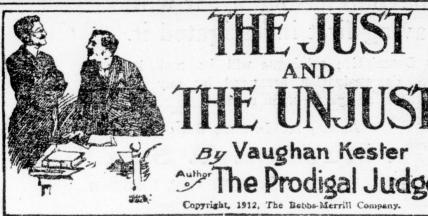
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"Where did you learn to fish?" asked Custer, thirsting for that wisdom his father was so ready to impart.

catch anything unless you did; yet there seemed to him, when he now thought o it. such a gap between cause and effect

that he asked as he warily watched his

"I've forgot the science of it, Custer," admitted his father, after a moment's thought. "But I've always heard old

fishermen say you couldn't catch nothing

"Did you ever try to?"
"I can't say as I ever did. What would be the use when you know better?" said Mr. Shrimplin, who was strictly orthodox. His cork went under and he larded, a feeping white months better.

landed a flopping shiner on the bank; this he took from his hook and tossed back into the water. "It's a funny thing

soaked whether you buy or sell: from the

Colborne Methodist

The choir concert of Colborne Street Methodist Church on Tuesday evening was one of the best of this season.

The work of the choir was good.

Mr. Leslie Roberts, the leader, A can-

The feature of the evening was the

fine interpretation by Owen A. Smily,

of the various selections he gave. Mr.

Smily is an entertainer of unusual

ability. His interpretation of Tenny

which deserve special mention was the "Damascus Triumphal March,"

power of expression was tested to the

utmost in this difficult passage, but

it accomplished it in a way that did

Mr. Chris Pink sang "Ninety and

Nine," and drew loud applause.
Thomas G. Mitcheltree, the blind

pianist, delighted the audience with his

The program was as follows: Cantata, "Thou Art Great" (Spohr)

oloists, soprano Miss Irene Straitch

contralto Miss Dora Bradley, tenor Mr. Chris Pink, and bass Mr. Al Rid-

dle Chorus, "God, Thou Art Great"; solo and chorus, "Thou earth, waft sweet incepse o'er thy plains; be an

altar, pouring thanks; recitative,

In adidtion to the cantata,

ing Song," by Mendelssohn,

Chris Pink rendered a solo, "Ninety and Nine," while Thomas G. Mitchel-

tree played on the piano such selec-

tions as "Romance" (Schumann),
"Polonaise Brilliante" (Chopin),

Waltz, D Flat" (Chopin), and "Twi-

from Costa's "Naaman."

memiers cradit

more .-- Amen."

'Revenge" was a treat. One chorus

your hand—"he managed to say.

Joe did as he desired, and as the lawyer's slim fingers clased about his great
fist he was conscious that a cold moisture
covered them. He could only think of a
dead man's hand.

"What's wrong with the haby Joe?" What's wrong with the baby, Joe?"

Langham asked.
"Seems like it's got a croup," said Joe 'That's too bad---" "Yes, it's a pity," agreed Montgom-

He was furtively watching Langham out of the corners of his beady blue eyes; his inner sense of things told him it was well to do this. They took half a dozen steps and Langham released Joe's hand. "I wonder if I can manage this alone!" he said. But apparently the attempt was a failure, for he quickly rested his hand on his companion's massive shoulder. a failure, for he quickly rested his hand on his companion's massive shoulder. They had reached the second of the bridge's three spans. Below them in the darkness the yellow flood poured in noisy volume. As Langham knew, here the stream was at its deepest and its current the swiftest. He knew also that his chance had come, but he dared not make use of it. The breath whistled from his lips and the moisture came from every pore. He sought frantically to nerve himself for the supreme moment; but supself for the supreme moment; but sup-pose he slipped or suppose Joe became aware of his purpose one second too

"Keep over a bit, boss!" said the handy an suddenly. "You are crowding me Oh, all right; is that better?" And Langham moved a step aside.

"A whole lot," responded Joe gruffly.

But his little blue eyes, alert with cunning, were never withdrawn from the lawyer for an instant

back into the water. "It's a funny thing about shiners," he said.

"What is?" 'Inquired Custer.

"Why, you always catch 'em when you ain't fishing for 'em. You fish for catfish or sun-dabs, or bass even, if you're using worms, and you catch shiners; mainly, I suppose, because they are no manner of use to you. I reckon if you fished for shiners you wouldn't catch anything—you couldn't—because there is no more worthless fish that swims! That's lawyer for an instant.

