

FOR THE LOVE OF PAM

By VIVIEN GREY

Chapter Eight

Quarrel

PAM turned and ran out of the place. If she could have heard the words Jerry was speaking at the instant she turned from sight of him, the course of her action might have changed.

"Freda," Jerry was saying, "I'm sorry, but it's the only thing I can do. Keep the ring, if you wish, but release me from its promise. Jerry's voice was slightly impatient. They had been arguing for some time.

Freda's eyes were dark with anger. "You've picked a nice time to ask that. You deserve a medal for your tact!"

"I'm sorry. But this just doesn't seem to be a thing for tact. The important thing is to get to an honest basis. I feel like a man on quicksand right now. I'm in love with one girl and I've told her, and you are still wearing my ring."

"Well," stormily from Freda, "I wouldn't know what to do with a gate if I had one, so you're not going to give it to me!"

"Freda, I should think your pride—"

"Pride!" She turned on him in a fury. "What is pride when you're losing your fiancé to another girl?"

"That's all it is with you," Jerry retorted bitterly. "You don't love me, Freda. I've always known that, and the time has come for me to tell you that I know it. If I'd never seen Pam I'd probably have gone on and made myself satisfied with the poor substitute for love that this thing between us is. It isn't love, Freda, and you know it. It's—well, habit. Proximity. That our mothers have been friends."

"And aren't all those things part of love? At least about the most perfect basis for it?"

"Yes," he said earnestly, "perfect, Freda, if the love is really there. But with you and me, it isn't. We like each other. But that isn't enough."

Around them couples were dancing, girls with bright eyes, boys with happy faces. Jerry looked toward the orchestra as it swelled to a thrilling crescendo. Antoine was not leading it. He was where to be seen. Freddie Romero had the baton. As his eyes swept on to the window Jerry saw the local boy who had been flirting with Freda on the beach, still looking in the window. There was something about his face—an intense seeking that held Jerry an instant. Then he said:

"If you want proof that you don't love me, Freda, there you have it." He pointed to the window where the dark, intense face was still discernible in the shadows. "The lad you were flirting with. A woman in love doesn't flirt with other men."

Freda smiled coolly. "And this, my darling, is the time to tell you something. Don't look now, but that boy isn't trying to flirt with me. I thought so yesterday, too. But I flattered myself. It seems he only wanted to give me a note to be eventually put into your sister's hands."

"You're crazy!"

"Darling, do be careful!" she teased. "You're a little louder!"

"Lenore would never bother with him, you know that," he said flatly, ignoring the irony in her voice. "She's sold on the idea of being a countess. And she's got her boy with a title waiting for her in New York. That's another one of those perfect matches with no love lost between the principals. Lenore fancies herself as Countess de Bellefont, and de Bellefont could do with a little Winthrop dough."

"Yes, my sweet, but you forget a little item called human nature, which is as unchangeable as the laws of the Medes and Persians. While the cat is away the mice will play. And de Bellefont isn't here."

"Lenore isn't like that."

"Well, I wouldn't know about that. But I do know it's the bright flame of Lenore's loveliness—not mine—your youth is fluttering around."

Jerry looked at the window. The youth was no longer there. Neither was Lenore visible anywhere on the dance floor. But that meant nothing.

"I don't believe you," he said finally.

Freda smiled. "All right. Now darling, let's make up. I don't really mind your being gay with the girls down here. I know it's only window dressing. See, I've got a pretty kiss for you! Come and get it!"

Jerry laughed gently. "Mink!" he said good-humoredly. "If I hadn't fallen so in love with Pam, I'd succumb to you. Be as sweet as you look, Freda, and give me back my ring, or at least the promise it stands for. I don't really want the diamond, Freda. Accept that with my best wishes."

"It isn't best wishes I want from you, Jerry."

He looked at the girl earnestly. His arm was around her as they

began a slow stepping to the music.

"I can't give you what you should have from the man you marry, Freda. The least and the most any girl can get out of marriage is love. I mean real love, Freda. I'd never thought much of that sort of thing until Pam began to do things to my ideas and ideals."

"It's the place, darling. It's made you romantic."

They had danced through the door and out onto the piazza that looked down over the garden, lovely under its soft lights. A far-off boat whistle sounded faintly through the night. A white Persian cat moved through the shadows, like something floating, disembodied. Scent of flowers came in waves on the breeze. The sky was gemmed with an infinity of stars.

"Freda, make an honest man of me. Release me."

She turned to him impatiently. "What a one-track mind you have! Darling, can't you put some other record on that precious mouth-organ of yours?"

"All right. So you won't. Is that it? Well, I'm releasing myself then, this minute. I'm serving notice, Freda. You and I are no longer engaged."

"That's only one man's opinion, darling. It takes two to make a bargain and two to break it. Anyhow, I'm going to save you from yourself. From your foolishness."

