beside
him whirled him about to face the
smile, an ugly red-eyed brute, staring
with rage at this attack on his home.

Lawrence clubbed his gun and
struck the bear on the nose, then he
jumped back and fired at the ferocious
eyes. The badly wounded animal
sprang forward and fell across Law-
rence, knocking him into the bushes and
at the same time the she-bear broke out
and entered the fray.

Dorothy and Viner had already re-
turned the ill-fated evening when the
sounds of growls in the farthest
depths told them too plainly that Law-
rence had been right. The she-bear and
her cubs were there—if the male en-
tered the cave behind them, they were
trapped.

"If Lawrence had really had a
spark of manhood he would not have
deserted in this way," warned Viner
nervously.

"He is doing something about it; you
may be sure," said the girl with sur-
prising coolness.

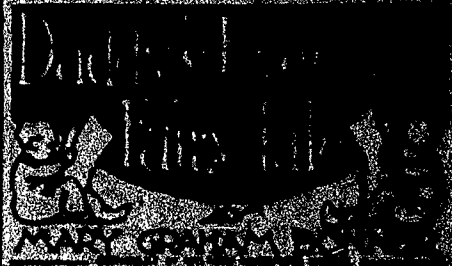
She screamed as she heard a shot.
"He is out there—alone, in danger—
coming, Larry, coming!" she called,
rushing out of the cave. Viner stood
at her heels. As they reached the back
of the rock pile, she kept on calling:
"Coming, Larry—coming, hold on,
dear!" And Larry, hearing the words
through the agony he was suffering,
smiled suddenly and thought, "I have
those to remember—those few words
that last word!"

But he did not change
dramatically just before he lost consciousness.
— saw Dorothy snatch Viner's rifle
from his futile hands, saw her run
up to the male bear and press the
weapon into the thick furry ear and
fire. In another moment she was pry-
ing the she-bear back to the squat-
ing cubs. When the clumsy, infuriated
beast had shouldered her way back
into the cave, to lie there nursing her
rage and grief for the loss of her mate,
Dorothy went back to Lawrence. There
there so white and still the dead bear
at his feet. She gave the nervous and
miserable Viner a terrible look.

"Lawrence has saved our miserable
lives, Tommy. I do not think that he
is morally hurt, but do you mind
going down to Canyon Creek and mak-
ing Doctor Brown to come with his
ambulance? My home," she empha-
sized the word, "needs his service."

Viner went, and Lawrence, who had
listened dreamily, leant forward for the
time that Dorothy was indeed marry-
ing him at last, and he smiled con-
tentedly.

"We will have the best of the
best," he murmured to Dorothy.



THE BABY PLAY

This is a story of a baby who
was born in the city of New York.



While the mother was sitting in
the cradle, the father was sitting in
the chair.

The mother was sitting in the
cradle, and the father was sitting in
the chair.

When the mother was sitting in
the cradle, the father was sitting in
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