

SILVER SLIPPERS

BY Temple Bailey

CHAPTER 34
SO THIS WAS THE END! Drew stood staring down at the little letter. She had gone! He would see no more of her. He crumpled the paper in his hand. He was assaulted, suddenly, by an awful sense of desolation. The child had left him—Joan whom he loved.

Later, when he went to see Nancy, he was in his well-like room, dressed and writing letters.

He handed her the note. She read and the color rushed into her face. "Oh," she cried, "what does it all mean?"

"The man who came last night was Giles Armiger. He has been staying in Paris and raked up a lot of old stories about me. He said if I didn't tell Joan, he would. That she had a right to know my past, and all that rot. We had a hot time and a bit of a fight. I didn't give her up easily, Nancy."

"You shouldn't have given her up at all. Do you mean you told Joan everything?"

"I had to. He said if he didn't see the announcement of the breaking of the engagement in the daily press, he would come to Joan and put the whole case before her. Then if she was willing to marry me, he would have nothing more to say."

"And she was not willing?"

"I thought she would be. I told her my past was mine, and my future hers. That I had been different since I had known her."

"But you haven't been different, Drew. You've lost a lot of cards, and you've flirted with Rose and with that little Andalusian dancer. Joan has tried to shut her eyes to it, but she couldn't be absolutely blind. I've been afraid a dozen times that she'd throw you over, she would if she hadn't been so sincere herself that she hated to face the truth."

"What truth?" stormily.

"That you can't be constant to anybody, Drew."

"You have been constant to Joan. I love her."

"Because you have lost her?" she laid her hand on his shoulder, and spoke with sadness. "You love yourself too much, my dear."

He shrank from her touch. "Perhaps if you had had faith in me!"

She shook her head. "That's the plea of weakness, Drew. A strong man has faith in himself."

After a heavy silence, he said: "It remains for me, therefore, to go elegantly to the—well—"

"Don't be an idiot."

"I might marry Rose."

"If you do, we part company. You don't love her, and she hasn't money enough to pay your debts. Do you know what the breaking of the engagement is going to mean to our financial affairs? Our creditors have held off until after the wedding. If there is to be no wedding...?"

He flung up his hands. "If you can see daylight, I can't. I might as well get out as soon as possible."

"Where will you go?"

"Back to New York. You can stay for a bit in Paris."

"You mean that we are—to part company?"

"For a time, old girl," he put his arm about her. "I am best by myself."

Nancy said, softly. "Is it going as hard with you as that?"

"Yes," he stood staring at the floor. "I love her—and I've lost her."

He went away, and when later they joined Rose and her mother in the dining room, he had regained his self-control.

"Where's Joan?" Rose demanded.

"She left this morning with Farley," Nancy stated.

Rose looked from one to the other. "What happened?"

"The engagement," said Drew, with an attempt at lightness. "She off. I have been discovered. Rose, as a wolf in sheep's clothing. The lamb has—fed."

That afternoon, as they motored back to Barcelona, Drew told Rose more about it. "I have always had a feeling it would end this way. I am not made for happiness."

"You would never have been happy with Joan?"

"I shall never forget her."

Rose did not answer. Her eyes were on the distant mountain peaks. She would make him forget Joan. She would have to play a careful game. But she felt that she held a winning hand.

In Paris, Nancy and the Carters parted company. "Rose will trail Drew back to New York," Nancy surmised, shrewdly. "She knows what she wants, and she intends to get it."

Nancy, in the days that followed, was lonely. She had found a room in a cheap pension and kept out of sight as much as possible. Now and then, however, some of her friends carried her off to dine with them, and it happened that on one of these occasions she was entertained at the big hotel where Giles Armiger was stopping.

Giles was dining that night with the English officer, Alan Vincent, who had told him of Drew's past. He saw Nancy come in, and wondered what had become of her brother.

Vincent had offered congratulations. "I read in the London paper that Hallam's engagement is broken. Did you have anything to do with it?"

"I made him tell Miss Dudley the truth."

"How did he take it?"

"Blustered a bit, and then we came to blows—." It seemed a bit beastly to fight over a girl like Joan. But he brought it on himself."

"Did you see her?" Vincent asked.

"No."

"Why not?"

"I accomplished what I went for. I can wait for the rest."

He said nothing of his promise to Drew. That was between the two of them. He had agreed to Hallam's terms to save Joan. Whether he had saved her for himself had nothing to do with it. It was her happiness which counted.

"She has gone back to New York," he told Vincent, "and Hallam has disappeared... His creditors are after him."

"Where's his sister?"

"In Paris."