"Words, words," thought Jerry. Would he never be able to untangle his life? Would Freda never come to her senses and see that he was asking something that was best for both of them?

Antoine

MEANWHILE, Pam moved on alone through the beauty of the night. Once out of the building and off of the premises, she didn't hurry. There was a friendliness about the early morning quiet of Key West that Pam liked. She knew every nook and corner of the town so well she had no fear.

Pam didn't turn at the sound of a car behind her. But she started when a voice spoke her name. "Pam! Wait a minute!"

The car had stopped beside her. Someone was getting out and coming around toward her. Pam knew a momentary impulse to run, but forced herself to stand and wait. That not giving way to her fears or impulses was something she had inherited from her mother who had, in turn, inherited it from her own New England grandmother.

"Pam, I saw you go." It was Edmund Antoine's voice. "You frightened me. Alone on the street at this hour..."

Pam smiled through the faint light. There was no use of being angry at Antoine. He'd been a party to that bet, but he hadn't done what Jerry had—made love to her, tried to make her think he was sincere while the others of his set looked on and laughed.

"That's what you think." He caught her hands. "If you knew how I feel this minute you'd be frightened to death. I'd like to steal you!"

Pam forced laughter to her lips, above tears she'd been struggling against.

"You're lovely, Pam. As lovely as a Chopin waltz." Then, bending forward, he kissed her. "I believe you're crying. What happened?"

"I'm not crying! Don't be silly!" The tears that she had been holding back refused to be held longer.

"I'm sorry," was his quick and understanding reply. "I beg your pardon for a stupid mistake. Now will you let me take you back to the party? You see, it's my party and I really want you there very much."

"No, I'd rather go home right now."

"Don't you like my party? Wasn't it a nice one?"

"It was," she acknowledged hesitantly. Then she decided to be frank with him. "But you see I just don't belong there. She was sorry the minute she'd said it, and rushed on trying to cover it. "You see, I'm a working girl. I have things to do, so I've got to get home and get some rest. But it was a lovely party."

Antoine looked down through the dim light at her and seemed to read something in her voice and eyes that had not been in her words.

"Then you will let me take you home?" he asked. And when she hesitated: "Please, I'm not comfortable about your being on the street alone."

There was something so sincere and so nice about his voice Pam knew he meant only what he had said. She allowed him to help her into the car.

"I don't know what I'll tell Jerry about this," he said as he opened the door for her in her own drive. "I mean, taking you home instead of back to the party."

"Don't tell him anything, please," Pam begged.

Antoine looked down at her. "Am I allowed to say I wish Jerry had not seen you first?" he asked gently.

To be continued

On the Radio Chains

STATIONS:
Where to find them on the dial:
KEX, 1190, Portland; KFI, 640, Los Angeles; KGA, 1310, Spokane; KGO, 810, San Francisco; KGW, 530, Portland; KJR, 1000, Seattle; KNS, 1070, Los Angeles; KOA, 830, Denver; KOIN, 970, Portland; KOMO, 930, Seattle; KPO, 630, San Francisco; KSL, 1160, Salt Lake.

Time shown is PST

Tuesday
5:00 p. m.—Music for Listening, KGO, KOMO, Streamline Journal, KGO, KJR, KEX; Styles in Music, KPO, Second Husband, KNX, KOIN; Proudly We Hall, KSL.

5:30 p. m.—News, Here and Abroad, KGO, KEX, KJR; Report to the Nation, KSL, KNX, KOIN; Hay Hazard Show, KPO, KOMO, KGW.

6:00 p. m.—Date With Judy, KPO, KOMO, KGW; Glenn Miller's Orch., KOIN, KNX, KSL; Scandinavian Reporter, KJR.

6:30 p. m.—College Humor, KPO, KGW, KOMO; Juan Arvizu, KOIN, KSL; Popular Potpourri, KJR; California State Fair, I NK.

7:00 p. m.—Amos 'n' Andy, KNX, I NK; KOIN; Fred Waring, KPO, KGW, KOMO; Bringing up Father, KGO, KEX, KJR.

7:30 p. m.—Johnny Presents, KPO, KOMO, KGW; Information Please, KGO, KEX, KJR; Are You a Missing Heir, KNX, KOIN, KSL.

8:00 p. m.—Music for Listening, KGO, KOMO, Streamline Journal, KGO, KJR, KEX; Styles in Music, KPO, Second Husband, KNX, KOIN; Proudly We Hall, KSL.

8:30 p. m.—News, Here and Abroad, KGO, KEX, KJR; Report to the Nation, KSL, KNX, KOIN; Hay Hazard Show, KPO, KOMO, KGW.

