

The Famous Obb Necklace

By SALLIE E. ROSS

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MARIE opened the front door to admit the dashing Mr. James. She frowned. Was it possible that her mistress could not fathom this adventurer's duplicity? Old Mrs. Meridian Craste was nearly as ugly and peculiar as her name. How, then, could she suppose that clever Robert James had ulterior motive in courting her graces?

Undaunted by the maid's stony glare, Mr. James patted her cheek in fatherly fashion. Marie was furious. "It is not wise, monsieur, to make love to two women in the same house." "Oh," he replied nonchalantly, "this is very different. As a woman of the world you—"

The girl turned on her heel. She knew exactly what was to follow. But the man hurried to keep pace beside her. "Marie, you know I love you and I'll prove it tomorrow. Will you trust me and prepare to go away with me?"

Marie's mocking smirk was followed by a deep flush, for Mrs. Craste was descending the stairs. Had she seen and heard all, or only enough to arouse her suspicion of Marie's loyalty? Mrs. Craste chose to ignore the situation if, indeed, she was aware of its existence and the maid courted and retired.

Although she could produce no absolute proof, Marie was convinced that Robert James harbored an uncanny plan to rob the old lady.

The woman's wealth was proverbial; it was said that fully half her fortune was tied up in the famous Obb band, a peculiar arrangement of perfect diamonds worn tightly about the throat.

That evening Marie was arranging Mrs. Craste's coiffure. "I wish my hair to look particularly lovely to-night, Marie. I am to attend a studio party with Mr. James. Perhaps I shall wear my necklace."

"But, madame," the maid protested, "the risk would be too great. You do not know these people well."

"They are friends of Mr. James," her tone implying that this distinction furnished sufficient recommendation, "and they are giving him a farewell party. He sails for Europe to-morrow, you know."

Marie nearly groaned. A farewell party to the Obb band was more in order, the maid thought. She had tried to warn Mrs. Craste of her danger.

Marie heard the doorbell ring. She became panic-stricken. She wondered how she could possibly save her foolish mistress from the result of her folly. She heard one of the other servants admit Mr. James. With cold, trembling fingers, she fastened the clasp of the Obb necklace, as directed, and held open a wrap.

The telephone extension rang. Mrs. Craste seemed amused at the message. "Some crank," she told Marie. "Said that an attempt would be made to rob me this evening. How quaint!"

Mrs. Craste discovered that the fortune that had been strung around her unlucky neck was gone.

But there were three additional men in the room, each threateningly pointing pistols at the merry-makers.

"We got a call from your home, Mrs. Craste, and we see we're not a bit too soon. Some one in this room has the famous Obb band. Nobody move!"

Mrs. Meridian Craste in indifference gazed over the assembled guests. Robert James had mysteriously disappeared. She smiled. "You are quite wrong, gentlemen. I did not wear the Obb band this evening."

Mrs. Craste found Marie impatiently awaiting her return.

Nervously, the girl removed her mistress's garments and loosened her hair.

"What is the trouble, Marie?" "The Obb necklace—it is gone!"

"The Obb necklace. Oh, yes. Marie was it not you who fastened that mysterious telephone message?"

"I had my brother call, madame." "And, of course, it was you who notified the detectives?"

"She merely nodded."

"The Obb band has caused you much concern, has it not, Marie? Well, do not worry about it further. In the morning telephone my jeweler and have him make me up another. The pattern, I believe, is in his possession."

"But, madame, the cost."

"The cost, Marie, is exactly \$50." Marie looked her surprise.

"You think me a fool, Marie. Well, perhaps I am one. But what is one to do when one is old and still retains the young woman's interests. Alas, I have never outgrown the desire for flattery and attention and—don't ever dare breathe it to a soul—adventure. Seven times have such necklaces been stolen from me, preceded by experiences which have aroused and interested me! Only once has the thief had the questionable taste to return the worthless glass, together with his compliments. Is it all not worth the few dollars expended?"

"Yes, madame, but where is the famous Obb band?"

"The famous Obb band, Marie, is a myth!"

An avid maid tucked the covers under her mistress's chin and turned off the electric switch.

Never Say Die at Any Time

By LILLIAN HESTON

(Copyright.)

THERE'S never a cloud so black, Fannie, but that the bright sun is somewhere back of it."

"What's the use, if one can't use it?"

"You'll see it soon and then you'll wonder that you ever doubted."

"I'm so discouraged. I don't want to live at all without my Robert."

"You're tired, child; sit there in the big chair—no, not the rocker, I want you quiet. Lean back and let your hands lie idle—no, don't clasp them, let them rest. See how still you can be. Let every thought go. I'll send you to sleep and you'll wake up feeling better."

