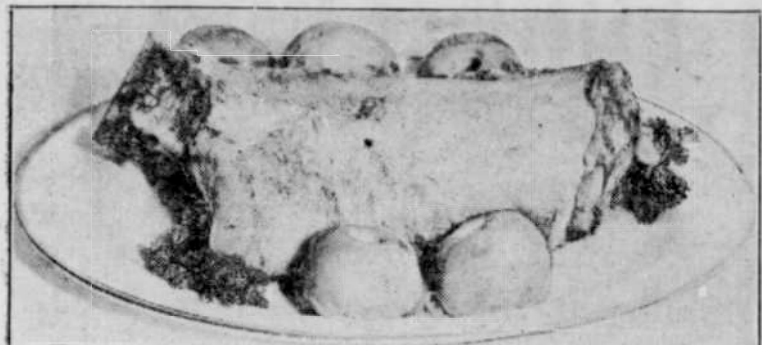


Fruit Flavors With Pork



Cooked Apples Are Always Pleasant Accompaniment.

(Prepared by the United States Department of Agriculture.)

Because of their pleasant tartness, cooked apples are an acceptable accompaniment to any of the usual cuts of pork—roasts, chops or sausage. The apples need not always be made into sauce, however. Sometimes serve them baked, or fried, or glazed. Or have an apple dessert. Other slightly acid fruit flavors may take the place of apples for a change—fried pineapple, for instance, or cranberry sauce in the winter months, or tart jellies like currant or peach plum.

Success in preparing pork cuts, says the bureau of home economics of the United States Department of Agriculture, depends on regulating the heat so as to cook the meat well done to the center of the piece and at the same time to keep the outside from becoming hard and dry. Moderate cooking temperature is best after the surface has been seared to develop rich flavor. It is neither necessary nor desirable to add water to pork roasts during cooking. Hams, shoulders and loins have sufficient fat on the outside to baste the lean meat, and so do not dry out when roasted in open pans without added water.

For a pork loin roast have the butcher crack the bones so that it can be carved in slices between the ribs. Wipe the meat with a damp cloth. Sprinkle with salt and pepper and rub with flour. Lay the loin, ribs down

and fat side up, on a rack in an open roasting pan. Sear the meat for 30 minutes, or until lightly browned, in a hot oven (450 degrees Fahrenheit) then reduce the temperature rapidly to a very moderate heat (300 degrees to 325 degrees Fahrenheit), and cook until the meat is tender. A loin weighing from 4 to 5 pounds will probably require from 2 to 2½ hours when these oven temperatures are used. A roast meat thermometer can be used with loins, just as with ham and other thick roasts. Put it into the raw meat so that the bulb reaches the thickest part and leave it in during all the time the roast is in the oven. When the mercury in the meat thermometer registers 185 degrees Fahrenheit, the meat is well done to the center.

Evening Fairy Tale for the Children

By MARY GRAHAM BONNER

In the music shop the lullaby had put them all to sleep, but they were only going to take a nap so as to rest for the ball that was going to take place.

The instruments and pieces of music had all come to life and were having a fine entertainment for their guest, Minna.

But the lullaby had certainly made them sleepy.

At the very last note everyone of them had fallen off to sleep, though some had gone to sleep a little before the end.

Minna looked around and saw the music sheets resting on tables and counters.

The Big Bass Viol was leaning up against a wall, taking his nap. The Violin was resting upon a chair. Minna put her head down on the piano and closed her eyes. Either she went to sleep very quickly or else the others didn't sleep any length of time at all, for in what seemed but a few minutes the Metronome shouted:

"Time-to-wake-up."

Once again they all dusted themselves off, and one or two sheets of music smoothed out their corners which had got bent over a little. Then everyone began to dance. The Sharps and the Flats came out from the pages of the music and jumped here, there, and everywhere over the piano. The Grace Notes did the loveliest of dancing steps.

The Octaves stretched themselves to their full length.

They certainly looked quite large and Minna kept stretching her hands the way she did when trying to reach octaves on the piano at home.

Of course none of these little creatures were big enough to dance on the floor. They danced on some of the



Minna Put Her Head Down.

other pianos in the shop and the Grace Notes did the same, flying down over the notes, reminding Minna of the way butterflies alighted on the honey-suckle bushes in the garden.

