

Place potatoes in pot and cover over with water.

Bring pure SMP Enamelled Ware to boil far quicker than other wares.

When finished drain off water through strainer spout. Handle locks cover on. No scalding or scorching.

The potatoes are neatly, whole, perfectly boiled. Serve with butter, in covered dish.

SMP ENAMELED POTATO POTS

Sold in Watford by J. R. McCORMICK and J. McKERCHER

SHORT LESSONS IN LAWN TENNIS

by Captain R. Innes-Taylor (Copyrighted 1925)

(Continued from last week)

42. Condition. To get into condition there is nothing better than regular, moderate play. I do not advise more than three hard sets a day; if you play more you are liable to develop staleness, which will affect your efficiency. If playing in several tournaments fairly close on top of each other, it is not advisable to practice between tournaments to any great extent.

Retire early every evening. Never drink during rest intervals, or in a game. It is all right to rinse the mouth, but do not swallow any liquid if you can help it; if you must drink it is best to drink weak tea, or oatmeal water. Tilden drinks copiously of tea during a match. But he appears to be able to do the unusual without affecting himself. For ladies I recommend as much rest as possible especially if they are playing in successive tournaments.

If you are going to play two or three matches during a day, do not eat a heavy lunch. It is better to take raw fruit and a plain biscuit or two. A Turkish bath in the middle of a tournament week is not bad provided you do not overdo it. But the cardinal principles of keeping in condition are: early to bed and early to rise; no heavy meals except in the evening, and practice daily.

43. Match Play. If you find you are being beaten in a match ask yourself this question: Am I losing points through the superior skill of my opponent, or through my own mistakes? If former all you can do is to try to discover the weak spot in your opponent's armor and play for that.

If however you find it is your own mistakes that are beating you, the best thing to do is to resort to a defensive game for a while. Steady down. Do not endeavor to kill anything, but send the ball back, placing it safely and truly as you can. Perhaps your good stroke is not coming off. Is it because you are not striking properly? Or is it because your opponent is giving you balls that make your stroke more difficult to make? Your opponent is sure to have a weak spot somewhere. Find this out and send your returns there and you will find you will get balls you can handle more easily.

If you are mis-stroking, you are probably not taking enough time for each stroke, and are getting too close to the ball. Rectify these errors and you will quickly recover yourself. Keep cool. Don't hurry or fluster simply because you appear to be dropping behind.

44. Match Play (Continued) When you play a match go as hard as you can from the very start. Some players have a habit of slacking off when leading. This is just the point where you are most likely to go to pieces and you will find it hard to pick up again. If you are behind forget the score and try for your point as it comes along, and do not forget that hundreds of matches have been won by a player within a single point of losing. Never give up your best game no matter what the score is.

Do not allow the mistakes of an umpire or a lineman to put you off. You cannot play your best game unless you concentrate. Should you lose the first few games do not let this affect you by frightening you into playing softly. This is one of the chief reasons why so many players are so much better in practice than in matches. So try and play your matches in the same spirit as you do your practice games. Use your head to find out your opponent's weak spots and play to them. The player who sticks to it will often beat the half-hearted one who is a half fifteen better.

45. The Cardinal Points. The following is a summary of ten main points developed in the foregoing lessons, which, if faithfully observed, will make a good player of you:

1. Watch the ball up to the instant of impact and hit with the centre of the racket.
2. Keep well clear of the ball as it comes towards you.
3. Develop your ground strokes first.
4. Do not try to hit too hard to start with.
5. The orthodox strokes are the best, leave the fancy strokes alone as they will only retard your game.
6. Serve both your first and second service at the same speed.
7. Receive returns from service either behind the base line or up at the net.
8. Keep your eye on the ball.
9. Never run around the ball to avoid a back-hand stroke.
10. Always move forward to meet the ball when you hit it.

46. For Left Handed Players. In doubles if both players are right handed and a high ball comes in centre court the left hand players should take it as he will have it on his forehead.

