

CRUCIBLE

By BEN AMES WILLIAMS

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SYNOPSIS

Barbara Sentry, seeking to sober up her escort, Johnnie Boyd, on the way home from a party, slaps him, and attracts the attention of a policeman, whom the boy knocks down. As he arrests him, Professor Bruce of Harvard comes to the rescue and drives Barbara home. On the way they see Barbara's father driving from the direction of his office at 12:45, but when he gets home he tells his wife it is 11:15 and that he's been playing bridge at the club. Next morning, while Barbara is telling her mother about her adventure, an urgent phone call comes from Mr. Sentry's office after his departure. Arriving home in the late afternoon, Sentry reports his office has been robbed and a Miss Wines, former temporary employee, killed. The evening papers luridly confirm the story, and Sentry takes it hard. Mary, elder daughter, is in love with Neil Ray, young interne at the hospital where she works.

CHAPTER II—Continued

Barbara was called to the telephone, and Endie arrived and came in to speak to them while Mary made last preparations. Mrs. Loran's brother, Endie, had somehow made a fortune in the last four or five years, owned a blatantly large motor yacht on which scandalous parties were reported to occur, was perfectly sure of his welcome everywhere, and he clapped Mr. Sentry on the shoulder and said jocosely:

"Well, Sentry, a lot of free advertising, eh? Headlines! Produce House Murder! You and Gus ought to have a flock of sightseers tomorrow. Better lay in a stock of bananas, eh? Sell 'em to people to take home as souvenirs!"

Mary, in the hall, called, "I'm ready, Mr. Endie." They departed. Mrs. Sentry said icily, "He and Mrs. Loran are alike, aren't they?" And as Barbara returned from the telephone, "Who was it, Barbara?"

"Johnny Boyd!" Barbara was indignant. "He thought last night was a joke, and he thought all this was funny! I shan't ever give him a date again!"

"I suppose it will strike a lot of people as a joke on us," Mr. Sentry agreed, "I'm glad father isn't alive. He was strong on the dignity of the firm." And he reflected: "I'd better run in and reassure mother. Care to come, Ellen?" Old Mrs. Sentry lived in solitary dignity in one of the Back Bay hotels.

"I think not," Mrs. Sentry decided, but when Mrs. Furness phoned presently to ask whether she could bring Miss Glen over—"She's so anxious to talk to Mr. Sentry about this terrible crime!"—Mrs. Sentry said: "I'm sorry. We're going out!" Others would be telephoning. She and Mr. Sentry presently departed in the limousine for town.

Barbara stayed at home. She was reading the story in the paper again when the doorbell rang. Nellie came to say that a young man wished to see her. "He asked for Mr. Sentry," she explained, "and I told him you were the only one at home."

Barbara went into the hall. The young man said, "Miss Sentry?" "I'm Miss Barbara."

"I'm Dan Fisher," he explained, watching her appreciatively. "I'm a reporter. My editor sent me out to—well, to see if your father had any ideas about this murder. And to get some pictures and so on." He added, "I'm sorry to bother you. And then he grinned and said, 'If I were you, I wouldn't even talk to me.'"

Barbara liked him. "You're a funny reporter," she protested. "I thought they wore their hats in the house."

"You're thinking of plain-clothes men, policemen," he suggested, chuckling; and he added, surprisingly: "I met you once. You don't remember? You were with Joe Dane in New Haven after the Princeton game two years ago. Joe introduced us."

"Oh! Were you reporting the game?"

"No, I'd been helping coach the Princeton ends. Used to play a little, myself. That was before I went into the newspaper game."

She said courteously: "Why, then we're really old friends! Will you come in? There's no one at home, but father and mother will be back soon."

He hesitated, shook his head. "Thanks," he said, "I don't think I will." And he confessed, a little amused at his own scruples: "Probably a real red-hot reporter would get some pictures out of you, and an interview. If your father were here—I'll tell you, I may come back later."

She nodded, understanding his forbearance, grateful. "I shouldn't know what to say," she admitted.

"If I were you, I wouldn't say anything to reporters," he advised. "Just refer them to your father. 'I don't mean for any of you to be mysterious about it, of course. That would only make it worse.' And he said: 'Thanks a lot. Good-night.'"

Barbara was almost sorry he departed. Her thoughts were terrifying company. But when she heard her father and mother return she met them smiling.

"Well, you missed it!" she announced in lively tones. "I've been entertaining a reporter!"

"A reporter?" Mrs. Sentry echoed

resentfully. "Ridiculous! Barbara, you shouldn't have let him in the house!"