The Chords came out in groups and looked distinguished and handsome. From time to time the orchestra changed. A new group took the places of those who had been playing.

so that all had a chance to dance.

Minna danced a lovely dance with his relatives and yet appeared finer and of greater dignity and simplicity than the others. He was dancing with a charming little First Piece. The First Piece, Minna noticed, was written in the C Major key.

Perhaps that was why they had so much in common, or were in such harmony as Miss Drumble, her teacher, would say.

There were other First Pieces, to be sure, but Minna watched this couple more than any of the others. Even as she danced with her different partners, she watched them. They were dancing together all the time.

The tunes to which they danced were many. How gay it all was! Minna was glad that she had on her good blue dress. Her every-day dress had become so shabby that she had dressed up in her better one for her music lesson.

When she had started on her walk she had thought of going home to change into the old one, but then she had decided she hadn't much time, and that she wouldn't really hurt it. How thankful she was now that she had not gone home to put on her old one.

The ball was wonderful. Such lovely music, so bright and so jolly, such delightful, graceful, interesting dancing.

(© 1929 Western Newspaper Union.)

HOT COCOA GOOD COLD DAY DRINK

In cold weather it is good for the younger children to have a hot drink before starting for school in the morning. Cocoa made with milk is both a food and a beverage, and most children enjoy it for breakfast. The United States Department of Agriculture recommends cocoa as a suitable addition to the hot school lunch. When it is not possible for the mother to obtain it at school the children get home in the afternoon, or as part of the evening meal. Few adults will refuse an appetizing cup of cocoa for lunch or supper, when dropping in to call, or when returning late at night from a cold trip.

Make cocoa with whole or skim milk if possible. Allow two level teaspoonsfuls of cocoa and about two level teaspoonsfuls of sugar to each half pint of milk. While bringing the milk to the scalding point mix the cocoa and sugar to a paste with a little cold milk or water. Add to the hot milk, bring to the boiling point, and boil for about a minute. To prevent scum from rising, beat briskly with an egg beater. Some persons like the addition of a few drops of vanilla. Whipped cream or a marshmallow may be floated on top of each cup.

Proper Height for Kitchen Equipment

Is your permanent kitchen equipment substantial, easy to keep in order, carefully grouped and set at such height that you do not have to stoop or strain your muscles as you work? Sink, stove, and worktable should be near together so as to save steps. Scattered equipment means walking many unnecessary miles during the course of a year, the United States Department of Agriculture has estimated. If the kitchen table is on casters it can be easily moved where needed, thus saving steps.

The various kitchen tasks can be done most comfortably at different heights. Sinks especially are often set too low; 30 inches from the bottom of the sink to the floor is considered good average height. Experiment until you find the best height for your table, ironing board, and washbasin. The table can be raised on blocks hollowed out to fit the legs, and with a little ingenuity you can adjust the ironing board and tubs.

Pot Roast With Vegetables.—Place a two or three-pound pot roast in a small iron kettle or Dutch oven with some suet. Brown well on all sides, then season and add a tablespoonful of boiling water. Cover tightly and cook over a simmer burner for two or three hours. An hour before serving add potatoes and onions, placing them around the meat. Cover and steam until the vegetables are tender. This makes an easy meal to prepare on a busy day, as one has all the meat and vegetables cooked in one receptacle.

Dinner Punch.—Take two-thirds of lemon juice, one cupful of orange juice, one cupful of sugar syrup—made by cooking together sugar and water

Furred Cloth Suit Smart for Winter

By JULIA BOTTOMLEY

The thing that intrigues about the furred cloth jacket suits, which are the smart note for nearly winter, is that they dare to be so strikingly original.

In the yesteryears, a suit was merely a suit lacking for the most part that "variety" which "is the spice of life." How different the modern suit! It has become a creature of imagination in the evolving of which genius is apparently taking its fling.

It is just such fascinating types as the one in this picture which is causing the fashionable world to pay homage to the fur-trimmed suit as a "thing of beauty" as well as costume of exceeding chic.

This striking model is made of brown verona cloth, its collar of brown caracul interpreting an entirely new and decidedly flattering silhouette. The bordering on the coat repeats the graceful circular movement of the collar. There is the buckle fastening. It is the latest—much more satisfactory and smarter than the button-and-loop idea. The close-fitting brown felt turban with its one-side flare, crowns this costume with a definite style touch.

