

A CROOKED SLEUTH!

CONTINUED FROM PAGE 1

thoughts of his own promised financial reward for setting the trap. He had fought it out with his conscience, and had decided to come to me and confess the whole dastardly plot. "I thought I had you once," he said. "I was following you one evening, and saw you go into the Butler with a woman. I went in after you, and discovered you and the woman at dinner. I made inquiries, and found out she was your wife."

MATTHEWS AND LANG!

I checked with him on the date of this occurrence. Sure enough, I had dined that evening at the Butler.

"And who," I asked, "are the men who have hired you to 'get me'?"

"CHIEF OF POLICE LANG AND DR. MATTHEWS," was his answer.

Suffering cats! Here was a mess!

I understood why Chief Lang might possibly have set this fellow after me. The chief didn't have much love for The Star in those days. But why this unexpected interest from the Presbyterian pulpit in an honest, hard-working newspaperman? I gave voice to my doubts.

CAT OUT OF BAG

"Ah!" was Wardell's ready explanation. "Dr. Matthews told me he thought you were a dangerous man—a man hard to control—and he'd like to have something 'on' you. Chief Lang, I understood, had talked to him about you."

We conversed a bit further. Then the real purpose of Wardell's mission became apparent. He told me he had fragmentary evidence which, with a little more work, could be made to substantiate charges of wholesale graft in the Seattle police department.

"I've shown you," he said, "that concerning Dr. Matthews any credence. Wardell must have, we afterward decided, in some way acquired a speaking acquaintance with Matthews. Otherwise, he never would have had the gall to go thru with the test to which I put him."

Calls Up Lang

About 10 o'clock in the morning, Wardell, talking from my office, got Chief Lang on the telephone. Unknown to Wardell, a reporter listened on one extension phone and a stenographer on another took down in shorthand what was said. Lane Summers, who was then and is now a deputy in Prosecutor Lundin's office, listened on a third extension.

The following conversation took place: Wardell—Hello, Chief; this is Wardell. Lang—Yes? W—I have got (here he spoke my name) framed. He is going to meet a woman at the Washington Annex this afternoon. She'll have things ready for us about 2 o'clock. Do you want to send a couple of patrolmen up to break in the door? L—No; I want to be there myself. W—All right; I'll call you up

when everything's ready. L—All right; good-bye. W—Matthews Answers Wardell then called Dr. Matthews. This conversation followed. Wardell—This is Wardell. Matthews—Who? W—Wardell. M—Yes? W—I've got that (mentioning my name) matter fixed for this afternoon. We've got him all right. M—Yes? W—Yes, I just thought you'd like to know. Good-bye. M—Good-bye. It was astounding!

To think that a chief of police and the head of the largest Presbyterian church in the United States would together conspire to "frame" a man to make him appear guilty of something by manufacturing evidence. And here was Wardell talking to Chief Lang, who undoubtedly disliked me, and Dr. Matthews, talking to them apparently about that very kind of a "frame-up."

Hard to Believe It was hard not to believe him. It was harder still to believe. Wardell then repeated his offer to go on The Star's payroll as an investigator of police graft. He spoke of his family and kiddies almost at starvation point. He needed money.

It suddenly dawned on me! The prime object of this man was to get money. And he didn't care how he got it.

ACCORDING TO HIS OWN CONFESSION, HE HAD BEEN WILLING TO "FRAME" ME WHEN HE DECIDED NOT TO GO THRU WITH IT (ACCORDING TO HIS OWN STORY) HE WAS WILLING TO DOUBLE CROSS THE MEN WHO "HIRED" HIM.

How It Worked Could he not have gone to Dr. Matthews with some cock and bull story about me, picturing me as every kind of a reprobate? Could he not have gone to Chief Lang with the same yarn? Wasn't it possible that they did not hire him, but that he merely sought to establish a speaking acquaintance with them so he could furnish "proof" to me that he knew and dealt with them?

Suffice it to say, I satisfied myself that Wardell was a traitor, or worse, and I refused to have anything further to do with him.

If any one ever really did hire him to "get" me, he is a double-crosser, because he betrayed his employers. If he was not hired to "get" me, he is an able liar with a diseased imagination.

The Wardell who came to me could easily concoct some story to get Lundin's confidence. "I've got the goods on Powers," a man like Wardell could say, without having the least proof. "Marked Money"

His diseased imagination concocts a plausible yarn. A prosecutor is easily coaxed to hire him. He then goes to Powers' office. He may talk to him about the weather or some other innocent topic. He may leave a \$50 roll of marked bills on Powers' desk, when the latter's back is turned. He steps outside, calls the deputy sheriffs and the arrest is made. The "marked money" is on the captain!

Possible? Yes, with a deceiving, sneaking, "framing" and "double-crossing" Wardell such as I knew.

THE CONFESSIONS OF A WIFE

INTEREST IN OTHERS HAS ITS LIMITS

"I do not think, Margie," said Paula, "I could have gone on with my part in the play after that terrible scene with Ernest Lawton if it had not been for Alma Huntington."

