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Jimmie Torrington's Insanity By COLIN S. COLLINS

When Jimmie Torrington proposed amateur theatricals as a means of lifting the debt from the Kingston Golf club and possibly supplying a foundation for a building fund the golf club crowd decided that he must be crazy. This belief was strengthened when Torrington placidly consented to act as property man and made no effort to prevent Herbert Ranson's becoming stage manager. It was well known that Kittle Clausen favored these two of her numerous train of admirers, and Carson voiced the general sentiment when he said: "Jimmie is insane to permit Ranson to be the stage manager. Of course Ranson will cast himself for the hero and make Kittle the heroine, and Jimmie will be out in the cold." If Torrington realized his error he gave no sign. On the contrary, he amiably insisted upon taking a greater part of the work upon his own shoulders. It was he who hired such costumes as were needed, secured the scenery and even induced a theatrical friend to promise to make up the players on the night of the performance. Torrington was the type of man who most enjoyed doing things for others. He was not a handsome chap in spite of his bright eyes and clear complexion. He was rather short of stature (dumpy, Ranson called him), and his favor with Kittle Clausen had been gained by his qualities of mind and disposition. Ranson, on the other hand, was as striking in appearance as the hero of a cheap novel. He made an ideal hero for the play, and even at rehearsals he put a deal of feeling into the love scenes with Kittle. Apparently Torrington was the only one who did not notice the fever thrown into the rehearsal, and when it was brought to his attention he merely smiled complacently and remarked that he hoped the speaker might be able to play his part as well on the fateful night. Gradually this indifference was accepted as a silent admission that Tor-



"DON'T YOU DARE TO SPEAK TO ME LIKE THAT!" SHE FANTED.

rington had withdrawn from the contest in favor of his more attractive rival, and when he was not around the men began to speak of "poor" Torrington, while the women marveled at the completeness and suddenness of his surrender. But Torrington was not worried. If he was aware of the compassion of the men and the scorn of the women he did not show it, and his moonlike face was always lighted by a peaceful smile as he sat by the prompter's table at rehearsals and watched the proceedings. He acted as useful man about the stage, reading the part of some one unable to attend rehearsal, holding the book as prompter or performing any slight service asked him. Ranson, who possessed considerable ability as an actor, worked hard with his cast of amateurs, but it is not easy to teach the art of acting, and when in the course of time the repetition of mistakes drove him frantic he gradually lost command over his temper and at the dress rehearsal he had to apologize to the entire company, including Kittle, at various times throughout the evening. The others absolved him, but that evening Torrington walked home with Kittle, to the great surprise of all. Their astonishment would have been greater had they known that the invitation came from Miss Clausen herself. But if Miss Clausen had transferred her favors to Jimmie in the hope of finding him a ready sympathizer she was in error. Torrington was sorry that her feelings had been hurt, but he was not prepared to admit that Ranson was to blame. Oddly enough, his defense of Ranson served to increase her sense of injury. When the night of the performance arrived she was scarcely civil to the stage manager and founced into her dressing room with so curt a "good evening" that even Torrington gasped. Ranson looked surprised, but there was no time then for explanations, and he went off to the dressing room where the professional actor had installed himself. The shelf in front of the mirror was

covered with sticks of paint of all colors, boxes of powder and the various implements of makeup art, all redolent of the cheap perfume added to conceal the rancidity of the grease used as a foundation. Ranson, to whom the process of making up was not new, submitted to the heavy applications of paint and powder and hurried back to the stage to superintend the final preparations. Presently Kittle emerged from her dressing room, and he went toward her. She shrank from him. While she knew that makeup was required, she was not accustomed to seeing men with paint on their faces, and there was something oddly repulsive in the appearance of this man with his heavily lined eyebrows, rouged cheeks and whitened temples. It seemed like a ghastly mask of the man she knew, like the badly painted portrait of an acquaintance. She could scarcely listen to his expressions of penitence at the loss of his temper the night before and hailed with positive relief her own call to the makeup room. The darkening of her eyebrows and lashes, the reddening of lips and cheeks and a dash of powder were all that she required, and she escaped from the chair, glad that no more was needed. During the first act the excitement of playing was too great to permit her to turn her attention to other thoughts. She could not permit her mind to be diverted for an instant from her next speech, the next move across the stage. With the second act came greater confidence. It was here that the love scenes commenced, but they did not seem the same as at rehearsal. She could not endure the touch of this man, with his paint covered features, and the penetrating odor of bergamot, heavy almost to nausea, sickened her nostrils. The scene was like a nightmare. Even worse was the last act, with its powerful closing scene. The touch of his greasy lips upon her cheek, the unnatural look of the eyes made brilliant by the dark circles of crayon, startled her, and before the curtain rang down she felt that she should scream. Leaving the stage after the last tableau, Ranson caught her hand. "Can't you forgive last night, Kitty, and make the 'yes' you have just spoken your answer to the question I have wanted to ask for so long?" She tore her hand from his grasp. "Don't you dare to speak to me like that," she panted. "If you do not let me go, I shall call Mr. Torrington." Ranson threw a black look at Torrington, who was placidly gathering up small stage furnishings, dropped her hand and turned away. Kittle turned back to the stage, and Jimmie's honest, unpainted face never seemed so cherubic. "Jimmie," she asked softly, "do you want to take me home again tonight?" "Do I?" repeated Torrington. "I'd like to take you to a home of our own, Kittle." She smiled demurely. "I think you may," she said. That night Jimmie Torrington addressed his shaggy terrier. "Wriggles," he said solemnly, "when you find in your canine walk of life a lady dog you love be wise. If she looks with favor on a sleeker coated puppy you just get that puppy to run a dog show. It's a sure cure." And Wriggles blinked an approving eye. The Man Who Tired Carlyle. There is a story of Carlyle in his old age having taken the following farewell in his broadest Scotch of a young friend who had had him in charge for walks and who, while almost always adapting himself to Carlyle's mood, had on a single occasion ventured to disagree with him: "I would have you to know, young man, that you have the capacity of being the greatest bore in Christendom." The boredom had consisted solely in the rather negative sin of not having been convinced of the truth of one of Carlyle's dogmas, a sin all the more heinous because, instead of standing boldly up to Carlyle and declaring his doctrine utterly perverse, the companion had betrayed his weakness by an apologetic tone. Now, Carlyle liked disciples, and he respected antagonists, but he could not endure being merely thwarted without being thoroughly roused. He felt it that case that he had made no impression at all on his interlocutor; that he had neither won him nor excited him to resistance. And nothing bored him so much as that. Of course it is only exceptionally despotic minds that are bored in this way.—London Spectator. The Return of a Projectile. The question is often asked, "Will an object thrown into the air, either from the hand, a volcano or even when shot from a rifle or cannon, return to the earth with the same initial velocity with which it left?" The answer is: A projectile thrown vertically upward into the air will return with a velocity less than the initial. In the air the accelerating force which acts during the descent is not equal to the retarding force during ascent. The retarding force is the same for the weight of the projectile and the atmospheric resistance, both acting in the same direction. In the descent the accelerating force is the difference of these two, since they act in opposite directions. In a vacuum it would be different. In that case, the weight of the projectile being the only force acting, this force would generate in each foot of the ball exactly the same amount of velocity that it had lost in its passage upward. Thus the final would find it with a speed equal to its initial velocity.—St. Louis Republic.

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