In a slow, restful voice the mother murmured to her child: "Well, go right into the cloud you think so dark. We find it luminous with sunny raindrops or bright with happy little raindrops that make our flowers grow."

The weary girl slept and in her dreams the clouds were full of rainbows gleams.

Meanwhile the mother hurried with her work of cleaning and putting in order Jane's tiny house. There had been a year of radiant happiness within its walls. Tragedy had followed. The eagerly awaited baby had died, and Robert had lost his job. Jane had let everything go. She had grown listless, and developed a nagging habit. She reproached her husband for being out of work, and he had left home and had now been gone a month without a word. Today Jane's mother had arrived and taken charge.

When Jane awoke her home was spick and span and dinner cooking. She got up refreshed and the cheery aspect of the rooms gave her new hope and courage. She found her mother in the little kitchen and she smelled the dinner, nearly ready.

"The way to have your Robert back, girl, is to make a magnet of his home to draw him back; make it so strong in cheer and love that it will pull him back. He loves you, but your gloomy thoughts and bitter words nearly drove him desperate. Let's play the wishing game until the dinner's cooked. Tell me your first wish."

"I want him back, my Robert."

"Good! Now it's my turn—I hope he has found work. A man's life is ease and cross when he's out of work. It was that that drove him away. He'll be back as quick as he can work. He was sad, too, with the loss of the baby."

"Then why didn't he stay to comfort me?"

"He was out of a job, and you complaining all the time and nagging him. Sure, it was the best thing he could do to get out, but he'll come back."

"He said he never would."

"And so the cloud makes believe it's dark, but it's not; it's full of light when we get into it. It's your turn to wish again."

"I wish he loved me."

"He does. Now it's my turn. I wish when he comes again he'd tell you every hour that he loves you and that you're the only woman in the wide world for him. It's the only way to content a woman. She thinks more of a fancy word than of deeds, and I can find it so hard to believe that."

"I wish when he comes again I could learn to make him happy."

"A, now you're talking! Be peaceful, restful, keep a place within your heart a man can turn to when he's hard-pressed and discouraged, and find comfort and courage. A man comes home often, beaten and sick at heart, and he wants no sympathy nor fault-finding. He wants sympathy and a bit of babying. You'll never lose out if you baby a man and tell him he's the best ever."

"It's a month since he left, and my wish is that he comes home today."

"Sure, and perhaps he will, but you're a nice object to greet him! The house is clean and the dinner's nearly ready. Run, quick, and put on your prettiest dress to welcome him if he comes, and remember, not a word of reproach or he'll be leaving again."

Jane fled to her room, gay with hope, and put on her prettiest dress. The soft color came in to her cheeks with excitement and she looked again at the girl her man had courted. She ran back to the little dining room and laughingly placed a chair and a plate for the master of the house.

They had not even begun to eat when they heard a step on the porch, a key in the lock. They held their breath and waited. The young man who came in so timidly as if doubtful of his reception was a lovely boy, merry-faced and strong, and his eyes brightened as his glance swept the orderly room and rested on his prettiest dressed wife. He stammered an excuse for his long absence.

"Jane, love, I've got a job, better than the last. I wouldn't come near you till I got one, but I've missed you and it's glad I am to see you again. I'm glad your mother's with you. It's kind she is to come."

"Set down, Robert, you're just in time. It's glad we are to see you back." Jane jumped up and kissed him and pulled out his chair for him.

Later the mother went back to her own home, and as she kissed her daughter good-by she whispered: "The change in your own hands, girl. Make him think his home and his wife are the loveliest things in all the universe."

Man's Food Supply for Seventy Years of Life

If a man of seventy years were starting it would probably be of little comfort to him to reflect that he had consumed in the course of his life 334 tons of solid food and 424 tons of liquid, or about 1,230 times his own weight in both solids and liquids, but it would be quite true.

Being a man of average appetite and girth, he would have eaten 153 tons of bread, which would have made a single loaf containing 1,200 cubic feet and appearing about as large as the average suburban home, and on this bread he would have spread one ton of butter. If his bacon had been cut in single slices the strip would have been four miles long, and his chops, placed end to end, would have extended two miles. Twenty ordinary-sized bullocks have supplied him with beef, some 18 tons of which he has eaten, along with 3 tons of fish and 10,000 eggs and 350 pounds of cheese. If he had elected to have all his vegetables served at once, they would have come to him on a train of cars, the load containing all his peas being over three miles long. He has had 9,000 pounds of sugar, 1,500 pounds of salt, 8 pounds of pepper and 100 cans of mustard. Three pints of liquid a day would have amounted to 75,600 pints or 424 tons.—Washington Star.

