

Floyd Gibbons'

ADVENTURERS' CLUB

HEADLINES FROM THE LIVES OF PEOPLE LIKE YOURSELF!



"Playing With Dynamite"

By FLOYD GIBBONS
Famous Headline Hunter

HELLO EVERYBODY:

The old phrase, "Playing with dynamite" has come to mean about the same thing as doing something foolhardy. That's the figurative meaning of the expression. But literally speaking, the man who monkeys around with high explosives is usually one of the unsung heroes of our age.

Over in France, twenty years ago, millions of men were playing with dynamite, and T. N. T. and just about every other explosive known. We didn't call those fellows foolhardy. In those days, it was generally considered that they were doing a brave and noble thing. This is a story of another such lad who toyed with danger in a good cause.

Herman Beaver of Chicago wasn't juggling explosives in and out of some sort of firearms over in France. He was taking an even longer chance with the dangerous stuff. On a hot day in July, 1917, he was working in a munitions plant on the northern outskirts of Milwaukee, Wis., on the banks of the upper Milwaukee river.

Grinding Salvaged Powder.

Over in France, millions of men were crouching in trenches, avoiding the explosives that the enemy was hurling at them, but Herman Beaver had no way to avoid the explosive that he was dealing with. His job was to handle the stuff—and to handle it roughly, too. He was grinding salvaged powder that came in to him in chunks and long tubes that looked like spaghetti—grinding it in a machine that looked a lot like an old-fashioned, hand-operated coffee grinder. That powder, when it had been reduced to bits, would be used to load rifle grenades.

In only one way did that machine differ from a coffee grinder. Between the handle that he turned continuously and the hopper into which he fed the unground powder, was a steel plate fixed so as to shield his body in case anything happened while he was grinding. On this day, while Herman ground away, his eyes wandered out the window and down the row of a dozen or more wooden buildings where the work of loading the grenades was going on.

They were little better than shacks, about twenty-five by fifty feet, built about fifty feet apart, in among trees, so as to obscure the plant's



A terrible concussion threw him backward.

position from the air. Even in those days they were concerned about airplanes. Those shacks were filled with men and women, and even boys and girls—all taking long chances, to supply our soldiers with ammunition.

Blast and Deadly Flames.

But Herman wasn't thinking about the chances. The view from the window was pleasant. The trees outside swayed in a gentle breeze. "I was at peace with the world," says Herman. And then—

Without warning, there was a deafening blast. Acrid choking smoke filled the air and fire bit into Herman's flesh. He felt the earth rock beneath his feet—felt a terrible concussion that threw him backward. It happened so fast that only when he was on the floor did he realize what had happened. The powder that he was grinding had exploded.

Behind him were benches covered with pans of powder. In rapid succession they were catching fire. Then Herman saw that his own clothing, heavily saturated with powder dust, was afire too. If they had been soaked with gasoline they couldn't have burned any more furiously. "The flames shot many feet above my head," he says. "I was a living torch."

He was stunned for a moment, but he managed to stagger to his feet. His whole body one mass of flame, he ran to the door—and out of it.

By that time people were pouring out of all the buildings in the group. Herman dashed out of the door and kept right on running. He had lost all power of reasoning. All that moved him now was a blind, gripping panic. He wanted to run, and keep right on running until he dropped. And in his terror he was headed for another building—a building that was filled with powder.

"Lie Down and Roll."

If he had run into that building, this story might never have been written.

But suddenly, through his panic, he heard a voice. Out of all the shouts and yells of that mob of screaming humanity that was watching his plight, that one voice, and that alone, penetrated his consciousness. "Roll," it was shrieking. "Lie down and roll!"

Suddenly, Herman remembered. That was what he should be doing. That was the only way to save himself. He dropped to the ground and began rolling. The pain was unbearable, as burned, smarting flesh came in contact with the hard earth. He rolled over once—twice—and then he stopped. It was all he could stand. A workman ran over and tried to beat out the flames.

His apron caught fire and he stopped to tear it off. Then the superintendent ran up. He ordered the crowd back, and he himself began rolling Herman over and over. He burned his hands severely, but he stuck at the job until the fire stopped blazing.