The vogue for this flat fur is proving an inspiration to designers to design, for the reasons that supple peltry, such as beaver, seal, lapin, broadtail, Persian lamb, astrakhan, gazyak, caracul and such, yield to manipulation as gracefully as any fabric.

The smartest of the smart on the daytime costume list is the suit of tweed for sports, and broadcloth or velvet for dressier wear, which is of the lured and cuffed with some one of the furs just mentioned. Competing with the flat fur trims, to no small degree are the showy long-haired varieties, chief among which are badger fox, wolf and lynx.

Not all suits are black, not all suits are brown, although many of them are, but there is also a most delectable color program mapped out for the furred cloth suit, which includes deep wines,



rich greens and very new dahlia and eggplant shades.

A fascinating type of suit or ensemble, if you so please to call it, which has made its debut this season, exploits color and novelty in its every detail. We refer to the suits of loose-woven tweed which have an interwoven border which introduces a multiplicity of typical gay autumn

and winter shades. The bordering is neatly finished with a selvedge which is featured in a trimming way. Of the same tweed the designer fashions a cunning hat, usually a draped toque which displays the selvedge to advantage. In some instances a pocket eBook and a boutonniere of the self tweed adds the final touch of chic and charm.

(© 1929 Western Newspaper Union.)



MORE SINGERS

Now the Bugle came to the front of the stage, looking very shiny and dressed up and quite important. Along with him was the Drum, and the Bugle made a little speech, telling what good friends he and the Drum had always been, how they had served together in the Army, and how the Drum now had promised to keep time for him in the song that he would sing.

"Then, too," the Bugle said, "I will use only the three notes that I use in all my songs, no matter how the tune is arranged."

His accompaniment was as easy as could be for Minna to play, and this was his song, in which he was assisted by his friend, the Drum:

I blow my own horn, I blow my own horn,
I blow my own horn all I want to;
I blow quite high notes, I blow quite high notes,
I blow quite high notes if I want to;
I play right when I march, I march right when I play,
The Drum goes just the same, for we're good friends, hooray,
I blow lots of tunes, I blow lots of tunes,
I blow lots of tunes when I want to!

The Bugle and the Drum received a great deal of applause, and then one of the Chromatic Scales came forward. He had black trimmings to his suit, though he did resemble the other members of his Scale family a good deal. He seemed quite proud of his song. This is what he sang:

Chromatic Scale am I,
And cheerily I fly,
From note to note,
On each I dote,
Chromatic Scale am I,
Chromatic Scale am I,
There's none that I pass by,
Although I run,
I strike each one,
Chromatic Scale am I!

Then another most amazing thing happened. Straight out of the exer-



"I Blow My Own Horn."

cise books marched some of the Exercises themselves. Right to the front of the platform they marched and at once began to sing this song, which was simple and without flourishes—just as they were themselves:

We're the Exercises,
We're not much as prizes;
We will keep you in good form
And will help a lot;
To our rules please do conform,
Simple way's we've got;
We're the Exercises,
No one realizes
How we want to help you play
Even in our tiresome way,
No one sympathizes
Very much with Exercises.

Everyone enjoyed the song they sang and the simple music they made, and some of them were dressed so that they almost looked like easy First Pieces.

Then the Bass Viol came forth and made an announcement.

"We'll follow," he said, "the advice of the Exercises right away, and Minna will play our Marching Song."

The Violin handed Minna the music for the Marching Song, and all the performers started marching around the stage, singing:

March, march, march around the shop,
First Piece, Bass Viol, No one here must stop!
Don't look to the left or right,
But march with dignity,
Or you'll be a dreadful sight.
March, march, march in single file,
Violin, Saxophone, in the best of style
Don't look either side of you,
For in the finest marches this is NOT THE THING TO DO.

And then the audience began joining in the march, singing the words, too, and Minna sang, though, of course, as she was playing she could not march.

They marched until they were weary, singing the verses over and over again!

Conditional Dare

Paul—Give me a kiss or I'll sock you over the head and take one anyway.

Pauline—Oh, I'll not give you a kiss, and don't you dare hit me too hard!

Thoughtful Lad

Fritz—Dad, you are a lucky man. Father—How is that?
Fritz—You won't have to buy me any school books this year. I have been left in the same class.

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Modern Daughter (aged six)—What was she good at?—Stray Stories.



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