If a left hander and right hander are partners in doubles it is best for the left hander to play the right court. On first reading, this may sound wrong as naturally in a singles game he is stronger in left court. But if he plays left court in doubles

his right handed partner plays right court, both back hands will be in the centre of the court, where most of the playing in a doubles takes place. The opposing side will undoubtedly take advantage of this situation to drive their returns consistently down centre court to backhand, which is the weak point in most players' games. Of course, should either player have a strong sure backhand stroke it would be preferable for the left handed player to take the left court throughout.

Another thing, it is easier to cross court with a backhand shot than to play a straight line shot.

47. Playing for the Set. Never let up in a match. No matter how far ahead you are, keep on going at top speed, since the slightest relaxation on your part may prove fatal. One of the best examples of this was shown in a very famous match at Niagara, a few years ago. May Sutton Rundy in the finals of the Internationals Tournament won the first set against Miss H. Hotchkiss White-man, 6-0, and had the second set 5-0 in her favor. At this point it looked an absolute certainty for May Sutton to win. She was engaged to Tom Bundy at this time and turning to him made some remark which he answered. Unconsciously perhaps, May Sutton slackened in her game and the consequence was that she lost the second set 7-5 and the third 6-0. In other words she did not win the game.

So when you are leading in a match keep right on going until you win it. Thousands of matches have been lost by the better player assuming that he could win without further effort, and unconsciously easing up. Once you relax your grip on yourself it takes a redoubled effort to regain it again.

48. Marking Out a Court. The first thing to do in marking out a court is to choose the position of your net, and then plant two pegs in the ground on the line determined 27 feet apart. We will call the left peg A, and the right B. It is necessary for you to have two tapes. Attach the ends of these two tapes to pegs A and B. Measure off the length of 47 ft. 5 inches on the tape attached to A and 39 feet on the tape attached to B, and mark these lengths on the tapes. Then stretch these measures out taut at such angle that the unattached ends just meet. This will give you a point which we will call C, which will be one corner of your court.

The other three corners are fixed by a similar operation. At a distance of 20 feet from the line A B mark on each side A B a parallel line which will serve as the service line. Join the middle points of the two service lines and you will have the half court line.

If you want a double court prolong each end of the base line 4 feet 6 inches, and by joining the four new corners thus obtained you will have the side lines of the double court. Divide the base line in the centre, thus giving you the centre marks. The size of a double court is 27 feet by 36 feet. The size of the single court is 78 feet by 27 feet.

MONUMENT WILL BE ERECTED TO HEROES OF TWAIN'S NOVEL

Hannibal, Missouri, June 29.—At the base of Cardiff Hill, where foregathered Tom Sawyer, Huck Finn and Tom's gang, will rise a monument to the immortal Tom and Huck, figures in the books of Mark Twain that bear their names.

Frederick C. Hibbard, Chicago, sculptor, is at work upon the memorial which will be erected by George A. Mahan, a local attorney, and his wife and son, Dulany Mahan. In the monument the sculptor hopes to set forth those qualities that have appealed to multitudes who have read and understood the humor and pathos of American youth exemplified in the boy characters.

The sculptor will represent Tom Sawyer as about to leave the haunts of his childhood to take up the more serious business of a man's life. He is bidding Huck Finn farewell.

The monument will be of bronze on a pedestal of red Missouri granite. It is expected to be completed by October of this year. It will be on Hill street, approximately one block from Mark Twain's boyhood home, which also was purchased and presented to Hannibal by Mr. and Mrs. Mahan. It will stand only a few feet from the former site of the old stone jail where Muff Potter of Tom Sawyer was confined. The Mahans recently purchased the site to eliminate a dangerous traffic corner.

Looking down the monument about two blocks down Main street one may see the building in which Mark Twain started his career as a printer's devil.

A FORTUNE FOR A PUN.

Witty Retorts That Led to Prosperity—Why He Wept.

Wit may be "a dangerous weapon even to its possessor, if he knows not how to use it discreetly," but it has often opened the door to success and even to wealth and fame.