When the flames were out, Herman's clothing—what was left of it—glowed and smoldered like one large, live coal. They rushed him into one of the shacks, sat him down on a box, and began tearing the charred cloth off his body.

"That shack was filled with powder," Herman says, "but in their excitement they never thought of that."

"There was powder in the very box I was sitting on. The Lord only knows why the whole place didn't blow up. I know I don't. And I have two large scars, one on my right hip and one on the front of my left leg, that remind me every once in a while of what a close call I had."

Nobody will ever know how that explosion started, but Herman thinks a percussion cap might have found its way into the powder he was grinding. "I was working with the lid of the grinder open," he says. "If it had been fastened down when the explosion occurred, the whole machine would have shattered to bits—and I don't believe I'd be here to tell the story."

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Furnage or Chimney Tax

The fumage or chimney tax is mentioned in Domesday as paid to the king for every chimney in the house. Edward, the Black Prince, is said to have imposed a tax of a florin for every hearth in his French dominions. The first statutory enactment in England required a tax of two shillings on every hearth in certain houses to be paid to the king. The tax was abolished in 1689.

Nature Builds a Bridge

Nature is making a bridge in the Kleinwals valley in the province of Vorarlberg, Austria. The "structure," which spans the Schwarzwasser river, consists of chalkstone furrowed by the rushing water. Reports received in Vienna say it has a span of 30 feet and this is growing. The arch of the bridge is carried by three pine trees which have grown into it from underneath.

Short Tennis Dresses

The most popular tennis dress is that with the skirt two or three inches above the knees, store experience reveals.

Sheer Housecoats

The movies are responsible for a trend toward sheer housecoats worn over ruffled petticoats.

Answer to What-to-Wear Problem

By CHERIE NICHOLAS



DEAR, oh dear me, here's that tantalizing, baffling between-season "what-to-wear" question bobbing up again! Cheer up, for the problem is all nicely solved. Fashion gives the answer "just as easy as that" in two short words—dark sheer.

The four costumes pictured will smartly apparel a "best dressed" woman way into autumn and then it's a safe guess that you will be wearing these pretty frocks under winter coats now and then until blizzard weather sets in.

Should it be that your budget limits its choice to just one of the costumes pictured we would recommend the dressy silk sheer tuxedo jacket dress shown at top to the right. For all-around about-town practical general wear you will find that it will prove very near perfect. The jacket with its smart, new bracelet-length sleeves will serve as a mid-season wrap and look as smart over your colorful silk print frock as it does with its own matching dress. As here ensembled the white lingerie touches give a flattering neckline. Pink doeskin gloves and a salad bowl hat trimmed in pink add eye-appealing contrast.

You will derive infinite satisfaction wearing an afternoon dress like the model worn by the stylish young matron seated to the right in the foreground. It is styled smartly of sheer black crepe. Lots and lots of tucks form a front plastron to the blouse. Tucks in profusion also embellish the sleeves and add hem interest to the skirt. A pink clip finishes off the low neckline. Gloves of matching pink and a bonnet that is faced with a mass of pretty pink posies carry out the color scheme most intriguingly.

You'll be wanting a dinner dress for special invitation affairs, and to our way of thinking the model to the

left gives satisfactory answer. This gown of navy blue silk sheer is so conservatively styled it will "fit in" to most any niche—will prove wearable for afternoon as well as informal night occasions. A softly pleated bodice extends from a yoke. The fact that latest news from abroad places special emphasis on the importance of yokes in the advance styling program stamps this gown as of last-minute origin. A gay corsage of flowers and a slim skirt that has graceful pleats released below the hipline give to this costume definite style prestige.

Centered in the background we show an important afternoon dress of black suede-surfaced heavy silk sheer with the new vertically shirred front that achieves a flattering slenderized figure line. It ranks among the best examples of draping. It is this type of draping that characterizes the new and much heralded daytime dresses of sleek figure-reducing rayon or better still pure silk jersey. For a mid-season or fall fashion-first dress this is the sort that is selling at sight. The draped silk jersey turban worn with the model pictured is unusual good style.

