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I have been appointed a vendor of game licenses for the New Brunswick Government, and will have licenses for sale on and after the morning of September 15th. I want resident and non-resident sportsmen to buy their licenses from me and I guarantee all a square deal. In addition to licenses I can fit sportsmen out with supplies for a hunting trip, and I can tell you where to go to get the game. I have a full camp equipment, which I will rent at a reasonable price. I can furnish you with lunches at short notice. If you want a lunch put up, just notify me. Patronize a brother sportsman who knows the game and you will be satisfied.

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SOLVING A MYSTERY

I.

Hubert Granice, pacing the length of his pleasant, lamp-lit library, paused to compare his watch with the clock on the chimney-piece.

Three minutes to eight.
In exactly three minutes Mr. Peter Ascham, of the eminent legal firm of Ascham and Pettlow, would have his punctual hand on the door-bell of the flat. It was a comfort to reflect that Ascham was so punctual—the suspense was beginning to make his host nervous. And the sound of the door-bell would be the beginning of the end—after that there'd be no going back, by God—no going back.

Granice resumed his pacing. Each time he reached the end of the room opposite the door he caught his reflection in the Florentine mirror above the fine old walnut credence he had picked up at Dijon—saw himself, spare, quick-moving, carefully brushed and dressed, but furrowed, gray about the temples, with a stoop which he corrected by a spasmodic straightening of the shoulders whenever a glass confronted him; a tired, middle-aged man, baffled, beaten, worn out.

As he summed himself up thus for the third or fourth time, the door opened and he turned with a thrill of relief to greet his guest. But it was only the man-servant who entered, advancing silently over the mossy surface of the old Turkey rug.
"Mr. Ascham telephones, sir, to say he's unexpectedly detained and can't be here till eight-thirty."

Granice made a curt gesture of annoyance. It was becoming harder and harder for him to control these reflexes. He turned on his heel, tossing to the servant over his shoulder, "Very well. Put off the sinner."

Down his spine he felt the man's injured stare. Mr. Granice had always been so mild-spoken to his people—no doubt the odd change in his manner had already been noticed and discussed below stairs. And very likely they suspected the cause. He stood drumming on the writing-table till he heard the servant go out; then he threw himself into a chair, propping his elbows on the table and resting his chin on his locked hands.

Another half hour alone with it! He wondered irritably what could have detained his guest. Some professional business no doubt—the punctilious lawyer would have allowed nothing else to have interfered with a dinner engagement, more especially since Granice, in his note, had said: "I shall want a little business chat afterward."

But what professional matter could have come up at that unprofessional hour? Perhaps some other soul in misery had called on the lawyer, and after all, Granice's note had given no hint of his own need! No doubt Ascham thought he merely wanted to make another change in his will.

Since he had come into his little property, ten years earlier, Granice had been perpetually tinkering with his will.

Suddenly another thought pulled him up, sending a flush to his sallow temples. He remembered a word he had tossed to the lawyer some six weeks earlier, at the Century Club. "Yes—my play's as good as taken. I shall be calling on you soon to go over the contract. Those theatrical chaps are so slippery—I won't trust anybody but you to tie the knot for me!" That, of course, was what Ascham would think he was wanted for. Granice, at the idea, broke into an audible laugh—a queer stage-laugh, like the cackle of a baffled villain in a melodrama. The absurdity, the unnaturalness of the sound abashed him, and he compressed his lips angrily. Would he take to soliloquy next?

He lowered his arms and pulled open the upper drawer of the writing table. In the right-hand corner lay a thick manuscript, bound in paper folders, and tied with a string beneath which a letter had been slipped. Next to the manuscript was a small revolver. Granice stared a moment at these oddly associated objects; then he took the letter from under the string and slowly began to open it. He had known he would do so from the moment his hand touched the drawer. Whenever his eye fell on that letter some relentless force compelled him to re-read it.

It was dated about four weeks back under the letter-head of "The Diversity Theatre."

"My Dear Mr. Granice:

"I have given the matter my best consideration for the last month, and it's no use—the play won't do. I have talked it over with Miss Melrose—and you know there isn't a gamier artist on our stage—and I regret to tell you she feels just as I do about it. It isn't the poetry that scares her—or me either. We both want to do all we can to help along the poetic drama—we believe the public's ready for it, and we're willing to take a big financial risk in order to be the first to give them what they want. But we don't believe they could be made to want this. The fact is, there isn't enough drama in your play to the allowance of poetry—the thing drags all through. You've got a big idea—but it's not out of swaddling clothes.