"Oh, he was rather nice! His name's Dan Fisher, and he went to Princeton, and knows Joe Dane." Joe was Linda's brother, at Yale. He and Phil Sentry were classmates there. "But he wanted to see father," Barbara explained, and she added mischievously, "I tried to get him to come in and talk to me."

Mrs. Sentry said in sardonic reproach, "Weren't you—unnecessarily hospitable?"

"Well, he said we shouldn't be mysterious about it," Barbara assured them. "He said that would just make it worse."

Mrs. Sentry spoke to her husband. "Arthur, you'd better call up Carl Bettie, make him stop that sort of thing." Bettie was publisher of one of the morning papers, and an old friend. "I won't be hounded by reporters."

Mr. Sentry shook his head. "We've got to expect that, Ellen,"

er, took it hot and cold, hot and cold till his head cleared, thought how all this would distress his mother, thought of telephoning her reassurances, thought he might send her a wire, thought he might go home over Sunday, and then remembered the football game and did not want to miss it, and in the end did nothing that day at all.

But he did read the papers more carefully. The police had found the young Italian in Freedom, Maine. He had been able to account for all his recent movements. Other young men, friends of the dead girl, were being questioned. The girl's father, who was a scallop fisherman, had hurried to Boston. His picture appeared; a long-legged, sad, drooping little old man.

The police, Phil read, were investigating the fact that Miss Wines had been mysteriously absent from her lodgings for three days in August last. The twentieth, twenty-first, and twenty-second. She had told her landlady that she was going to

story, there was not a normal vocal chord in the Bowl.

There was celebrating that must be done, and Phil did it. What had happened in Boston was forgotten for that evening; but it must have stayed disturbingly in the back of his mind, since though it was three or four o'clock in the morning before he went to bed, he woke soon after ten, and remembered, and opened his door to get the Sunday morning paper in the hall outside.

He read it, read every line in it that concerned Miss Wines. There were only two things really new in the story of the murder. The autopsy had revealed a probable motive for the crime; and the hour when Agnes Wines was killed had been fixed. A night watchman in a warehouse nearby had heard the shot. He had thought at the time that it was a truck back-firing, probably two or three streets away, because the sound was muffled; but now he was convinced that it was in fact a shot which he had heard. He was



"Oh, Don't Be So Funny!" Phil Exclaimed.

for a day or two. Barbara's right. To refuse would just make things worse."

He added, "And after all, we've nothing to hide."

CHAPTER III

Miss Wines was found dead in the hall outside Mr. Sentry's office at about eight o'clock Friday morning; a Friday in October. The afternoon papers cried the news; the morning papers on Saturday spread the tale over three or four pages.

Phil Sentry, a junior at Yale, would have slept late that morning. There was to be a football game in the afternoon, and the pre-game celebration the night before had in his case risen to a somewhat fevered pitch. He had no early class; but Fritz Rush, his roommate, had; and when Fritz returned to the room in mid-forenoon he pulled the bed clothes violently off Phil.

"Wake up, Phil!" he shouted. "You've got your name in the papers!"

Phil blinked sleepily. "What? What's happened? We didn't start anything last night, did we?"

"Read 'em and weep!" Fritz insisted. "All about the murder in high life! Pretty stenographer foully slain! Here, have a look!"

Phil sat up and peered, blinking, at the headlines; he turned the pages and saw photographs of the dead girl, of his father, of Mr. Loran, and of Sentry and Loran's old brick building in the market district. The history of the firm, founded by Phil's great-grandfather, was related; and his father's clubs were listed, and his mother's charities.

The names of Loran and Sentry, even though the connection was slight, lent a certain importance to this murder of a pretty stenographer; yet an old newspaper man, though the names might have been meaningless to him, would have guessed from the extent of the spread that there was more to come, that there was a whisper of sensation in the air.

Even Phil sensed this faintly as he glanced through the pages; but before he had finished, two or three fellows came in to jest at his expense. Was Agnes Wines one of his conquests, they demanded. What was this power he had over women? Where did he bury his dead? He grinned, and then swore.

"Cut the comedy," he said harshly. "Haven't you guys any sense of decency? She looks like a nice kid."

"Where were you, Mr. Bones," Joe Dane demanded in inquisitorial tones, "between the hours of—"

"Oh, don't be so funny!" Phil exclaimed. He stalked into the show-

visit a girl friend in New Hampshire; but this girl—not named—denied that Agnes Wines had visited her, or had even planned to do so.

