

The WOMAN with TWO SMILES

By Maurice LeBlanc

CREATOR OF ARSENE LUPIN

CHAPTER 25

VALTHEX was striving to regain his self-possession. He clenched his fists and knit his brows. Raoul's banter annoyed him almost beyond endurance, seeing which, Raoul continued:

"Come on, old chap, brace up! I've told you you're safe for the moment anyway. The guillotine must wait a bit—time enough for you to get used to the idea. Today we'll only have a little ceremony consisting of binding your arms and legs—very gently. Then I'll telephone to the police and nice kind Gorgeter will come and fetch the luggage. All quite simple, eh?"

Valthex's rage knew no bounds. The obvious understanding between Raoul and Clara roused him to fury. Clara no longer looked frightened; she even dared to join Raoul in smiling mockingly at Big Paul.

The double taunting galvanized Valthex. It was his turn to attack, and to attack with the coolness and precision of a man who knows he has dangerous weapons at his command and is bent on making use of them. He sat down in the armchair and punctuated his words with stamping on the floor:

"So that's your little game? You mean to hand me over to the law? You tried that on me once before in a bar in Montmartre, and then at the Blue Casino. And now you want to make the most of our chance meeting today. Good. But somehow I don't think you'll be lucky. Anyway, you'd better know just what will happen if by any chance you do succeed. And she must know, too."

He turned to Clara, who sat motionless on the divan, looking more composed but still tense and ill at ease.

"Go ahead, big boy," Raoul told him. "Tell us the bedtime story."

"A bedtime story for you, perhaps," rejoined Valthex. "But a regular goodnight for her I'm thinking. Just look at her now, see how she's staring at me! She knows I never joke. I don't waste time speculating. Short and to the point, that's me."

He leaned towards Clara and started staring her in the face.

"You know what relation the marquis is to you?"

"The marquis?" she faltered.

"Yes, you told me once that he'd known your mother."

"Yes, he knew her."

"I guessed that you had an idea of the truth, but not actual proof."

"Proof of what?"

"Don't hedge! It was just that proof you were looking for the night you came to his flat here. In that secret drawer in his desk, which I had already searched, you found a photo of your mother with an inscription that showed you must be his daughter!"

Clara did not protest. She was waiting to hear what he would say.

"But that's only of secondary interest. I've only mentioned it to establish that Jean d'Erlmont is your father. I don't know how you feel towards him, but it's a fact you'll have to reckon with. Now . . ."

Valthex became graver still in voice and manner:

"Now do you know the exact part played by your father in the tragedy at Volnic chateau? You've heard about the tragedy, of course, if only through Raoul here (Valthex's voice was full of hatred) and you know that a singer called Elisabeth Hornain, who was my aunt, was murdered and robbed of her jewels. . . . Now can you guess what hand your father had in that tragedy?"

Raoul shrugged his shoulders contemptuously.

"What a ridiculous question! The only part the marquis had in it was that of an invited guest. He happened to be at the chateau at the time, that's all."

"That's the police version, but it's not the truth."



He leaned towards Clara and went on.

"And the truth according to you is—"

"That Elisabeth Hornain was murdered and robbed by the marquis."

Valthex thumped with his fists on the arms of the chair, and rose to his feet. Raoul laughed derisively.

"You're too, too amusing, my good Valthex! Quite a humorist, I declare!"

But Clara repeated indignantly: "It's a lie, I tell you, a lie!"

Valthex repeated his accusation with even greater violence. Then, once again, with great self-restraint, he sat down and went on.

"I was 20 at the time, and knew nothing of the association between my aunt and the marquis. It was not until 10 years later that I discovered it through reading some family letters. I could not help wondering why the marquis had never mentioned it at the inquest. So I started investigating on my own account, and climbed the chateau walls, and who do you think I found one morning walking with the caretaker and searching the ruins, but the Marquis Jean d'Erlmont! Jean d'Erlmont, the secret owner of the chateau! From that time I went on searching everywhere. I read all the papers of the time of the tragedy, local and Paris papers. I came back again and again to Volnic, ferreting everywhere, questioning the villagers, spying on the marquis, getting into the place when he was away, searching his drawers, opening his letters, and always dominated by the conviction that the marquis must have had some very serious reason for concealing so all-important a clue."

"And did you discover anything fresh, Paul?"

"You're such a bright lad, you know!"

"I discovered many things," retorted Valthex calmly. "And, better still, I was able to link them up with other details all tending to show the real motive of Jean d'Erlmont's strange conduct."

