The GIRL and the BILL

It Now Remained to Find Something to Take the Place of the Abstracted Documents.

by BANNISTER MERWIN

ILLUSTRATIONS BY RAY WALTERS

SYNOPSIS.

At the expense of a soiled hat Herbert Orme saves from arrest a girl in a black touring car who has caused a traffic jam on State street. He buys a new hat and is given a five dollar bill with: "Remember this person you pay this to," written on it. A second time he helps the girl in the black car and learns that in Tom and Bessie Wallingham they have mutual friends, but gets no further hint of her identity. He discovers another inscription on the marked bill, which in a futile attempt to decipher it, he copies and places the copy in a drawer in his apartment. Senor Portol, South American, calls and claims the marked bill. Orme refuses, and a fight ensues in which Portol is overcome. He calls in Senor Alcatrante, minister from his country, to vouch for him. Orme still refuses to give up the bill. He learns that a Jap has called for him. Orme goes for a walk and sees two Japs attack Alcatrante. He rescues him. The minister tries diplomacy, but fails to get the marked bill. Returning to his rooms Orme is attacked by two Japs who effect a forcible exchange of the marked bill for another. Orme finds the girl of the black car waiting for him. She also wants the bill. Orme tells his story. She recognizes one of the Japs as her father's butler, Maku. The second inscription on the bill is the key to the hiding place of important papers stolen from her father. Both Japs and South Americans want the papers. Orme and the "Girl" start out in the black car in quest of the papers. In the university grounds in Evanston the hiding place is located. Maku and another Jap are there. Orme fells Maku and the other Jap escapes. Orme finds in Maku's pocket a folded slip of paper. He takes the girl, whose name is still unknown to him, to the home of a friend in Evanston. Returning to the university grounds Orme gets in conversation with a guard at the life-saving station. They hear a motor boat in trouble in the darkness on the lake. They find the crippled boat. In it are the Jap with the papers and "Girl." She jumps into Orme's boat, but the Jap eludes pursuit. Orme finds on the paper he took from Maku the address, "241 N. Parker street." He goes there and finds that Arima, teacher of jiu-jitsu is on the third floor. He calls on Alla, clairvoyant, on the fourth floor.

CHAPTER IX.—Continued.

"I've come up the stairs when his door was open."

"Does he seem to be pretty busy with his teachings?"

"Evenings, he is. And some come in the afternoon. I always know, because they thud on the floor so when they wrestle."

"And mornings?"

"He generally seems to be away mornings."

"I fancy he's what you'd call a noisy neighbor," said Orme.

"Oh, I don't mind. There's more or less noise up here sometimes." She smiled frankly. "Spirits can make a lot of noise. I've known them to throw tables over and drag chairs all around the room."

...for animals. Yet here was a peaceful tabby.

In order to accommodate himself to his close quarters, Orme had to double his legs back, resting on his thigh and supporting the upper part of his body with one hand. The cat settled down against his knee.

The light filtered redly through the table cover. To his satisfaction he found a small hole, evidently a burn made by some careless smoker. Through this aperture he could look out. His range of vision included the greater part of the room, excepting the side on which the table stood. He could see the window and several chairs, as well as the door into the adjoining room, but the door into the hall was out of view, at his right.

While he was looking about, a man came from the next room. Doubtless it was Arima; at least Orme recognized the Japanese who had overcome him in the porter's office at the Pere Marquette the night before. He stepped into the room with a little smile on his brown face. Seating himself in a chair, he fixed his heels in the rungs and clasped his hands about his knees. He was waiting.

The black eyes rested on the table. To Orme they seemed to be boring through the cover that concealed him, and he hardly dared to breathe, but the Asiatic appeared to observe nothing unusual. Orme wondered at the unfathomable intelligence of those eyes. He had often said of the Chinese and Japanese that he did not trust them for the reason that a Caucasian could never tell what they were thinking about. The racial difference in thought processes he found disconcerting.

A bell rang. Arima went to the door, out of view, and opened it. Orme could hear persons mounting the stairs, and presently the voice of Arima said, "Come in," and the visitors entered the room.

Pausing near the door for a moment, they exchanged a few whispered sentences. Then one of them walked over toward the window. Orme repressed an exclamation, for the figure that came into view was the figure of Portol—dapper, assertive.

He was dressed as on the night before, and his precious high hat was hugged close to his shoulder.

His eyes roved with an exaggerated assumption of important cunning...

CHAPTER XI.

The Way Out.

(TO BE CONTINUED.)

ALL GAY

First Tramp—The doctor 'as ordered me a bath.

Second Tramp—You do look pleased about it.

First Tramp—E's ordered me a maid bath.

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Ridder—Oh, I see! A case of "ring off."

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COMING EVENT

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She—I think he will if you don't fly away!

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Old Grigsby's Pride

By NELLIE C. GILLMORE

Young Grigsby entered the room whistling, tossed his hat on a table and drew up a chair to a sadly-littered writing desk. He picked up a pen, dipped in in the ink and poised himself for composition.

All at once his wandering gaze gathered into concentration, narrowed—focussed itself upon a sealed letter lying face up, before him. It read: "Dear Peter:

"It is all over between us. Under separate cover I am expressing your things to you. Don't ask me for an explanation, dear. I cannot, consistently, give it. Let it be sufficient that I deem this course the wisest, and believe me, I have the best of reasons for taking the step.

"Sincerely,

"JULIET."

"P. S.—It is nothing you have done."

All over between them! The indignant crimson gushed into Grigsby's temples.

He seized his discarded pen. Yielding to a heated impulse, he dashed down a single line:

"Is some man at the bottom of this?"

The answer came from Juliet 12 hours later. It was even more brief. "Yes," she wrote simply. There was no address, no signature—no formal little phrase beneath whose lines he might glimpse the old spirit of tenderness.

He Rapped Unsteadily on the Door.

"Merely that I have met your Miss Downing. She was graciously accorded me as a dinner partner at the Westons! I undertook, in a delicate way of course, to let my views be known—"

Peter Grigsby started. A curious expression flashed over his features. "So—you acted the part of a—cad."

"If you must put it that way—yes. I did it, however, to save my own flesh and blood from future mortification."

"Very thoughtful of you. Still, for the sake of decency, you might have spared yourself the rudeness."

The old man checked an exclamation. Instead, he said quietly:

"You don't see it now, my boy; but the day will come when you'll realize the wisdom of my course."

The words fell on deaf ears. Young Grigsby was lost in thought. All at once he smiled. The whole thing was suddenly clear to him; the reason for Juliet's strange action, the "man" at the bottom of it.

"I'm sorry this rupture has come, father," he said in a softened tone, "but I think we understand each other the better for it. I shall take rooms at the club."

Peter Grigsby's first move was to send a letter to Juliet, telling her that he understood everything and setting aside in advance any protest she might make. In due time her reply came.

"Dear Peter:

"Now that you have discovered the truth, I shall make no effort to deny it. Yes; your father made it quite clear to me that his only son, descendant from a long line of blue-blooded ancestors, could never wed any but a...

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