"We become very great friends and she introduced me to a number of her girl friends. Every one of them but one was earning her own living and they were the brightest and most interesting set of girls I had ever met."

"The one who did not work was a young society girl of very wealthy family. She was dabbling in what she pleased to call 'uplift' work. I don't know why, Margie, but that word 'uplift' has always acted on my gorge as does a red rag to a bull."

"The mere word in the mouth of one of these self-centered aristocrats seems to mean, 'I am above you. I can lift you up. I can raise you at least part of the way to where I stand.'"

"I think, Margie, I am too uncompromising a democrat ever to take much stock in the work of the society uplifter. The theory is so beautiful—the idea that those who have greater advantages can help those who have less is such a wonderful one—I certainly would bless the man or woman who brought it to successful fruition."

"But in my whole life of wonder, work and worry, Margie, only those who have been simple and real have helped me at all, and even then all they did really was to make me understand that only truth myself could I reach either success or happiness."

"The thing that makes life so complex to me, Paula," said Alma, "is the fact that for each one of us it holds a different story. That story is illustrated by an entirely different set of pictures, experiences, events and episodes."

"I was rather interested in Miss Mabel Saulsbury, however, for I thought I could perhaps see in her what I might have been had it not become suddenly necessary for me to fight my own battles."

"Miss Saulsbury had no battles of her own to fight, consequently she was always trying to fight the battles of others for them. That she knew or could ever know anything about the rules of the game was not important. She was deter-

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FAVORITES IN NEW PHOTOPLAY BILLS



Reading left to right—Scene from "Hell Morgan's Girl," Liberty Sunday. Scene from "Idle Wives," Coliseum Sunday. Scene from "Hearts Adrift," Rex Sunday. Margery Wilson, in "The Last of the Ingrahams," Mission Sunday.

NEW PROGRAMS
LIBERTY—Dorothy Phillips in "Hell Morgan's Girl," Charles Murray and Louise Fazenda in "Maggie's First False Step."
CLERMER—Clara Kimball Young, "My Official Wife."
COLISEUM—Lois Weber, Mary MacLaren, Phillips Smalley in "Idle Wives."
REX—Mary Pickford and Harold Lockwood in "Hearts Adrift," Mutt and Jeff comic.
MISSION—Margery Wilson and William Desmond in "The Last of the Ingrahams," "Lonesome Luke in King Arthur's Court," comedy.
CLASS A—Vivian Martin in "Over Night," "Skemer Skinner's Scheme," comedy.

LIBERTY
"Hell Morgan's Girl," a Bluebird production, will be the feature at the Liberty for four days, beginning Sunday. It is a dramatic episode of life in the ill-famed Barbary Coast prior to the earthquake and fire in San Francisco. The latter is used as a gigantic climax to a series of events that lead to the Presidio, where thousands of terror-stricken refugees fled.
"Maggie's First False Step," one of the new Super-Sennett Keystones, is the comedy feature. Louise Fazenda and Charlie Murray have the leading roles.

CLERMER
Beginning Saturday, the Clemmer will show Clara Kimball Young, in "My Official Wife," a De Luxe edition of the great play. Miss Young portrays "Helen Marie," a beautiful Nihilist, who accompanies Arthur Lenox as his wife to Russia, where he has gone to settle his daughter's estate. She reveals her true self to him, and the constant strain of suspicion directed at him causes him to form a drug habit. At a ball where

COLONIAL
The film presentation of Dante's "Inferno," produced by the Milan company some years ago, will be shown at the Liberty Sunday.

REX
"Hearts Adrift," with Mary Pickford in the leading role and handsome Harold Lockwood in support, opens at the Rex Sunday.
Mary portrays Nina, a little Spanish girl, wrecked on a South sea island, who grows to young womanhood without remembrance of man. Finding Graham, a wealthy young man, who had been wrecked with his wife, she fears him, but he overcomes this fear, and finally they become companions. Then Graham married the girl with a simple ritual, and at last is supremely happy with her and the baby.
The wife, who had been rescued, appears upon the scene, and there is a tragic reunion. Nina, understanding, walks away, and the last sight of her is her leap into the sea from a high cliff.
Comedy—Mutt and Jeff.

MISSION
Margery Wilson, of the tempestuous brown eyes, and William Desmond, one time matinee idol, head a cast of Kay-Bee stars in "The Last of the Ingrahams," coming to the Mission Sunday-Thursday.
The story deals with the regeneration of the village Ne'er-Do-Well through a meeting with the village Magdalen, their struggle and final conquest over the minds of the narrow and bigoted natives. The scenes are laid on the New England coast.
"Lonesome Luke in King Arthur's Court" is the comedy.

CLASS A
"Over Night," with Vivian Martin, a drama, and comedy, "Skemer Skinner's Scheme," will be the Class A's Sunday program.

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