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what direction did they extend? Strive as he would, he could not bring back the picture which a moment before had been o clear to him.

What had Ames shown him? Had Ames shown him anything?

The horror of the thought clutched him by the throat. No! It was true! He had seen that figure of four dimensions, clearly distincted. clearly, distinctly? It was no dream; it was real, real? He would recall Ames at once—but suppose Ames could not re-member? Had Ames really been in the

With an inarticulate ery, Ridgley grang to his feet, dashed from the room and down the dim, wide corridor. Wreneh ing open the door, he was almost hurled from his feet by a terrific gust of wind. He seized the railing and peered out through the gloom. A hundred yards through the gloom. A hundred yards away, Ames was hurrying neross the

The wind shricked like a thousand furies; then, suddenly, all was quiet. The sky was blotted out by an inky pall. "Ames!" The loud call rang out over

the campus.

the campus.

The hurrying figure stopped, turned.
Ridgley beckoned wildly.

''Come back!'' he shouted.

'Coming, sir!''

And then the heavens were split by a sheet of flame; the very earth seemed to tremble in the terrific detonation of thun-Ridgley shrank back, covering his with his hands.

When he looked again, Ames had van-ished; but something lay prone upon the -a sinister something that was very still.

Like a man walking in sleep, Ridgley descended the steps. Bending over the prostrate figure, he turned the white face naward

Men were running across the campus; a little crowd gathered.
"He's gone," some one said.
Ridgley bent lower; his lips moved.
"I can't remember, Boy," he muttered. "You've taken it with you — taken it with you."

The Art of Pantomime

(Continued from Page 8)

The most ambitious effort was the Enfant Prodigue, a genuine comedy in three acts by M. Michel Carré, with music by M. Alfred Wormser. This wordless play on the perennially attrac-tive theme of the Prodigal Son proved to be the modern masterpiece of panto-mime. It was limpidly clear in its story; it was ingeniously put together in its plot; it combined humor and pathos; and it was devoid of the aerobatic fea-tures and of the slapstick fun which have

tures and of the slapstick fun which have generally been considered the inevitable accessories of pantomime.

The convention underlying pantomime is that we are beholding a story carried on by a race of beings whose natural method of communicating information and ideas is gesture—just as the convention of opera is that we are beholding a story carried on by a race of beings whose natural method of communicating information and ideas is song. No such races of beings ever existed; but we must admit the existence of such races as a condition precedent to song. No such races of beings ever existed; but we must admit the existence of such races as a condition precedent to our enjoyment of pantomime and of opera. Tolstoy found fault with the operatic hero who sang with his dying breath, and in itself this may be an absurdity, but it is an absurdity inherent in the fundamental principle of all opera. It may be equally absurd to demand us to admit of the possibility of creatures whose only mode of speech is gesture; but this is the fundamental principle of all pantomime. The spectators must accept the art as it is, as it should be; and the performers must refrain from any suggestion that they would speak if they could. This underlying convention is violated in Sumuran when the Hunchback gives a shrick of horror when he sees the woman he loves in the arms of another man. It is violated again in the same play when Sumurun and two attendants are heard singing. If Sumurun can sing, why can she of the stream of the same play when she is the stream of the same play when she are said the same play when sumurun and two attendants are heard singing. If Sumurun can sing, why can she are said the same play when she are said the said the same play when she are said the same play when she are said the same play when she are said the same play when said the same play the said the same play when said the same play the said the same play the said the same play the said If Sumurun can sing, why can she peak? If the Hunchback can shrick speak? and sob audibly, why is he ordinarily reduced to mere gesture?



bout Skidding

Fred J. Wagner, so well known to all motorists and official starter in all the Big Motor races, in an article in a recent issue of "House Beautiful", says—

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