

The Girl Who Had No Chance

By MARION RUBINCAM

Synopsis of Preceding Chapters.

Ruth O'Neil and Myra Weed have been chums all their lives, in the little city of Marketown. They plan to go to New York together. Ruth to take a business course, since she must earn money. Myra to enjoy herself. But poverty keeps Ruth at home, while Myra goes. Tim Turner asks Ruth to marry him, but she cannot, because they have no money. He goes to the city to earn enough to marry her. Not long afterwards, Ruth learns Myra and Tim are engaged.

She feels that she has lost every chance to be happy, or to make a successful career for herself. But out of the things at home she rebuilds her life. She starts social clubs, mixes into the town politics, gets playgrounds and parks, finally starts a model factory town over the river. She begins to make money, but she is always unhappy and restless—she is still in love with Tim. Not even her friendship with Langley Williams affects her old love. She goes to New York on business and visits Tim and Myra, now married and living in a tiny uptown apartment.

One evening Tim visits her in her hotel suite. Ruth says she feels ill and asks him to go home. She goes back to her living room to find him standing in the doorway.

THE CRISIS.

Chapter 97.

Ruth, standing in the doorway with her white satin gown draped around her and her dark hair hanging down her back, could never know the charming picture she made. Not even the man, facing her from the other open door, took in the loveliness of her at first. Indeed, both stood and stared at each other for an instant in unbelief.

Ruth spoke first. "How did you get back? I thought you had gone."

"I had," Tim began. "I guess I did not shut the door. I was so upset—I came back to apologize, to—"

He stopped. Through the open door at which he still stood, there came the sound of footsteps and the soft whistling of one of the house servants. Instinctively, Ruth began to retreat into her other room. The awkward situation lasted only an instant. It was as if she had been caught in a trap, and Tim came in. As he shut the door, the servant passed and went on down the outside corridor.

Ruth was still in amazement at the uncanny appearance of her departed visitor.

"But I don't see how—" "I did go," Tim interrupted. "I got as far as the elevators, then I came to me suddenly that you were not ill at all—that you only said that as an excuse to get rid of me. And I remembered the mean thing I did say about Myra. So I came back to apologize."

"Don't you think you owe the apology to your wife?" Ruth answered icily, still standing at the open doorway between her boudoir and the living room. Tim came as far as the table, hat in hand, overcoat hanging loosely open. His eyes were fixed pleadingly on the girl.

"I was just going to write a note and have it sent in," he said, as though he had to go on with the explanation. "I came down the corridor to find some servants so I could write it and send it to you. And I saw the door open here. I guess I did not close it. But—well, I suppose I thought you opened it to tell me it was all right, that you were not sending me off because you were mad."

"I didn't send you off because I was mad," Ruth answered, though a little anger was creeping into her voice even as she spoke. "I asked you to go for a lot of reasons. I couldn't explain them all to you, it would take too long. Besides, I doubt whether you would understand some of them."

"What do you mean?" Tim asked. He was standing by the table now, and he laid his hat down on it.

"I don't understand some of them myself," Ruth answered. "Then there was an instant's silence. The girl looked meaningfully at the hat on the table. But Tim did not take the hint. He had lost the apologetic expression, he was looking frankly at Ruth now—frankly enough for her to become too conscious of the loose gown she wore and her hanging hair."

"It is late," she said pointedly. "It is not 10 o'clock yet. An it is perfectly all right for me to be here—you've got these expensive rooms so you can have a home to yourself to let people call," Tim answered. "Besides," he went on, "I want to know the reasons I wouldn't understand."

"But you can't stay!" Ruth protested. "Don't you see I'm not—not even dressed? I thought you had gone."

"I don't see much difference between that and an evening gown," except there is more to this one," Tim answered with a man's direct and logical comment on the prevailing styles. "It is a lot prettier than the thing you had on when I came in," he went on. "You don't know how pretty you look in it. You women!" he exclaimed, "the way you fuss about what you are wearing anyway. I thought you had more sense than most of them."

"But this isn't a dress, it's a negligee; it's only supposed to be worn—I mean, it's not worn when there are guests—"

Ruth stumbled badly over this sentence. After all, what were they quibbling about? "What difference does it make?" Tim was getting impatient. You could tell me it's a coat and skirt and I wouldn't know the difference. Come in here—I want to know what those reasons were. I am not going to let you send me away because you are mad at me."