Much was made of this fact. One of the papers said in so many words that the police were seeking the dead girl's unknown lover, and carried a subsidiary headline:

LOVE CLEW IN PRODUCE HOUSE MURDER

Phil threw the paper aside at last, and finished dressing; but when he went to lunch, more than one comedian asked, "Were you mysteriously absent from your accustomed haunts in August, Phil?" He grinned and took it, as the easiest way to put an end to this rillery; which even the innocent may feel, he tried to recall where he had been on the dates given. He remembered at last that he had returned just then from a cruise on Bill Hoke's schooner, had stopped in Boston to see his father, found that Mr. Sentry had gone to New York on business, and himself had gone on to York Harbor that afternoon.

He was relieved at being able thus to account for his time; and later he forgot the murder for the football game. Yale went into the last quarter trailing by ten points; and when in a feverish fifteen minutes they had fought through to vic-

sure of the time, having finished his one o'clock rounds—just before. Probably five or ten minutes past one, he thought.

Phil was relieved to see that that blaze of publicity which yesterday had focused on his family and on that of Mr. Loran had somewhat abated now. Yet he knew so vividly how they would each react to this ugly experience. His father would be concerned about the effect on the business; his mother would resent the offense to her personal dignity; Mary, like so many persons completely egocentric, would feel personally wronged as though the world had conspired to make her ridiculous and unhappy. Barbara—Phil smiled, thinking of Barbara—would keep her head high, make a joke out of the whole thing, try to make them laugh.

He thought of telephoning them some word of reassurance, but the telephone was unsatisfactory. He felt vaguely that they might need him; that there might be something he could do. And also, an intangible uneasiness oppressed him. There was something in the tone of the newspaper stories that suggested the writers knew more than they wrote. Phil was young enough to want to be assured that everything was all right; he was old enough to want to help and comfort if he could.

(TO BE CONTINUED)

Task of Protecting Bathers Has Now Been Reduced to Art by Lifesavers

Now the lifeguard starts to the rescue before the victim knows he's in trouble!

That's how scientific the art of preventing drowning has become on the beaches of Los Angeles county, notes a writer in the Los Angeles Times.

And when it works on 40,000,000 persons it must be a good system. Furthermore, if a swimmer gets into trouble, swallows some water, passes out and is dragged ashore, he doesn't have to worry about the lifeguard sticking a hatpin through or tying a handkerchief around his tongue. The old method of resuscitation is as passe as skirts on a woman's bathing suit. Resuscitation is painless nowadays.

Lifesaving has become a profession. Its members are proud and jealous of their status. They won't even let you drown if you want to. That puts a black mark on their records.

All these things become apparent as the water warms up, the air grows balmy and the crowds start

flocking to the miles of patrolled beaches.

From now on the lifeguard has his job cut out for him.

He's ready for it. He has to be. Guards are chosen nowadays on such a strict basis that only the best qualified ever get to the point of being paid members of the various groups functioning from Long Beach around to the Ventura county line.

Rip tides, incidentally, cause 78 per cent of the rescues. And most of the persons who have to be rescued are men. The women are more cautious and their bodies naturally are more buoyant.

Luther League of America The Luther League of America is a national organization having for its purpose the unification of the young people's religious societies that are connected with the Lutheran churches in America. It was founded at Pittsburgh, Pa., in 1895. The motto is "Of the Church, by the Church, for the Church."



SUGGESTION

An employer had spent a great deal of money to insure that his men should work under the best conditions, says Hartford Agent magazine. "Now, whenever I enter the workshop," he said, "I want to see every man cheerfully performing his task, and therefore I invite you to place in this box any further suggestions as to how that can be brought about."

A week later the box was opened; it contained only one slip of paper on which was written: "Don't wear rubber heels."

Saving Money

The usual fisherman sat on the usual bank of the usual stream when the usual traveler approached him.

"How are they biting?" asked the traveler socially.

"Not at all," sighed the fisherman. "As a matter of fact, there isn't a single fish in this whole stream."

"Then why are you fishing here?"

"Because it pays me. Look at the money I save on bait!"—Tit-Bits Magazine.

A Good Start

Albertson—Our baby is learning to recite "Baa, baa, black sheep, have you any wool?"

Cuthbert—What! Does he say all that?

Albertson—Well, not all, but he's got as far as "Baa, baa."

NO CHANCE

"Have you saved any money for a rainy day?"

"No, the rain hasn't stopped long enough for me to do it."

Fish on Order

An angler, who had been trying to hook something for the last six hours, was sitting gloomily at his task, when a mother and her small son came along.

"Oh!" cried out the youngster, "do let me see you catch a fish!"

Addressing the angler, the mother said, severely: "Now, don't you catch a fish for him until he says 'Please!'"