They walked forward in silence for a moment or two, and were approaching the end of the centre span, when the lawyer glanced about him wildly; he realized that he was letting slip his one 'Keep over, boss!" A And then all in no more worthless fish that swims! That's

"Keep over, boss!" And then all in the same breath, "What are you up to, anyway?"

It must be now, or it would be never; and Langham, turning swiftly, hurled himself on his compaion, and his slim fingers with their death-like chill gripped Joe's hairy throat. In the suddenness of the attack he was forced toward the edge of the bridge. The rush of the noisy waters sounded with fearful distinctness in his ears.

"Mo more worthless fish that swims! That's why fishing is like life; in fact, you can't don't know but what catching shiners ain't just a little bit more like life than anything else. You think you're going to make a lot of money out of some job you've got, but it shaves itself down to half by the time it reaches you; or you've got to cough up double what you counted on when it's the other way about; so it works out the same always; you get soaked whether you buy or sell: from the

in his ears.

"Let go!" panted Montgomery.

He felt Langham's hot breath on his cheek, he read murder by the wolfish light in his eyes. He wrenched himself free of the other's desperate clutch, but as he did so his foot caught against one of the rails and he slipped and fell to his knees. In the intervals of his own labored breathing he heard the flow of the river, a dull, ceaseless roar, and saw the flashing silver of the moon's rays as they touched the water's turgid surface. Langham no longer sought to force him from the bridge, but bent every effort to thrust him down between the ties to a

from the bridge, but bent every effort to thrust him down between the ties to a swift and certain death.

"You want to kill me, too!" panted Montgomery, as by a mighty effort that brought the veins on neck and forehead to the point of bursting, he regained his footing on the ties.

Provided thrust him down between the ties to a swift and certain death, "I hope, Custer, that your ma won't be scared; it's getting mighty late," said the senior Shrimplin, and he shook his head as if in pity of human weakness which his mind grasped, though he could not share in it. "Seems to be that people in the cart and turned Bill's head in he direction of home.

"I hope, Custer, that your ma won't be scared; it's getting mighty late," said the senior Shrimplin, and he shook his which his mind grasped, though he could not share in it. "Seems to be that people Rooting on the ties.

But his antagonist was grimly silent, and Joe, roused to action by fear, and by a sullen rage at what he deemed the much, being naturally nervy myself, and by a suffer rage at what he deemed the hawyer's perfidy, turned and grappled with him. Once he smashed his great fist full into Langham's face, and though the blow sent the lawyer staggering across the bridge, he recovered himself quickly and rushed back to renew the fight.

Montgomery greeted him with an oath, and they grappled again

and they grappled again.

Langham had known in his calmer moments when he planned Joe's death, that ments when he planned Joe's death, that his only hope of success lay in the suddenness of his attack. Now as they swayed on the very edge of the bridge, the handy man put forth all his strength and lifted the lawyer clear of the ties, then, with a mighty heave of his great shoulders he tossed him out into space. There was a scarcely audible splash, and Joe, looking fearfully down, saw the muddy drops turn limpid in the soft white light. A moment later some dark object came to the surface and a white face seemed to look up into his, but only for a second, and then the restless flood been it swiffly away. ore it swiftly away.

CHAPTER XXVI. Custer's Idol Falls. Early that same night Mr. Shrimplin, taking Custer with him, had driven out into the country. Their destination was 6 spot far down the river, where catfish were supposed to abound, for Izaak Walton's gentle art was the little lamplighter's favorite recreation. After leaving Mount Hope they logsed along the dusty county road for some two miles, then, country road for some two miles, then, turning from it into a little-travalied land

they soon came cut upon a great sweeping bend of the stream.
"I don't know about this, Custer," said
Mr. Shrimplin, with a doubtful shake of
the head, as he drew rein. "She's 'way head, as he drew rein. "She's 'way
I had no idea she was 'way up like

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INGERSOLL STREETS MAY BE OILED SOON

Council Is Considering the Latest Method of Dust Prevention.

[Special to The Advertiser.]

Ingersoll, April 23.-It is probable that oil may be used on the streets here instead of water. A clause embodied in the report of the fire, water and light committee, has been adopted by the council, but it remains to be seen whether the introduction of oil will really take place.

The council was divided on the question, not because of any opposi-tion to oil, but because some of the members favored leaving the matter in abeyance for the time being. It was pointed out by Mayor Coleridge that to do oiling properly it would be necessary to have a special apparatus, which would entail considerable ex-pense and naturally increase the tax He suggested that water be used this year, and that early next year provision be made for the adoption of oil.

