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How an Author Achieved Success

By DONALD CHAMBERLIN

Elliott Kenton was writing a Sicilian story in his room in a tenement building in which various nationalities had their abodes. His first dwelling-place since he had begun writing was a handsome bachelor apartment house. He had not found literature profitable and had moved from time to time, each move carrying him downward.

His literary aspirations had come down with his ill success. He had begun by "firing over the heads of the people" and had ended by firing low enough to cut off some people's toes. This was what he was writing at the present time:

"This detective who has come among us, who seeks for evidence to convict our most valuable members, must be obliterated. I shall rely on you and the others to keep me advised of his movements and inform me of the opportune moment to strike him. Send me word at what hour he usually goes out—whether he is alone or attended. Does he ever cross the park? If I can catch him there, where the danger of witnesses would be at the minimum, I will finish him at a single blow."

Kenton wrote this twice, and, selecting the copy that he liked best, he threw the other on the floor. Then he went on with his story, which ended with a certain person known only as "the detective" being murdered in cold blood while crossing the park.

It was late in the afternoon when Kenton finished the last chapter and, wrapping up his manuscript and addressing it to a publisher, went out with it, dropped it in a receptacle for bulky mail and proceeded to a restaurant for dinner. In the evening, having a deadhead ticket to a movie theater, he attended a play and about 11 o'clock started for his room. As he approached he saw a number of men standing before the entrance, among whom were several policemen. On drawing nearer he noticed that the front of the building in which he lived was scattered on the pavement and the street.

"What's the matter there?" he asked a man coming toward him from the wrecked building.

"Bomb," said the man as he hurried on.

Kenton paused. He knew that the building had been filled with a miscellaneous people, including German, French, Norwegian, Italian and other nationalities. He did not recall the fact that he as a roomer there might be mixed up with this bomb throwing. He turned to walk away, was seen by a policeman and followed, the fact of his turning having excited suspicion. The policeman took him to the building, where the owner, standing among the others, recognized him.

"That's the man," said the landlord. "What man?" asked the policeman. "The man that rooms where you found the note."

A pair of handcuffs were clapped on Kenton's wrists, and he was taken to a police station. The landlord went along as a witness. There was a preliminary examination, at which the

landlord swore that Kenton occupied a room in which an incriminating paper was found. Then the prisoner was put into a cell.

The next morning, when Kenton was wondering what it all meant, a lawyer was ushered to his cell who said that he had been retained by certain parties to defend him, but that the defense would not amount to anything. The prisoner's friends relied rather upon terrorizing any witnesses that might testify against him. "But why," asked the attorney, "were you so careless as to leave that letter where it would be readily found?"

"What letter?" asked Kenton. "That letter to the gang announcing that you were ready to kill the detective."

"I never wrote such a letter."

The lawyer shrugged his shoulders. "For heaven's sake, man," cried Kenton, suddenly remembering his story, "you don't mean that they have found a scrap of my Sicilian story?"

"They found a letter offering if those to whom it was written would put the writer on to how to get a certain detective you would 'do' him."

"Why, that is fiction."

"Fiction be hanged! You can't play that game with the public prosecutor, but you haven't been afraid. That letter doesn't prove that you threw the bomb. It's only circumstantial. You keep quiet. Your friends have got it all fixed, and you can't be convicted."

"You needn't consider yourself my counsel. I'll take care of my own case."

"Very well; if you want to be sent up for a term of years or to the 'chair' go ahead. All I have to say is the only thing that can save you is terrorizing any witnesses who may be brought against you."

With that the man of law departed, and Kenton sent for a friend who was also an attorney. When the latter arrived Kenton told him that he had got into a fix from writing a blood and thunder story and must be helped out. The lawyer called on the publisher to whom his client's manuscript had been submitted with a copy of the scrap of paper that had been picked up and found its place in the novel. He succeeded in procuring Kenton's release without his being brought to trial.

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Every enlisted man would stand up stronger and resist much sickness if he could have the benefits of

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MARTYRS TO GIRDLES.

A Native Protest Against Feminine Fashions in Japan.

A caustic Japanese critic, Saito Man, has this to say in the Tokyo Advertiser about women's fashions in Japan:

"Archaic costumes, especially those universally worn by ladies, demand reform. The indigent world can be clothed out of the materials wasted in gorgeous kimono sleeves. Nothing is so absurd as the long, heavy, pendant sleeves attached to a girl's holiday kimono. They serve no purpose, impede locomotion and are a pitiful spectacle. The girdle is more cumbersome and expensive, especially those woven in one piece of heaviest silk."

"Formerly the latter were only worn at weddings and state affairs; now every girl has one. Every wife must have one to sport at the theater. In price this maruobi varies from 30 to 1,000 yen (\$15 to \$500) and upward. To girdle it requires all the strength of a well built husband or father. I do not know any Japanese woman who ever succeeded in putting on one herself."

"It is over three feet wide, folded into half that width when worn, and its length is three times the full height of its wearer. In weight it is terrific, thickly embroidered as it is with golden threads. It is chiefest attraction in the whole dress scheme of Japanese womanhood. One might as well ask a woman to discard her hair as it. Every well dressed Japanese lady is a martyr to her girdles. Her entire waist is covered with layers of belting. From the viewpoint of health the girdle (only) is a most vile contrivance, as every doctor asserts."

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REALISTIC STAGECRAFT.

The Electric Light Is Responsible For Many Innovations.

The introduction of electric light was, of course, responsible for greater innovations in the art of stage decoration than any other one thing. It was now possible to light up equally well any portion of the stage, and so the "fog" was dispensed with and the picture frame proscenium introduced.

The cry for realism which Ibsen's dramas had aroused was now taken up by the scene builders with enthusiastic vigor, and "nature" was reproduced in every material detail. "We must show life exactly as it is," became their motto.

These changes naturally also had an effect upon the actors themselves and upon what they said. Formerly the actors were continually conscious of the presence of the audience, and to a considerable degree addressed it directly. Now they could interpret the story on the stage, entirely ignoring, apparently, the presence of the audience.

This change in the conception of the play as a whole, as being made up not alone of dialogue and recitation, but also of action and pictorial representation, has had a very far-reaching effect on our present day conception of the drama.

Luminous Eyes. Gate among animals and over among birds, says W. H. Hudson in his book, "Idle Days in Patagonia," are the most highly favored of any creatures in the matter of luminous eyes. "The feline eyes, as of a puma or a wildcat, blazing with wrath, sometimes affect one like an electric shock, but for intense brilliancy the yellow globes of the owl are unparalleled." Mr. Hudson asserts that nature has done comparatively little for the human eye either in these terrifying splendors or in beauty. He says that in Brazil he was greatly impressed with the magnificent appearance of many of the negro women, but that if they had only possessed the "golden irides" of certain intensely black tropical birds their "unique loveliness" would have been complete.

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