"Tell us!"

"It was Jean d'Erlmont who got Madame de Jouvelle to invite Elisabeth Hornain. It was he who persuaded my aunt to sing in the ruins, who pointed out where she could sing with the best effect. And he again who led her to the spot through the garden and up the steps."

"In full view of all the other guests."

"No, not all the time. Between the moment when he turned the corner of the first platform and that of Elisabeth's appearance alone at the end of an alley of shrubs concealing them both, there elapsed an interval of a minute, much longer than is necessary to traverse the little alley. What happened in that space of time? It is quite easy to guess if one admits the theory based, more over, on the evidence of many of the servants who were questioned, that when Elisabeth Hornain appeared alone in the ruins, she was not wearing her jewels."

Raoul again shrugged his shoulders incredulously.

"So he'd robbed her without her even protesting?"

"No, she entrusted the jewels to him feeling they were not in keeping with the song she intended singing, which was perfectly in keeping with Elisabeth Hornain's feeling for her art."

"And then, having returned to the chateau, the marquis murdered her so as not to have to give back her jewels! He murdered her from a distance by supernatural arts!"

scuffed Raoul.

"No, he had her murdered."

Raoul could no longer hide his impatience.

"But no one in his senses would kill the woman he loved to steal perfectly worthless jewels, false rubies and emeralds."

"True enough. But if those jewels were real and worth millions, it might alter the case!"

"What do you mean? Elisabeth herself used to tell everyone they were false!"

"She had to."

"Why?"

"She was married . . . and the jewels had been given her by a certain wealthy American. To keep it from my uncle and also to avoid causing jealousy among her colleagues on the stage, Elisabeth kept the secret. I've found written proofs of the whole thing, and proofs of the value and marvellous beauty of those precious stones."

(TO BE CONTINUED)

Winborne Begins His New Duty As Utilities Officer

(Continued from Page One.)

two associate commissioners who shall sit and act with the utilities commissioner in hearing cases involving sums of \$200 or more or in which the general public good is concerned. These two associate commissioners have not yet been appointed by Governor J. C. B. Ehringhaus, although they are expected to be named in the very near future.

Begin New Duties.

Although Commissioner Winborne and R. O. Self, who has been appointed as chief clerk of the new commission, took the oath of office yesterday morning in a very quiet ceremony with Associate Justice Herriot Clarkson, of the State Supreme Court, officiating, they did not begin their new duties until this morning, since all the State offices and departments were closed yesterday. Self was for many years chief clerk of the old commission and will continue in this post with the new commission. He will continue to be in charge of all bus and motor truck regulation, and hold other broad executive powers.

The appointment of Miss Elsie Riddick as assistant clerk was also announced today by Commissioner Winborne, a post which she had held for many years under the old commission.

"The position of assistant clerk is exceedingly responsible and requires a person of the broadest experience and highest character, both of which Miss Riddick possesses," Commissioner Winborne said. "Miss Riddick will continue to be in charge of a large part of the correspondence of the commission, of all the funds that pass through the office and in charge of all the files."

Commissioner Winborne said that while he had some definite and new plans in the making, he was not prepared to announce any of these yet, since he thought it best to wait until the two new associate commissioners have been appointed so he could confer with them. It is expected, however, that one very decided change will be made in the conduct of hearings and that they will be carried on along much more strict judicial lines than in the past. The new commission is also expected to take a much more vigorous stand with the various utilities in the State than in the past.

Bill Sponsored.

The law creating the new Utilities Commission was introduced and sponsored by Senator John Sprunt Hill in the 1933 General Assembly, and was finally passed after one of the bitterest legislative battles in the history of the State. As first drawn, the bill would have abolished the old Corporation Commission immediately, but it was finally amended to extend its life to January 1, 1934. It did provide, however, that the new utilities commissioner had to be appointed by the governor and confirmed by the 1933 Senate. So on March 31, 1933, Governor Ehringhaus appointed Winborne, who was also a member of the old Corporation Commission, and he was immediately confirmed by the State Senate.

The new commission has wide regulatory powers and control over all public service corporations and common carriers, including railroads, street railways, canals, express companies, sleeping car companies, passenger and freight carrying bus and truck lines, telegraph and telephone companies, electric light, power, water, hydroelectric, public service and gas companies. The total value of the properties coming under the jurisdiction of the new commission is estimated at approximately \$600,000,000.