New fall types just arriving stress fringe-trimmed black silk sheers. The fringe is so worked into the plan of things that it seems an integral part of the dress and it is manipulated to accent slenderness.

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SILK DAY COATS

By CHERIE NICHOLAS



A fashion that is proving most welcome and timely for midseason wear is the long coat of handsome black silk, either crepe, faille or ottoman weave. The model pictured gives the new corseted waistline via vertical tucks. Note also the flared skirt, with the new full-at-front silhouette. The baroque patent leather belt and the white pique boutonniere add swank to this outfit. Worn over the midsummer favorite print frock you have a costume that "carries on" triumphantly through the between-season interval.

PEASANT FASHIONS CONTINUE POPULAR

By CHERIE NICHOLAS

The spirit of "let's be gay" persists throughout sports attire that flashes bright peasant colorings and amusing silhouettes that are quaintly picturesque. Dirndls? Yes, they answer "present" in the fall collections. The newest and smartest versions are done in lively wool challis prints. Some are girdled with black velvet ribbon and flaunt metal buttons—enough to strike any style-aspiring schoolgirl's fancy.

The Swedish motifs, with their gay embroideries, are popular as ever, and tall crowned alpine hats flaunting gay feathers are the milliners' pride for fall. The fascination of the peasant outfits lies in the fact they are often exact replicas and the more-young girls look like gaily attired peasants "just landed" the smarter they are attired according to fashion's verdict.

Street Length Clothes Go Picturesque for Fall Wear

Paris dressmakers are seeing to it that informal and street length clothes are every bit as glamorous and exciting as evening gowns. Bruyere answers the challenge with picturesque—a full skirted taffeta dress worn over a starched petticoat. White stockings and a poke bonnet complete the old-fashioned picture.

Paquin solves the problem with sophistication in a series of dressy afternoon suits with draped jackets and small but rippling collars of fox.

Purple and Plum Shades in Offing for Early Autumn

The injection of purple and plum shades into midsummer costumes is merely a hint of an important fashion that will be featured by early autumn.

Everywhere in fashion circles there is talk of purple tones for daytime dresses, for sports costumes and for accessories. In addition to the general interest in the shade for informal daytime occasions, many velvet afternoon dresses and evening gowns are to flaunt this royal hue.

AT EVENING TIME

By Madeline A. Chaffee
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The "Briny Toyshop" was closed for the day. Its tiny show window still displayed an enticing array of delightful playthings, but the latch was hard down on the door, and its little lady proprietress had retired to her favorite low rocker by a rear window facing the sea.

The most persistent youth in the small sea-faring village rattled the door, but in vain. Miss Matilda Bell did not even hear.

There seemed more than ordinary magic in the glowing spell cast by the sun at this close of day. The old-fashioned garden sloping to the rocky shore seemed a fairy place. The sea was many-hued, dusky, wondrous, and its melody came pleasantly to Miss Matilda. There were dreams in Miss Matilda's eyes as she watched; not the happy, hopeful dreams of youth, but the deeper, sadder dreams of one who has lived long.

Miss Matilda was so much a part of her surroundings that she had ceased to notice them in detail. Her mind had flown back nearly 50 years, to the time when she had not the faintest thought of ever being a little, elderly, sweet-faced lady sitting by herself in the twilight.

To the time when she was a young, adventurous girl pledging her troth to a dashing young naval officer. Even now her eyes grew dim as the memories came drifting in on the breeze. Dream pic-

tures blotted out the garden, the rocks, the sea itself, and Miss Matilda felt herself in the arms of her young lover, so tender, so dear—

And he had sailed away, full of hope and happy anticipations of the day when he should return to make her his wife. Miss Matilda's eyes blurred. That day had never come. There had been a fire aboard the ship—and the young officer, who belonged heart and soul to Matilda Bell, had given his life for another.

Years had taken away that first tragic grief, but Miss Matilda had loved too deeply to forget. How she wished she had been with him! Sometimes he seemed to speak to her in the voice of the sea, and she would say that she was coming—some day soon, very soon—coming to be with him.

On the rocks below Miss Matilda's cottage two figures were silhouetted against the dull red sky.