Mr. John Flint, one of the most successful of the last generation of American millionaires, always declared that a happy retort laid the foundation of his fortune. He had landed in New York almost penniless, and was on the point of starvation when he heard that Mr. Henry Steel, the proprietor of a large dry-goods store, wanted a smart manager for one of his departments.

The immigrant applied for the position, for which he had really no qualification. Mr. Steel eyed the applicant very dubiously as he asked him his name. "Flint, sir," was the reply. "Flint; why, that's odd!" Mr. Steel commented. "Flint and Steel—that's very curious." "Yes, sir," the candidate answered. "I guess we ought to knock a few sparks out between us."

This smart answer so pleased the magnate that Mr. Flint was engaged at once; and in process of time, the firm of Steel and Flint was one of the most flourishing in the United States.

When the Rev. Mr. Rayne, a North-country vicar, died some years ago, says Tit-Bits, a curate named Hale was invited to fill the pulpit on the Sunday following the vicar's death. The living was a rich one, and the curate very poor; but he was a man of wit and resource. He chose for his text the thirty-second verse of the 105th Psalm: "He gave them hail for rain"; and preached such an eloquent sermon on the suggestive text that the patron of the living, who was one of his congregation, promptly acted on the advice, and at the close of the service offered the living to the witty curate.

A West-country rector who died not many years ago owed his living, which was worth nearly £2,000 a year, to a fortunate pun. At the time of his predecessor's death he was acting as tutor to the son of the nobleman who was the patron of the living, and, in company with the earl, attended the rector's funeral.

During the ceremony the tutor exhibited such grief that the earl asked his son: "Is Mr. — a relative of the rector?" "No; no connection at all, I believe," the son answered. "Then why does he weep so for the dead?" "Perhaps, my lord," the tutor—who had overheard the remark—interjected, "he does not weep so much for the dead as for the living."

The earl was so amused by this happy retort that the tutor's grief was soon turned to joy; not only was he rewarded by the living, but he held it for over forty years.

In the early 'seventies a Yorkshire squire, who was said to be under the domestic rule of a strong-minded wife, was paying one of his occasional visits to the local national school, and, as usual, catechized the children. "Now, boys," he said, "can you tell me who is the greatest person in this country?" "Please, sir, you!" came the prompt answer from half-a-dozen throats. "Oh, no, my lads," the squire said. "I mean someone very much greater than myself—someone we all have to reverence and obey."

"Please, sir, I know," shouted one boy; "it's your wife."

The squire was so amused by this unexpected retort that from that day he took an interest in the discerning lad, had him removed to the neighboring grammar school, and later to Cambridge, where he won high honors. To-day he is a canon of the Cb

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Daily Fashion Hint Daily Fashion Hint



STRICTLY BUSINESSLIKE

The separate skirt of plaid kasha has formed an alliance with the tailored blouse of crepe de Chine, and for business purposes it will be difficult for any other mode to disrupt the existing entente. Pictured here are attractive versions of both skirt and blouse modes favored by Paris. They are simple, smart and becoming, and easily reproduced. The blouse requires 2 1/2 yards 36-inch crepe for medium size, and the skirt 2 1/4 yards 54-inch kasha.

Pictorial Review Blouse No. 2537. Sizes, 16 to 20 years and 34 to 46 inches bust. Price, 30 cents. Skirt No. 2545. Sizes, 24 to 36 inches waist. Price, 30 cents.

AN EVENING GOWN

A model so smart need have no thought of a title for its purpose is apparent. It is carried out in white satin embroidered in silver and crystal beads to make the panels glitter as much as possible. The neck may be finished in round or U-shaped outline. The underslip may be of glove silk or any very close-fitting fabric, with the lower section hemmed with satin. Another lovely suggestion for this design is gold embroidery on a background of mousseline de soie. Medium size requires 5 1/4 yards 36-inch material.

Pictorial Review Dress No. 2472. Sizes, 16 to 20 years and 34 to 44 inches bust. Price, 45 cents.

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