The commission has the power to conduct inquiries and to make investigations into any such company in the public interest and to fix and regulate rates charged and to require such efficient service to be given as may be judged reasonably necessary. The new law also provides that in matters of controversy pending before the commission involving sums of \$3,000 or more or in questions where the public good is concerned, the two associate commissioners shall sit and act with the utilities commissioner. The terms of the two associate commissioners, yet to be appointed, will expire in 1935 and 1937, respectively, thereby making the new commission a continuous body that will require the elapse of six years before its personnel can be entirely changed.

One of the provisions of the new law is that the associate commissioners shall be paid on a per diem basis and that in no case may either of them receive more than \$50 a year regardless of the amount or length of service performed. Only one other state, Oregon, now has a single utilities commissioner, while some states have as many as nine members on their state utilities commissions.

Powers Enlarged.

The powers of the new commission were considerably enlarged by new legislation passed both in 1931 and 1933, looking toward a better regulation of public service corporations. Governor Ehringhaus, in a letter to Commissioner Winborne in the late summer of 1933, promised his support to the new commissioner in his efforts to conduct certain inquiries into the affairs of the utility companies in order to get a basis for a definite and fair regulatory and taxation program to be presented to the 1935 general assembly. Commissioner Winborne in turn promised his full support in such a program and this work is expected to get under way within a short time. In fact, some of the preliminary work has been under way for several months.

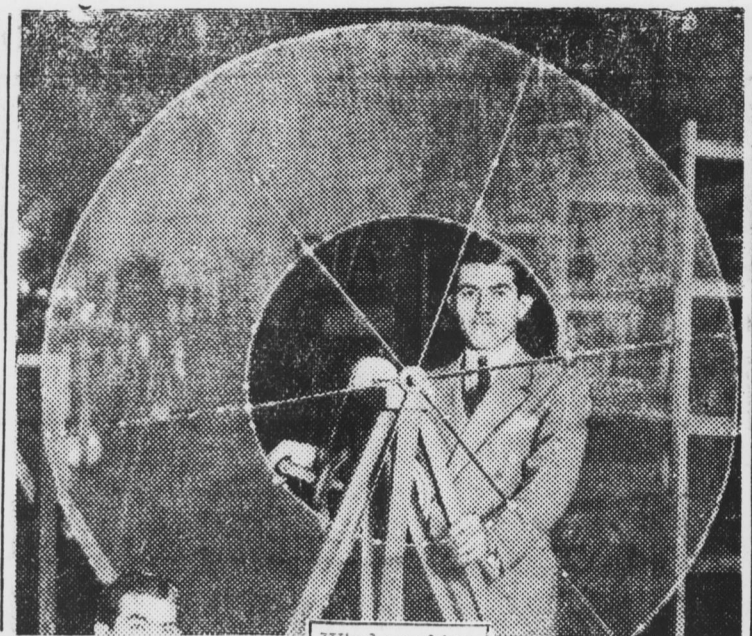
Quota Exhausted, Europe Turns to U. S. Liquor Mart

(Continued from Page One.)

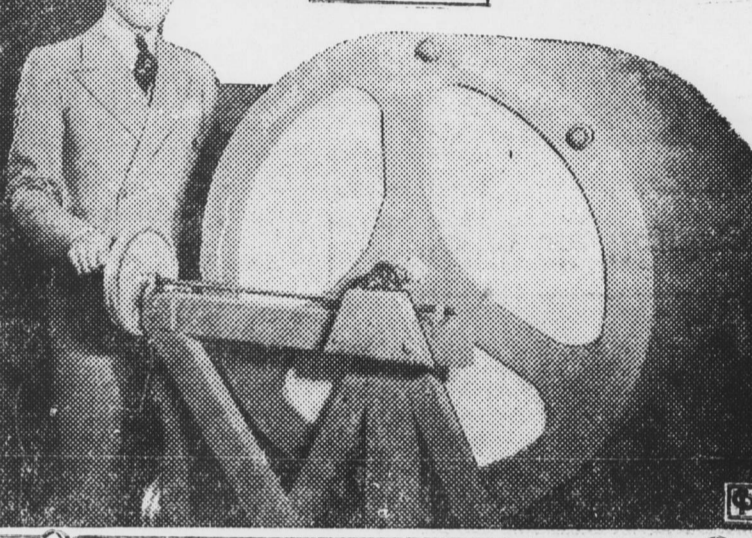
management of the liquor trade. France as the world's greatest wine-drinking country, taxes wine lightly, but exacts heavy tribute from liquors and pure alcohol, altogether producing two billion francs—currently about \$120,000,000—annually for the treasury.