"But, dear girl!"—the man's voice was tender, serious—"you don't know what the life is. I do—and I wouldn't condemn any woman to it, least of all—you. It will be a torture without you—but it wouldn't be fair to take you."

The girl's straight, sweet gaze held his steadily.

"But, Tom, don't you see I want to go? It may be years before you come back. Our marriage—that-is-to-be is going to be

Wise and Otherwise

"A child must have a chance to express its ideas," says a psychologist. Yes, but not on plain wallpaper!

"Girls were quicker in their movements eighty years ago," says a writer. They got a bustle on them.

"And they call America the land of free speech," said the disgruntled Scot when the telephone operator told him to put a nickel in the box.

The best husbands are those who marry young. If a man waits till he has money it hurts more to pay it out.

true partnership, Tommy boy, and it must begin by my going to South America with you now. I can face anything—with you!"

The two silhouettes suddenly converged into one as Tom said huskily:

"Bless you, sweetheart, you're coming with me. We'll play the game of life squarely—together."

And up in the little dusky window above the garden, with the sea still crooning a low love song, Miss Matilda had come into her own.

See by Mirrors

Tapestry weavers are obliged to watch the progress of their work in mirrors, as a tapestry has to be woven from the back. The weaver checks his work in a mirror facing the front of the fabric.—Collier's Weekly.

CONTINUED BY POPULAR REQUEST

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The list of stations with days and times over which the broadcasts can be heard appear below.

