

COST OF A CAMPAIGN.

TO CONDUCT A PRESIDENTIAL CAMPAIGN NOWADAYS.

Where the Money Comes From—Who Pays It and What They Pay It For—Why So Much Money Is Used.

Topeka Co-Operator: Although most of us have an idea that millions of dollars will be spent in electing the next president of the United States, few can say definitely where the money is to come from, who will collect it and how it will be spent. The record of these transactions is not kept for obvious reasons, but it can be dispensed with. Methods do not vary.

When the national committees of the two old parties assemble after the conventions make the nominations, the first thing to be done is to estimate the expense of managing the campaign. These expenses run into a fortune.

Therefore they will make a list of the very rich men whose interests are most affected by the result. To these men the chairman sends personal letters asking for subscription.

The Twentieth Century says William C. Whitney is expected to contribute \$50,000 to his party fund, or his backers do it for him. But the most expedient method is to have the trust magnates from a pool and make the raise by themselves in one great amount. The Pennsylvania manufacturers, led by Tom Dolan, will organize a committee and agree to raise a million among themselves for the Republican fund. John Wanamaker raised \$400,000 all by himself in 1892.

As a rule the tariff barons are expected to hand over two millions, because they are great beneficiaries when the Republicans are in office. The different trusts are then dealt with separately. For instance, the sugar trust

tending mass meetings in order to catch voters as addle-headed as themselves. The politicians pay for the noisy work, such as printing, music, hall hiring and so on, but their chief expenditure is in the bribing of voters. It is getting to be difficult, however, to bribe voters owing to the great improvement of late years in our election laws. Consequently most of the money goes to individuals who control voters, saloon keepers, to stump orators and to the general run of shady characters so numerous during a presidential year. The papers are heavy subsidies. This money is never paid out openly as a bribe. It takes the form of payment for advertisements, of purchasing stock, of purchases of whole campaign editions and of the bills contracted in collecting "campaign material." The wonder is that many newspapers have any influence at all upon voters, but for some unfathomable reason they do.

In round numbers the political parties spend about twenty million dollars, directly or indirectly, in electing the president. That is little more than a dollar and a half for each voter in the land. When the campaign is over we poor, idiotic citizens of the United States wonder why the country seems to belong to the plutocrats. The country belongs to the plutocrats because they have bought it and paid for it.

A PASTEL PORTRAIT.

The picture was charming. There was no denying that. Frank Harwood stood at the window of the shop and stared in at it, as he had done every day for the last week. The execution of the work was not faultless. Some crudities marred it, but the ensemble was bewitching.

The face—that of a girl in the first fresh bloom of maidenhood—looked back at you over one mistily-draped white shoulder. The liquid eyes were laughter-lit the slightly-parted scarlet

evening. She was the dearest old lady in the world and the most generous. She had brought young Harwood up, given him the best procurable education, and three years of continental travel. But on one point, the question of his probable marriage, she was inclined, he thought, to be dictatorial.

"So you refuse to meet Miss Fainsworth, Frank?" she had asked.

"As a suitor—yes," he had replied, shortly.

Frank felt that he must see the original of the portrait, so discretion was thrown to the winds, and starting on his quest he reached a row of high, flat-faced, dreary, red brick houses. In one of these the artist must live.

He found the number, rang the bell. A surly woman, with a smudge of soot on her cheek opened the door.

"Mr. Vincent Brand?" asked Harwood.

"Third floor back," she returned, shortly.

Harwood knocked. A voice bade him enter. He went in. The room was large, bare, dreary. Some sketches were tacked on the walls. An easel and chair stood in the center of the apartment. A handful of fire and a tiny sheet-iron stove made the cold of the place more noticeable.

"Mr. Brand, I believe?"

The occupant, an invalid with death written in his hollow eyes, on his blue-veined hands, bowed assent.

"I came," said Harwood, declining the solitary chair which was proffered him, "about the picture exhibited in Mercer's window. It is not for sale?"

"No, sir."

"Not at a large figure?"

The artist did not at once answer.

He was ill and very poor.

"Not at any price," he said.

"You could not make me a copy?"

"No, sir. The truth of the matter is this: The young lady who consented

to sit for me for that picture did so out of her own sweet charity. She is so beautiful, and makes such a fine study, I fancied her face would bring me orders, where ones less lovely, even if admirable as a likeness, would fail. I need not enumerate to you the reasons why it would be dishonorable for me to abuse her kindness."

"I understand your reasons, Mr. Brand, and respect them. May I give you an order for a life-sized pastel from this photograph?"

He had fortunately remembered having in his pocket the picture of a nephew that morning received. The commission would help the poor artist.

A light tap came to the door.

"May I come in, Vincent?" called a sweet voice.

The door opened. Frank Harwood turned to look into the face that had haunted him waking and sleeping, but a thousand times fairer than the colored crayons had reproduced it.

She half drew back at the sight of the stranger, but Brand called to her:

"Come in, Claire!" And then, with youthful candor: "This gentleman was just asking about your portrait."

She bowed slightly. She was all in rich furs and deep glowing velvet. The elegance of her attire puzzled Frank Harwood.

"I hope the picture is bringing you orders, Vincent."

"It is, indeed," he answered, brightly.

"Well, it is late. I must go. I just ran in to see how you were getting on."

He smothered in a fit of coughing.

"You have the carriage?"

"No, I am on foot."

"I shall see you home, then," the artist said, looking troubled. "This is not the best neighborhood in the world, and it is growing dark."

The fierce cough shook him again.

"You shall do nothing of the kind!" she said, peremptorily.

Harwood went forward, bat in hand.

"Will you do me the honor of permitting me to accompany you? I am

Monon Time Table No. 27, in Effect June 21.

NORTH BOUND. SOUTH BOUND.

No 4. 4:48 a m No 31. 4:48 a m

No 32. 7:21 a m No 5. 10:58 a m

No 33. 10:07 a m No 33. 1:09 p m

No 6. 3:30 p m No 39. 6:05 p m

No 10. 4:05 p m No 3. 11:13 p m

No 46. 9:26 a m No 45. 2:40 p m

No 32 stops at Rensselaer. No 39 does not stop to let off passengers.

A new train, No. 12, daily except Sunday, has been put on between Monon and Lafayette. Passengers can now leave Lafayette at 5:38 p m and arrive in Rensselaer at 7:30 p m.

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Money loaned and notes purchased. Exchange issued and notes purchased. Deposits received. Interest bearing certificates of deposit issued. We make farm loans at 6% per cent interest payable annually. Collections made and promptly remitted.

THE WHITE HOUSE.—The Populists will capture it in '96. Sow the country down with your name and address on the People's Party Exchange List for a Silver dime, and we will receive a large number of leading Populist papers for reading and distribution. Write PLAINLY. J. H. PADGETT, Lock Box 416, Ennis, Texas.

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All who would preserve their natural teeth should give him a call. Special attention given to filling teeth. Gas or vitalized air for painless extraction. Over Postoffice.

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