In the police court vesterday afternoon a local man, against whom charge of theft had been preferred, was acquitted. The man had been working at a place in town under instructions from another party. But Langham was a pace or two in advance of him when they stepped out on the bridge. Never once did he glance in the handy man's direction. Had he done that his face showed bloodless in the moonlight, while his sunken eyes blazed with an unaccustomed fire.

"I can't walk these ties, Joe—give meyour hand—" he managed to say.

Joe did as he desired, and as the lawyer's slim fingers clased about his great fist he was conscious that a cold moisture fist he was conscious that a cold moisture.

"I can't walk these ties, Joe—give meyour hand—" he managed to say.

Joe did as he desired, and as the lawyer's slim fingers clased about his great fist he was conscious that a cold moisture.

"I reckon not many people but me knows about this fishing-hole," said Shrimplin, as he cast his balted hook into the water.

"I can't walk these ties, Joe—give meyour hand—" he managed to say.

"I reckon not many people but me knows about this fishing-hole," said Shrimplin, as he cast his balted hook into the water. cluded. He further stated he had made no effort to conceal the axe, but had carried it along with the other

"I guess you'd call it a natural gift in y case, son," said the little lamplighter odestly. "I don't know as I deserve no modestly. "I don't know as I deserve no credit; it's like playing the organ or walking on a tight rope, the instinct's got to be there or you'll only lay yourself open to ridicule." MRS. DUNCAN SPOKE ON ART AT BERLIN open to ridicule." But, truth to tell, fishing was no very subtle art as practiced by Mr. Shrimplin, for he merely spat on his balt before he dropped it into the water. Even Custer knew that every intelligent fisherman did this; you couldn't reasonably hope to

Told Canadian Club of Lectures She Attended in Wash-

ington.

[Special to The Advertiser.] Berlin, April 23. - The Canadian Club of Berlin held its closing meeting last evening, when Mrs. T. Duncan, of London, gave an address on "Art and the Ethics of Art." The lecture was much enjoyed by a large number, and in the discussion which followed Mrs. Duncan told the club members of interesting art lectures, which she had attended in Washington, D. C., during the month of March, and of being the guest of the Society of Fine Arts in that city.

Reference was made to a lecture, given by Miss Mechlin, on the subject of "Innes and His Work." The development of landscape painting from the early Italian works, wherein it was used for backgrounds, when, with portrait and figure painting it is held in high esteem, was also noticed.

The work of Innes was further compared to that of Barbizon painters Special reference was made to three of many fine paintings which hang in the Corcoran art gallery at Washing-

Story.

"The Rainbow," which Henry Miller

will bring to the Grand Friday evening, has been heralded by the critics of New York, Boston, Philadelphia and Chicago, as the most beautiful stage story ever written by an American author. "It deserves to rank as the American 'Rosemary,' says the New York Sun, "only that it happens to be an infinitely better written play." "It is a beautiful play, beautifully acted," says the New York Times, "It adds dignity and distinction to the American stage," says the New York World. "It is indeed a thing of iridescent loveliness," says the Chicago Inter-Ocean. "It is 'a beautiful play, beautifully acted," says the Chicago Tribune. "'The Rainbow' is a beautiful play; Miller's acting, big and fine," Pleases Big Crowd says the Chicago Record-Herald. "It clutches the heart," says the Boston American. "The Rainbow shows Henry Miller at his best," says the Philadelphia North American, "It sent a thrill through the audience," says the Philadelphia Record. "The play is a masterpiece and the acting superb.' Most of the credit must be given to says the Boston Journal. And these are but a few of the tributes that have been paid to Mr. Miller and his wontata, "Thou Art Great" (Spohr) was effectively rendered by the chorus of derfully appealing comedy of sentiment by the most famous critics in the United States. "The Rainbow" is biggest triumph of Henry Miller's brilliant career.