Alan lit a cigarette. "I knew her—years ago. There's something rather fine about her, Armiger. She has had a hard life, but she sees straight, which is more than Drew does. He has been a great drag upon her." He was silent for a moment, then confessed, "There was a time when I thought a lot of her. But I couldn't stand Hallam, and she always fought for him, defended him and refused to leave him. That ended things between us. I haven't seen her for years."

"If you will look across the dining room," Giles said, "to that table in the corner, you'll see her now."

"You don't mean?" Alan ejaculated.

"Yes, in the green and silver, with that vivacious smile."

Alan turned. "She hasn't changed," he said, after a moment, "she's the same old Nancy, spectacular, startling; glad to have eyes on her."

He left it at that, and they talked

Friendless And Forgotten Prisoners Have Their Day

Daily Dispatch Bureau
 In the Sir Walter Hotel, by J. C. WASKERVILLE.

Raleigh, Aug. 9.—There may have been friendless and forgotten prisoners in the State Prison system in the past, with no friends and no relatives to intercede for them in seeking paroles. But these prisoners are friendless and forgotten no longer. Commissioner of Paroles Edwin M. Gill for the past year or more has been making a systematic investigation of the records of these so-called "forgotten prisoners" with a view to asking Governor J. C. B. Ehringhaus to parole as many of them as are deserving of clemency.

But before Commissioner Gill makes any recommendations for a parole for any prisoner, he is making a thorough investigation into his past life and wherever possible is getting a complete "case history" of each prisoner being considered for parole. It was formerly quite difficult for the commissioner of paroles to get anything like a definite or accurate case history of a prisoner. But the 1933 General Assembly gave him authority to call on prison officials and county welfare officers to make investigations and secure these case histories. Commissioner Gill has made liberal use of this power, he said today, with the result that he has been able to get much valuable information about the past lives of prisoners he has had under consideration for recommending for parole.

"Since I have been commissioner of paroles, I have obtained 443 complete case histories of prisoners who have either applied for parole or who have been under consideration for parole," Commissioner Gill said. "In addition to these 443 complete case histories, I have also received many more brief and incomplete reports on prisoners, too numerous to mention. But even these partial reports have been of material assistance in reaching a decision on many cases."

Two things are of primary importance in considering a parole for any prisoner, Gill points out. One is the attitude of the prisoner towards society, whether he is vindictive and revengeful or whether he is genuinely penitent and sorry for what he has done and is determined to "make

good" if given a chance to return to society again. The second is whether or not he can find employment, if paroled, and can make a living himself and his family. These "case histories" obtained from the prison and welfare departments help a great deal in determining these two things, especially with regard to prisoners who have no friends or relatives to help them present their cases.

It took some time following the adjournment of the 1933 general assembly to get the new investigation system set up and operating. Gill pointed out, with the result that not as many cases were investigated the first year as he had hoped. But during the next twelve months he hopes to call on the prison and welfare departments for a much larger number of reports on prisoners. He also expects to get

more case history reports on the so-called "forgotten" prisoners and at the present time Deputy Warden L. G. Whitley is making a detailed study of all the long prisoners in the State Prison system to see whether or not their records entitle them to consideration for parole.

Some typical excerpts from some of the case histories submitted on prisoners being considered for parole, are as follows:

"This prisoner has an analytical mind. He is intelligent and loyal to his friends, even sacrificing himself to protect other prisoners in their mis-conduct." The application of this prisoner for parole was denied.

"If this prisoner is paroled, he can get employment in the mill here or in a safe. He has a wife and three small children. His wife is in very poor health and not able to support the family. The prisoner had a good reputation before this trouble. The general public will be glad to see him get another chance in life. I believe he will make good." This prisoner was paroled. Still another report on a prisoner said:

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OUR YESTERDAYS
 Mary Garden, Noted Opera Singer, Who Became Favorite at Her Debut

(Photograph of Mary Garden in her famous role of "Salome")
 In her famous role of "Salome."

(Photograph of Mary Garden in title role of "Thais")
 In title role of "Thais."

Mary Garden at height of her career.

THE SENSATION of the Paris opera season back in 1904 was the debut of a 23-year-old, pretty American soprano. This young, aspiring girl was Mary Garden, later to become the toast of two continents. Miss Garden's first role was in Charpentier's "Louise" which she sang so well that she immediately became a favorite with the French public. After other successes, Miss Garden made her first appearance in the United States in 1908, and from that time on she remained an attraction to American opera goers. Born in Aberdeen, Scotland, Miss Garden at an early age went to Chicago with her parents. Her love for music was noted early in life, and in her sixth year she studied the violin.

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