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City	Station	Kilocycles	Days	Time	City	Station	Kilocycles	Days	Time
Abilene	KFBI	1050	Wed. & Fri.	11:30 A.M. CST	Medford	KMED	1410	Wed. & Fri.	12:35 P.M. PST
Amarillo	KCNC	1160	Tue. & Thur.	11:30 P.M. CST	Memphis	WRIC	600	Wed. & Fri.	12:15 P.M. CST
Atlanta	WSB	740	Tue. & Thur.	12:45 P.M. CDST	Miami	WQAM	560	Wed. & Fri.	12:45 P.M. EST
Bakersfield	KPMC	1550	Tue. & Thur.	12:15 P.M. PST	Milwaukee	WTMJ	620	Tue. & Thur.	12:30 P.M. CST
Baltimore	WBAL	1060	Tue. & Thur.	12:30 P.M. EDT	Minneapolis	WCO	810	Wed. & Fri.	12:45 P.M. CST
Birmingham	WGHE	780	Tue. & Thur.	12:30 P.M. MST	Nashville	WSM	650	Tue. & Thur.	12:30 P.M. CST
Boston	WBZ	930	Wed. & Fri.	12:15 P.M. EST	Newark	WOR	710	Mon. & Thur.	12:15 P.M. EDT
Buffalo	WBN	550	Wed. & Fri.	12:30 P.M. CST	New Orleans	WWL	850	Wed. & Fri.	12:30 P.M. CST
Butte	KFYO	1330	Wed. & Fri.	12:30 P.M. CST	Oklahoma City	WKY	900	Tue. & Thur.	12:00 N. CST
Charlotte	WBT	1080	Tue. & Thur.	12:00 N. EST	Omaha	WOW	590	Wed. & Fri.	12:00 N. CST
Chicago	WLS	870	Tue. & Thur.	12:15 P.M. CDST	Phoenix	KTAR	630	Tue. & Thur.	10:30 A.M. MST
Cincinnati	WLW	700	(Sunday) 12:30 P.M. CDST	Pittsburgh	KDKA	1510	Mon. & Thur.	12:15 P.M. EDT	
Clay Center	KMMJ	740	Tue. & Thur.	11:45 A.M. CST	Pocahontas	KSEI	900	Wed. & Fri.	12:45 P.M. MST
Cleveland	WTAM	1070	Tue. & Thur.	11:00 A.M. EST	Presque Isle	WAGM	1420	Tue. & Thur.	11:45 A.M. EDT
Corpus Christi	KRIS	1330	Tue. & Thur.	12:00 N. EST	Pueblo	KGHF	1320	Tue. & Thur.	12:15 P.M. MST
Dallas	WFAA	800	Tue. & Thur.	12:15 P.M. CST	Richmond	WRVA	1110	Tue. & Thur.	12:30 P.M. EST
Des Moines	WHO	1000	Tue. & Thur.	12:15 P.M. CST	Rochester, Minn.	KROC	1310	Tue. & Thur.	12:30 P.M. CST
Detroit	WJR	750	Wed. & Fri.	1:00 P.M. EST	Rapid City	KOBH	1370	Wed. & Fri.	12:00 N. MST
Dodge City	KGNO	1340	Mon. & Wed.	12:15 P.M. CST	Salem	KSLM	1370	Wed. & Fri.	12:35 P.M. PST
El Centro	KXO	1500	Tue. & Thur.	12:30 P.M. PST	San Antonio	WOAI	1190	Tue. & Thur.	12:00 N. CST
El Paso	KTSM	1310	Tue. & Thur.	12:45 P.M. CST	San Bernardino	KEXM	1210	Tue. & Thur.	12:45 P.M. PST
Eugene	KORE	1420	Tue. & Thur.	1:00 P.M. PST	San Francisco	KPPO	680	Mon. & Thur.	1:00 P.M. PST
Fargo	WDAY	940	Wed. & Fri.	12:15 P.M. CST	Santa Ana	KYOF	1400	Wed. & Fri.	11:45 A.M. PST
Fresno	KM1	580	Wed. & Fri.	12:30 P.M. PST	Schenectady	WGY	790	Sat. & Sun.	12:15 P.M. EDT
Ft. Wayne	WVON	1160	Wed. & Fri.	12:45 P.M. CDST	Scottsbluff	KGKY	1500	Tue. & Thur.	7:15 P.M. MST
Gainesville	WRUF	830	Wed. & Fri.	11:30 A.M. EST	Shreveport	WKSH	1180	Wed. & Fri.	12:30 P.M. CST
Great Falls	KFBH	1280	Tue. & Thur.	1:00 P.M. MST	Sioux Falls	KSOO	1110	Wed. & Fri.	12:30 P.M. CST
Greely	KFKA	880	Wed. & Fri.	12:15 P.M. MST	Spokane	KHO	590	Tue. & Thur.	7:15 A.M. PST
Hanford	WTIC	1040	Tue. & Thur.	1:15 P.M. EDT	Springfield	WCBS	1420	Mon. & Wed.	12:45 P.M. CST
Hot Springs	KTHS	1060	Wed. & Fri.	12:15 P.M. CST	Springfield, Mass.	WBZA	1090	Wed. & Fri.	12:15 P.M. EDT
Houston	KPRC	920	Tue. & Thur.	12:15 P.M. CST	St. Joseph	KJEO	680	Wed. & Fri.	1:00 P.M. CST
Indianapolis	WIRE	1400	Wed. & Fri.	11:30 A.M. CST	St. Louis	KMOX	1090	Wed. & Fri.	1:00 P.M. EST
Kansas City	KMBC	950	Tue. & Thur.	12:15 P.M. CST	St. Petersburg	WSUN	620	Tue. & Thur.	12:45 P.M. EST
Klamath Falls	KFJI	1210	Mon. & Wed.	12:00 N. PST	Syracuse	WVOT	1140	Wed. & Fri.	11:45 A.M. CST
Lacrosse	WKBH	1380	Wed. & Fri.	11:45 A.M. CST	Twin Falls	KTFI	1240	Tue. & Thur.	1:15 P.M. MST
Little Rock	KLRA	1390	Wed. & Fri.	12:15 P.M. CST	Weslaco	KRGV	1260	Tue. & Thur.	12:00 N. CST
Lubbock	KFYQ	1410	Wed. & Fri.	11:45 A.M. CST	Wichita	KFH	1300	Mon. & Wed.	12:30 P.M. CST
					Wilmington	WDEL	1120	Wed. & Fri.	12:30 P.M. EDT
					Yankton	WNAX	370	Wed. & Fri.	11:45 A.M. CST
					York	WQRK	1320	Wed. & Fri.	12:30 P.M. CDST

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