9:00 p. m.—Paul Sullivan, KNX, KOIN; Paul Pendarvis, KGO, KJR; Barrel of Fun, KPO; Faithful Strangers, KGW; Comedy, KOMO; Masterworks of Music, KSL.

9:30 p. m.—Bill Henry, KNX, KOIN; University Explorer, KPO, KGW, KOMO; For America We Sing, KGO, News, KJR, KSL.

10:00 p. m.—Reporter News, KPO, KOMO; Bill Clifford's Orch., KGO, KJR; Bob Crosby's Orch., KNX, KSL; News, KGW, KOIN.

10:30 p. m.—Carl Ravazza's Orch., KGW, KOMO; Army Band, KGO, KJR; Concert Hall, KPO; Broadway Bandwagon, KEX; Masterworks of Music, KNX.

11:00 p. m.—News, KGO, Bob Saunders' Orch., KPO, KOMO, KGW; Nightcap Yarns, KSL, KOIN; This Moving World, KEX; Fishing News, KJR; Knox Manning, KNX.

11:30 p. m.—Treasury Hour, KNX, KSL, KOIN; Speaking of Glamour, KGO, KJR; Songs of Jean Handzell, KEX; Playground News, KOMO.

5:30 p. m.—News, KGO, KJR, KEX; Concert Favorites, KPO, KGW, KOMO; Concert Music, KGW.

8:00 p. m.—We, the people, KNX, KOIN, KSL; Easy Aces, KGO, KJR, KEX; Adventure of the Thin Man, KGO, KOMO, KGW.

8:30 p. m.—Battle of the Sexes, KPO, KOMO, KGW; Arkansas Traveler, KNX, KOIN, KSL; Open House, KGO.

9:00 p. m.—Paul Sullivan, KNX, KOIN; Paul Pendarvis, KGO, KJR; Barrel of Fun, KPO; Faithful Strangers, KGW; Comedy, KOMO; Masterworks of Music, KSL.

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6:30 p. m.—Ray Kinney's Orch., KEX, KJR; Juan Arvizu, KSL, KOIN; Etchings in Brass, KGO; All Around Town, KNX.

7:00 p. m.—Quiz Kids, KGO, KEX, KJR; Amos 'n' Andy, KNX, KOIN, KSL; Music for Listening, KPO, KGW.

7:30 p. m.—Plantation Party, KPO, KGW, KOMO; Dr. Christian, KNX, KOIN, KSL; Manhattan at Midnight, KGO, KJR, KEX.

8:00 p. m.—Time to Smile, KPO, KGW, KOMO; Easy Aces, KGO, KEX, KJR; Grand Central Station, KSL, KOIN, KNX.

8:30 p. m.—Mr. District Attorney, KPO, KOMO, KGW; Les Brown's Orch., KSL; Night Music, KGO, KJR; Baseball Game, KEX; Dr. Pepper's Parade, KNX; Something Sweet, KOIN.

9:00 p. m.—Paul Sullivan, KNX, KOIN; Hemisphere Revue, KGO; Fred Waring's Orch., KPO, KGW, KOMO; Aloha Land, KJR; M networks of Music, KSL.

9:30 p. m.—Paul Pendarvis' Orch., KGO; Don Pedro's Orch., KPO, KOMO; News, KJR, KSL; Tango Time, KGW; Variety Prgm., KOIN.

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Stalling of Plane Blamed in Mishap

Washington, Sept. 16.—(AP)—A pilot's act in stalling his plane at an altitude too low to permit recovery, with his inexperience as a contributing factor, was cited by the civil aeronautics board as the probable cause of a fatal airplane crash near the

municipal airport at Salem, Ore., Aug. 18, 1940. The board found that Raymond Bennett, fatally injured in the crash, was about to land when he saw another aircraft taking off. Bennett began a turn that stalled his ship at 200 feet and caused it to fall off into a spin and then hit the ground.

Closing time for Classified Ads 9 a. m.—Too Late to Classify 12:30 p. m.

STRANGE AS IT SEEMS

by JOHN HIX



ANCIENT MODERNS
The Constitution and Constellation, sister ships, were built in 1797. Both served the young republic well, particularly during the War of 1812. At one time in the mid-nineteenth century the navy department determined to break up the Constitution, or "Old Ironsides," as she was called, and sell her timbers. This aroused a storm of protest and inspired Oliver Wendell Holmes, famed American poet, to pen his fiery lines in defense of the old ship. Last year she was again placed in commission at the U. S. Navy Yard, Boston, while the Constellation was commissioned at the Naval Training Station, Newport, R. I.
TOMORROW: Living Statue!

By AL CAPP

SUBURBAN HEIGHTS

By GLUYAS WILLIAMS



(Released by The Bell Syndicate, Inc.)

LIL ABNER—Keerful, Mammy!



TAILSPIN TOMMY—Betty-Lou Overdue!