Ruth did not move from the doorway. She didn't quite know what to do or to say. After all, Tim was different. She did not quite know how to handle this new personality. She tried to think of various excuses to get rid of him. Finally she took refuge in the perfectly sound one that still seemed absurd when she spoke. "My hair isn't done up."

For answer Tim threw off his overcoat. "There you go—more idiotic feminine reasons. I used to see you every day of your life with your hair down until you were ready to graduate, then you did it up. Because I haven't seen you with it down for five years, you think it is wrong for me to see it now. Don't be a fool, Ruth. There are a lot of things I want to tell you and a lot you have to tell me. Are you coming in here?"

Ruth stared at him, half-frightened, not moving from the doorway. "Tomorrow—The New Tim."

young are insisting on indulging in today—the dance, the pool room and the picture show. Are these things wrong within themselves? The former were never conducive to the uplift of manhood or womanhood and the latter has been debauched by the infamous work of so-called movie stars, a majority of whom are the exponents of immorality.

"The dance has degenerated from the dignified swing of the old-fashioned waltz to the lusty crouch of the animal world. All kinds of movements, embraces and cheek to cheek syncope indecencies. Anything to create abnormal excitement which our youth seem to class as pleasures."

"The movie, another agency which could be used for good, smacks of the immorality of a majority of the movie stars. Take some of their productions and how vividly these productions portray the immorality of the stars. The ridicule they place on anything religious; the lightness and indifference with which they treat the marriage vow; the designing coldness they use in the taking of human life and the cunning they employ to escape the punishment of crime. The suggestive scenes they act out. All these are as poison to the youthful mind and tend to destroy the constructive measures employed by society."

"Must Look to Church. There are three agencies we must depend on to bring back our younger generation out of the brazen boldness of indecency to the finer sensibilities of modesty and morality. They are our schools, the church and the home."

destruction. The Lutheran church of America is one that stands fore-square for the teachings of the Bible. You boys and girls are the future Lutheran church."

Several hundred persons, many of whom were visiting delegates, attended both addresses.

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CARRIAGE AND DRESS OF MODERN GIRL ARE INDECENT, DANCE DEGENERATING, ASSERTION

"Is the younger generation in peril?"

"Yes," answered Walter Lohman, of Dayton, in an address Sunday afternoon in St. John's Lutheran church, at the eighth annual meeting of group one, of the Young People's societies and Luther Leagues of the Twin Valley association.

Mr. Lohman's reasons for the affirmative answer were based upon the standards of dress, amusements and the carriage and poise of the young girl of today.

"These three factors," said Mr. Lohman, "have a distinct bearing upon the morals of any people regardless of when or where they have lived. Let us take up first the present day methods of dress. God made woman to be attractive as according to God's plan she must attract and win to her some young man to be her helpmate through life, but it seems today that woman is stooping beneath her dignity in order to attract and she has placed a premium on this to the utter disregard of modesty. She resorts to the abbreviated dress and shadow clothing, which in a good many cases seem considerably less than nothing. The neck of the waist and the bottom of the skirt seem to meet at the waist line. Mothers will place this kind of dress on their daughters and by so doing subject

them to the thrusts and advances of disrespectful men.

"Dress reform committees have been formed in almost all the states in our Union but it hardly seems possible that these organizations will accomplish a great deal. These reforms are most effective when the mothers and fathers take matters in hand in the home."

"The carriage and poise of the body has considerable to do with the respect and disrespect of others toward the owner of that body. Take for example the girl or boy who walks with body erect, possessed with an air of self respect and I'll show invariably a human being of good morals. But walk along our streets of today and notice the girls who come slouchingly shimmying along making the entire body quiver like a bowl full of jelly in order to catch your eye, and then just step aside and listen to the remarks of men of all ages when a circumstance such as this happens along."

"Thirdly comes the pleasures the

young are insisting on indulging in today—the dance, the pool room and the picture show. Are these things wrong within themselves? The former were never conducive to the uplift of manhood or womanhood and the latter has been debauched by the infamous work of so-called movie stars, a majority of whom are the exponents of immorality."

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Give it a trial for a week or two.

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