"If this was your first play, I'd say, 'try again.' But it has been just the same with all the others you have shown me. And you remember the result of 'The Lee Shore,' where you carried all the expenses of production yourself, and we couldn't fill the theatre for a week. Yet 'The Lee Shore' was a modern problem play—much easier to swing than blank verse. It isn't as if you had not tried all kinds—"

(To Be Continued.)

HINTS FOR THE LADIES

THE GIRL'S WINDOW CURTAINS.

The girl who is fixing up her room this fall is interested in curtains. As one of the chief charms of a young girl's room is simplicity, curtains should be dainty rather than ornate. They should also be sheer enough not to shut out the light and air, important to a growing girl. Curtains reaching to the windowsill are in fashion. They are provided with a narrow casing at top to run on a brass rod, and each side is finished with an inch-wide hem with a three or five inch hem at bottom. When a window is sectional, a single curtain is used on each section, or if there be a valance and outer curtains the lace ones are on the two outer windows only.

Various materials are suitable for such curtains, from dotted or figured Swiss to fish net or brussels net. For the average window two widths are needed, each half of the curtain being two yards and a half long, allowing for hems. Measure from rod to bottom of sill, and then allow enough for casing and hem. It is well to have the curtains a little long at first to allow for shrinking.

The trimming of the net curtains may be kept quite simple, or an elaborate design can be used across the bottom. This is more distinctive than to have an all-round border effect. Turn in the side and bottom hems, basting them closely. On Swiss this hem can be held by a heavy chain stitch or several rows of it. Use a heavy mercerized cotton, white or color. Finish the hems of net curtains on right side, covering the raw edges with lace braid or a narrow cotton gimp. The edges can be turned in and basted, then held by rope silk woven into and out of the meshes with a bodkin. One row can be run on the side hems, while the deeper one at the bottom can have three straight rows, alternating with a waving line.

A simple border is made by cutting large circles from paper, setting them at regular intervals across the bottom of the curtain, outlining and filling in with a darning stitch. To make this design more elaborate the circles can be connected by lines of chain stitch.

Where outer curtains are used they should be of plain linen or cotton taffeta or soft silks if the net curtains are embroidered with colors. If all white, a figured cretonne to harmonize with furniture coverings is lovely. With gay outer curtains, the net ones need no decoration, save finishing the edge with a narrow lace braid or a cotton gimp.

THE THICK WAIST LINE.

Fortunately for the stout girl, the 'slender waist' is no longer considered essential to beauty. There is, however, a difference between the added inches resulting from the modern corset correctly adjusted and a waist that is hopelessly thick.

The latter is so ugly that it should be fought against, particularly waisted. The best way for this fight is by walking with chest up and chin elevated, says The New York Times. Rapid walking, with a free stride breaks up the fatty deposits, and makes a more graceful, pliant figure.

Another exercise to reduce the size of the waist is to take stooping exercises in every direction. Do not bend the knees, but bending from the waist touch the floor with the tips of the fingers directly in front of you, and to each side.

Walking with a book on the top of the head keeps the chest up and tends to draw away superfluous flesh from the waist line.

Stretching upward the body at the same time taking a deep breath, and keeping in that position, then slowly exhaling, if repeated frequently, will make the waist slimmer.

All of these movements are far wiser than to seek to acquire a slim waist through corset laces. Exercise removes needless flesh and permanently lengthens lines; lacing shoves the flesh to some other part of the body and at the same time puts one's organs out of place, injures the digestion and reddens the nose.

Eyes in rapid and constant motion betoken anxiety, fear or care.

Eyes with long sharp corners indicate great discernment and penetration.

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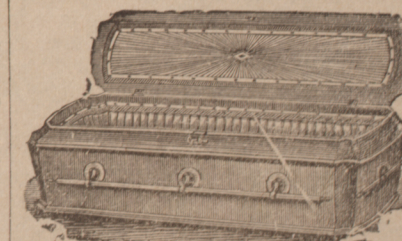
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