Joe Marks' Stock Company. On Saturday at the Grand House, matinee and night, the Joe Marks' Stock Company, supported by Miss Gracie Marks, will present "Virgie's Sweetheart," a rural comedy-drama, in a continuous laugh, in three acts. The play has been a big success for several seasons. There i entertainment galore in "Virgie's weetheart," with its music, dances, and songs. Saturday night "The Girl From Sunny Alberta" will be offered for the first time in London, and as this play is a feature play of the com-

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mal appetite. "Why do you refer to political of-down, overworked and tired women, fices as 'pie'?" asked the interested for-eigner. "Possibly," replied Miss understanding that your money will Cavenne, "because pie is something be returned if it does not help you. which relieves present hunger, but in-vites future dyspepsia."—Washington Dundas street; W. T. Strong, druggist, 184 Dundas street, London, Ont.

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SHAPED FOOT

"The Quaker Girl." When "The Quaker Girl," the three act musical play which has been the talk of two continents for the past two years, comes to the Grand Monday evening, the theatregoers of this city will be greeted with more prise during the entertainment they will have thought possible, within the limits of one production. In the first place, the title is somewhat deceiving. From such a nomenclature, one would naturally expect something pretty and sweet, but not very excit ing or amusing. But this particular Quaker girl stops being a Quaker girl in the very first act of the play, and goes to Paris, where there is something bright and lively happening every minute. She turns out to be an apt scholar in the worldly arts of dancing, singing songs and wearing gorgeous costumes, when she secures a position as a model in Madame Blum's famous dressmaking salon in the city of fashionmakers. The company which is coming here is composed of nearly one hundred people and an orchestra of twenty people. The production ran for two years in London at the Royal Adelphi Theatre, and was all last season in New York. The seat



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TRAVELLERS' GUIDE

GRAND TRUNK RAILWAY. SARNIA TUNNEL TO SUSPENSION BRIDGE AND TORONTO. BRIDGE AND TORONTO.

Arrive from the East—*3:52 a.m., 10:56 a.m., *11:12 a.m., *11:28 a.m., *6:30 p.m., *8:00 p.m., 10:45 p.m.

Arrive from the West—*12:14 a.m., 1:14 a.m., 3:43 a.m., 8:50 a.m., *11:55 a.m., 1:10 p.m., *4:10 p.m., 6:25 p.m.

Depart for the East—*12:19 a.m., *3:48 a.m., 7:20 a.m., 9:00 a.m., *12:05 p.m., 2:05 p.m., *4:25 p.m., *6:53 p.m.

Depart for the West—*3:57 a.m., 7:40 a.m., *11:18 a.m., *11:35 a.m., 1:40 p.m., \$2:20 p.m.

a.m., *11:18 a.m., *11:35 a.m., 1:40 p.m., 8:20 p.m. LONDON AND WINDSOR, Arrive—10:23 a.m., *4:00 p.m., 6:50 p.m., 11:05 p.m. Depart—6:35 a.m., *11:43 a.m., 2:95 p.m., 8:05 p.m. STRATFORD BRANCH, Arrive—11:15 a.m., 1:39 p.m., 6:45 p.m., 11:25 p.m. Depart—6:00 a.m., 10:20 a.m., 12:30 p.m., 2:45 p.m., 4:55 p.m.

Depart—6:00 a.m., 10:20 a.m., 12:30 p.m., 2:45 p.m. 4:55 p.m.

LONDON, HURON AND BRUCE. Arrive—10:00 a.m., 6:10 p.m.

Depart—8:30 a.m., 4:40 p.m.

Trains marked * run daily. Those not marked, daily, except Sunday

CANADIAN PACIFIC RAILWAY. Arrive from the East—*11:42 a.m., 6:50 p.m., *8:15 p.m., *11:12 p.m.
Arrive from the West—*4:30 a.m., 11:20 a.m., *12:15 p.m., *5:45 p.m., 5:15 p.m. Depart for the East-*4:33 a.m., 7:00 a.m., *12:25 p.m., *5:55 p.m. Depart for the West—8:00 a.m., *11:50 a.m., 7:00 p.m., *8:23 p.m., *11:20

p.m.
Trains marked * run daily. Those not marked, daily. except Sunday. MICHIGAN CENTRAL RAILWAY.

Arrive—7:04 a.m., 11:10 a.m., 4:55 p.m., 9:40 p.m. Depart—7:20 a.m. 2:20 p.m., 5:20 p.m., 10:11 p.m. PERE MARQUETTE RAILWAY, Arrive—8:45 a.m., *12:50, 1:50, 5:10,

Depart—5:40, *7:10, 9:45 a.m., 2:30, *4:20, †7:00 p.m.
*To and from Walkerville. All trains to and from Port Stanley, except trains marked with star. †To St. Thomas only. All trains week days only.

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