Old English Monarch Man of Modern Ideas

Burglary insurance is no modern institution. It seems to have existed from the time of King Alfred and was probably introduced by this king who, had he lived in these times, would have made a name as a successful business man.

The town of Ripon, England, he gave in 860 into the charge of a council, who appointed a watchman to blow a horn every night at nine o'clock. Between that hour and sunrise the town was quiet and no one was supposed to be abroad. But Ripon was not altogether a law-abiding place and presently the town authorities found it necessary to protect its peaceful citizens against robbers and burglars.

And so a law was passed that any householder wishing so to protect his house from robbery should pay 4 pence a year to the authorities. Then, if his house was entered and his goods stolen or damaged between the blowing of the horn and sunrise, he could claim from the town council, who undertook to compensate him.—Music and Youth.

Natural Pendulum

A giant pendulum, formed by a strange freak of nature, swings in Yellowstone National park, not far from old Faithful geyser, according to the official government naturalist in charge of the lecture and nature study work of the United States national park service. It consists of the trunk of a lodge pole pine, suspended by its top between two other trees of the same species and swinging by its base, so that a mere touch will set it swaying. Apparently the tree fell as was blown over many years ago, its top becoming lodged in the tops of its neighbors, which grew out and surrounded it, supporting it securely. Subsequently several feet of its base rotted away, leaving it suspended in midair. One of the park nature trails has been run near this strange natural grandfather clock, and tourists are permitted to set it swinging.

Old Egyptian Theater

Gayet wrote of a marionette theater discovered at Antioch which was intended for the presentation of a sort of Passion play upon the martyrdom of the death of Jesus. This is the oldest miniature theater yet unearthed by archeologists. It was found in the tomb of Khelmis, singer of Odes.

The theater is built in the form of a Nile galley, the proscenium arch being the roof of the cabin, and the asbestos curtain of our theaters supplied by two ivory doors, cunningly carved. The action of the drama took place inside the cabin.

We may imagine that Cleopatra, as a child, sat upon a swan's wool cushion before such a theater and learned the mysteries of the religion which she was to serve as high priestess.—Century Magazine.

Papoose and Dogs

There appears to be a puppy for every papoose on the Glacier National park reservation. And, thrown in for good measure, as pets are a few cubs of bear and other animal species susceptible of tepee domestication. But the Indian children soon tire of the wild pets because, as the young mountain beasts grow larger, they bite and scratch fiercely, rendering them unsuitable playmates. The dogs are different, always becoming fond of their companions as they grow up together. Hence the reason for the old saying that on a reservation the canine population always keeps pace with the Indian population.

Proof Positive

Mr. Gately, who was leaning back comfortably in the limousine, said to his wife:

"What's wrong, Marie? You look as if you were about to make a leap for joy."

"Whereupon Mrs. Gately leaned unconsciously forward and replied: 'It's that new chauffeur. He drives so carefully I just know he is a policeman!'

Vertical Line Is Feature of Coats

Straight From Shoulder to Hemline the Fashion Followed in Paris.

Exploiting a silhouette that is slim, straight and not vitally different from that of last season, the new spring coat is essentially dependent on new details for its differentiations. The straight coat silhouette can scarcely be called new, but whereas last year many models correctly chose the devious path of the hare, this year the chic version must be uninterceptedly vertical—straight from the shoulders to the hemline. There is no more positive rule in the new fashion than that the straightline coat must prevail, asserts a Paris fashion correspondent in the New York Herald-Tribune.

Perhaps the smartest type of Paris spring coat is the one that is somewhat misleadingly known as collarless. Strictly speaking, there is no collar on these new versions. In its place, however, there are substituted such graceful details as the bow, the draping and the scarf which convey the same effect. Generally the sleeves which appear on these collarless models are close fitting, while the smartest spring coat length is seven-eighths, permitting about two or three inches of the frock to peer beneath the hemline.

The seven-eighths type of coat is outstanding in the afternoon mode, and is represented always as part of the ensemble, for its very ease is to give an illusory idea that the coat is long, inasmuch as its full, ruffle or fold at the bottom repeats once on the frock skin, as Premet, for example, does it. Lanvin makes a striking coat in shantung, piped with black, which flares over so faintly from the waistline and fastens with a single button. Strangely enough, the manner in which a coat fastens is quite as significant as any other detail and often illustrates a house characteristic. Molyneux, for instance, makes most of his coats full length and does not arrange a fastening, but builds them so that they may be held by the wearer.

Slim Belts Are Used.