Ancient History

"Yes, I make it a practice to visit the dentist twice a year," said the methodical person. "I like to have him look at my teeth, of course; but my main object is to see what the periodicals were printing a year ago."

He Didn't See

Scout 1—Will you help me make a Venetian blind?

Scout 2—Why should I? The Venetian never did me any harm and besides he has as much right to see as you have.—Boy's Life.

Easy

D. D.—How can one best prevent disease caused by biting insects?

M. D.—Don't bite insects.

CAMOUFLAGE

"Wasn't that a new girl I saw you sailing along with the other night?"

"No; you simply didn't recognize the craft in her new paint."

No Danger

"You'll be very careful on my polished floor, won't you?"

"That'll be all right, ma'am," replied the plumber, "we 'as nails in our boots."

Growing Old

"Ah!" said the fly, as it crawled around the bottle, "I have passed the hatching age, the creeping age, and now I am in the mucilage."

Just a Hint

Jean—Did you see in the paper that a young couple were poisoned from eating chocolates?

Jock—Yes, what about it?

Jean—O, nothing, only I was just thinking how safe we both are.—Houston Post.

Naturally

Oliver—I'd like to buy some paper, please.

Storekeeper—What kind of paper?

Oliver—You'd better make it fly-paper. I'm going to make a kite.

Star Dust

★ Themes From News

★ G-Man in Nursery

★ Sabu Transformed

—By Virginia Vale—

IF YOU'RE interested in writing—or learning to write—for the movies, take a tip from Hal Roach, who certainly ought to know what he is talking about.

He recently conducted a survey, as a result of which he announces that 72 per cent of the themes of current films have been taken directly from newspaper clippings. Here is his report: General news (including aviation, maritime disasters, divorce court proceedings, depression stories and natural catastrophes) 46 per cent; crime news, 9 per cent; letters to editor, 4 per cent; love-lorn columns, 3 per cent; editorial columns, 2 per cent; sports, 2 per cent; comic strips, 1 per cent.

Mr. Roach, at present, is filming a story called "There Goes My Heart," which concerns an heiress, (played by Virginia Bruce) who



VIRGINIA BRUCE

runs away from the Riviera in her grandfather's yacht, arrives in this country and goes to work in her own department store; Fredric March is the reporter assigned to cover her story.

Here you have, says Mr. Roach, a romantic comedy, not a straight drama, and it combines general news, society news and love-lorn column material. Better study it with that in mind, if you're interested in seeing how film stories are put together.

Remember Corinne Griffith, you old-timers? Not that your memories need go so very far back; it's not so long since she was a popular star. Corinne is one of the few really happy retired stars. Her husband, George Marshall, owns one of the big professional football teams, and he and she travel with the team during the season.

And she has those two little girls whom she adopted a few years ago, taking them from an orphan asylum, and taking two when she'd meant to adopt just one because they were sisters. Needless to say, she's bringing them up beautifully—or thought she was, until she discovered that their favorite game is "G-man"; that, when left to themselves, they make the nursery ring with "You won't talk, then—you rat! Take that—and that!"

Another young devotee of gangster life is Sabu; remember him in "The Elephant Boy"? This young Indian arrived in New York from London for the opening of his latest picture, "Drums," the new Alexander Korda release. When Robert Flaherty discovered him in India, while searching for a youngster to play the title role in "Elephant Boy," he was just one more young Indian, an orphan, poor; you should see him now!

He loves American slang, which he picked up from the Hollywood technicians in the English movie studio where he worked. And he is wild about the movies, especially American gangster pictures. His enthusiasm also includes war films and any method of traveling fast, particularly planes. And three years ago he was riding elephants and liking it!

Seth Parker, with "Ma" and their Jonesport neighbors, is back on the air on Sunday evenings; people all over the country feel as if old friends had returned to them. Phillips Lord, who is "Seth," plans to revive many of his first successes—the old-fashioned singing school among them. And, of course, there are the Sunday night gatherings in which the Parkers and the neighbors sing hymns.

Fathers all over the country are turning the radio on late in the afternoons so that their sons can listen to "Dick Tracy"—and not admitting that they did it because they wanted to listen themselves. For "Dick" has returned to the air, more energetic than ever in his battle against criminal activities.

ODDS AND ENDS—When Fred Waring finished making "Varsity Show" in Hollywood with his band and returned east he had practically no band left; his singers (Priscilla and Rosemary Lane), his arranger and his hot trumpet, Johnny "Scat" Davis, had abandoned him for movie-making, and others just dropped out on the way home. . . . Bert Lahr is spending his spare time trying to look like a lion; has to play the cowardly lion in "The Wizard of Oz" without benefit of animal skins or heavy make-up.

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