INSIDE OF HOLLYWOOD

Simple Devices Are Employed For Making Sounds On Screen



Wind machine.



Rain is made by rolling pebbles over obstacles in the drum.

By ANDREW R. BOONE

Hollywood, Cal., Jan. 2—Inside the four walls of a Hollywood "scoring" room can be produced with ease nature's most eerie noises. Sound inventions, many of them secret, produce for the talking screen artificial earthquake noises more real

than the real earthquakes; rain and wind and cyclone and volcano eruptions and footsteps on the stairs.

Anything, in fact, a director demands can be made to emerge in sound from these machines. Simplicity The devices are simple, and in their

simplicity lies their realism.

A half-dozen different types of wind are produced by two wind machines consisting, simply, of wires bent at the ends and radiating from a hub, and by a screen fixed on a heavier wire frame. As the wires slash through the air at different speeds, singly and in combinations, low, moaning winds and sweeping gales spring into the microphone.

Rain comes from pebbles, rolled over obstructions in revolving drums. Pig grunts emerge from organ horns. Horses' hoofs pound out from rubber plungers falling on dirt. The whir of automobile tires comes from a rubber-edged roller turning against the pitted iron surface of a second roller.

Not long ago a director wanted a scene of two young people walking down a graveled path. The camera truck made more noise than did their footsteps, so the picture was filmed silent and sound recorded in the studio later.

Best Indoors

Murray Spivak, one of Hollywood's best known sound effects experts, produces in the studio many sounds of nature that cannot be recorded outdoors.

"Usually," Spivak says, "we cannot control conditions on location as we can indoors. With artificial instruments, we also can vary the pitch and intensity of sounds to suit screen needs."

Spivak, and a dozen other sound effects men, has as a daily job the task of devising new ways of making sounds. He may supply pig grunts from organ horns in the early morning, walking up creaks stairs at noon, blast dynamite for earthquakes in the early afternoon and kick up a wind storm before leaving at night.

Wife Preservers



A teaspoon of honey in a cup of hot milk is a splendid drink for children.

No. 11066

Federal Deposit Insurance Corporation

Washington, D. C.,
Effective Jan. 1, 1934.

Whereas, by satisfactory evidence presented to the Federal Deposit Insurance Corporation it has been made to appear that Industrial Bank of Henderson, Henderson, in the State of North Carolina, has complied with all conditions imposed by law to entitle it to become a member of the Temporary Federal Deposit Insurance Fund and to the insuring of its deposits as provided by law from the date hereof until July 1, 1934;

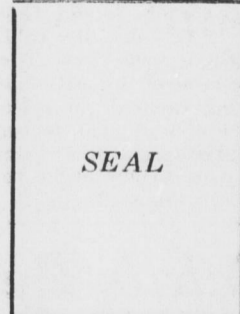

And, Whereas, its admittance to membership in such Fund has been approved by Resolution of the Board of Directors of the Federal Deposit Insurance Corporation;

Now, Therefore, I, Walter J. Cummings, Chairman of the Board of Directors, do hereby certify that Industrial Bank of Henderson, Henderson, in the State of North Carolina is a duly qualified member of the Temporary Federal Deposit Insurance Fund.

In testimony whereof witness my signature

Walter J. Cummings,
Chairman of the Board of Directors of the Federal Deposit Insurance Corporation

Attest:
Walter J. Owens,
Secretary

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MULES

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NAMING ANDERSON PLEASES N. C. STATE

Alumni of Raleigh School Pleased To Get Rockne Trained Man

The naming of Hartley W. "Hunk" Anderson as coach of N. C. State's Wolfpack for the next three years, has been met with praise among the alumni of the school in this section. Anderson is former head coach of Notre Dame, leaving there this past season following a disastrous season.

Anderson was born September 23, 1898 in Calumet, Mich. He entered Notre Dame in 1918 and played with the great George Gipp in 1919 and 1920. In 1921 he was on the Western championship eleven, which lost only one game, that to Iowa.

"Hunk" was a star guard, one of the first "watch-charm" and received considerable All-American mention, placing first on some selections. After his graduation in 1922, he became Rockne's assistant and line coach until 1928. He left Notre Dame but returned in 1930 to develop the 1930 national champions in spring practice while Rockne was in Florida. Here he made a reputation of being one of the greatest coaches in the country.

Anderson has many characteristics of his past teacher and friend, Knute Rockne. He is thorough, has a keen knowledge of the game, and stresses fundamentals. He is well liked by the students and players.

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