Slim belts are used by many houses and Cheruit opens the black silk afternoon coat quite wide with this belt closing, which gives it the appearance of being pulled back to expose the light-colored frock worn with it. Lanvin's knotted line is exemplified of course in coats that in broad, such as sport coats especially, he places radiating pockets around the shoulders and extends them to the rather shallow up to the official government naturalist in charge of the lecture and nature study work of the United States national park service. It consists of the trunk of a lodge pole pine, suspended by its top between two other trees of the same species and swinging by its base, so that a mere touch will set it swaying. Apparently the tree fell as was blown over many years ago, its top becoming lodged in the tops of its neighbors, which grew out and surrounded it, supporting it securely. Subsequently several feet of its base rotted away, leaving it suspended in midair. One of the park nature trails has been run near this strange natural grandfather clock, and tourists are permitted to set it swinging.

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Coat of Heavy Velours de Eclair in Beige; Trimming of Same Material.

atin and georgette crepes have taken a tremendous hold in the immediate fashions.

In considering coats do not forget that the short jacket is vastly important in the recent creations, and it is often inclined to usurp the place of the long coat. Usually this brief coat becomes so much a part of the frock that it is difficult to consider it apart. This is illustrated by models from Molyneux which sometimes have the short frock in the figure print of the frock.

Travel coats on the whole are built on loose, easy lines in a double-faced English material in which the plaid side is the lining, collar and cuffs. Roll collars that fairly ripple are important for this type of coat, while some others have no collar at all and show revers only. The famous silhouette is one of the variations of the travel or morning coat, with the double breast fastened by six buttons, as Chantal does it. Drop shoulders are characteristic of travel coats and are

press the way last. Bright leather coats in three-quarter length are adopted further for morning and sports, while the afternoon coat, such as Martin at Arnold, shows a light portland, and the short jacket with double fur collar in decorated hand or water, makes from. Both have great interest.

The raincoat is always an important item in the list of summer coats. The majority are made in Branchina's raincoat, which is waterproof, is bright colors and changeable tones, such as those already seen in Paris in a changeable red and green and old blue and bright red. Styles which tell so much of the new styles, take big share in the raincoat mode and follow the double-breasted mode.

Evening coats, on the whole, have not undergone any radical change but remain true to the old-fashioned type. They show his delicate lines lined with fur and Louise Boulanger emphasizes the cape drawn up snugly about the

Neckline Jacket of White Linen With Over Skirt of Black Satin.

hips. Often the line of the coat is a three-quarter length coat and dips in the back and makes a short skirt—typical are those which are crushed in an electric blue velvet model.

Summarizing the spring and summer coat situation, these facts stand out: First, it decidedly will not do to wear your last year's coat for this season. Even if your frock, shoes and hat were indubitably as fast a wrap of last spring's vintage would add a farthing and definitely demote them. Nor can you, unless you be one of those "shameless" ladies who laugh at morning problems, revive the year-old wrap so that it may at least faintly resemble the contemporary models. Forget the far-out your new coat to be uninterceptedly straight and have it mold the figure to a moderate degree. The length should be seven-eighths long enough to reveal a bit of the frock. The sleeves can be wide or narrow, crisp or simple, but you will be safer in adopting the narrow simple type. Finally, but not least, avoid the collar which has been an intimate long these recent years. Use instead a scarf or a bow. A few other suggestions: you may want the realm of the modern fancy free with this admonition—for the moment, the black silk hat in the contemporary sphere where all Paris is paying homage.

The Tailor and the Sewing Machine.

As between the fully revived tailleur and the perennial ensemble, the fragile daily should undoubtedly choose the latter unless she be of an unquenchable thirst for type. This may strike you as curious reasoning in view of the fact that the tailleur has been just been awarded the hearty welcome of the proletariat, while the ensemble no longer has even the faintest glimmer of novelty. But we have too much faith in the new Paris tailleur. Granting that it has a modicum of freshness which should endow it with debatable and potentiate merits, it lacks the fitting characteristic which has become so essential to the frank, unblinking days. And viewed from the standpoint of those who are advocating gentler and more girlish dress, it is too severely masculine.

The ensemble, on the other hand, covers a multitude of moods. It may be severely masculine—or it may be gracefully feminine. It may be interpreted in the ancient theme of one fixing trailing frock—or it may appear in any one of a half dozen new versions. It is smart in the morning and quite as smart in the afternoon. In another form it becomes part of the romantic landscape of summer nights. It is especially an intimate part of the mode, and it will still be an essential factor next year. Which is all that even the thriftiest cost-sette could ask.

Coat Materials

Transparent velour has become a favorite material for outer garments. This type appears in various shades of cream, rose, pink and mother of pearl, and is usually trimmed with narrow or narrow bands of expensive fur.

Coat of Heavy Velours de Eclair in Beige; Trimming of Same Material.

atin and georgette crepes have taken a tremendous hold in the immediate fashions.

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