

The Social Pirates :-

Plot by George Bronson Howard
Novelization by Hugh C. Weir :: Copyright Kalem Company

Story No. 7—The Rogue's Nemesis

"Mary!" said Mona Hartley. "I haven't seen a paper for days—and here, in the first one I pick up, is the story of Goodwin Clay's divorce suit!"

Her chum Mary Burnett, looked at her.

"I hate divorce cases," she said. "I never read about them. They're so—dreadful, dreary things!"

"You don't remember," said Mona. "You've forgotten who Goodwin Clay's wife is, haven't you—Dora Martyn?"

"Dora Martyn!" said Mary, sitting up suddenly. "Did she marry that beast? I don't wonder she's had to divorce him!"

"But—it's he that is bringing the suit!" said Mona.

"Mona!" cried Mary. "What an outrageous thing! Poor little Dora—she never did anything that wasn't right in her life—except to marry a man like that!"

"What was she to do?" asked Mona bitterly. "Except marry him—and be glad of the chance. She was like us—she was struggling along, trying to make both ends meet—and having a constant fight. She chose marriage. We chose to strike out for ourselves."

"And she's come to a horror like this!" said Mary. "She did what nine people out of ten would have done—and this is how she is paid. Oh, Mona—I don't care if we have to use our brains, if we have to trick a few men who thought they were going to trick us, we've done a wiser thing than she!"

"Let's go to the trial," answered Mona. "Maybe we can punish the beast."

Neither of them were anxious to be recognized in the court room. They did not care, for one thing, to be classed with the morbid-minded women who are attracted by such cases as this, and, while there was only a faint chance that Mr. Clay would remember them, they felt that it might be as well to eliminate even that possibility. There was no plan in their minds; they simply wanted to leave their hands free if it turned out that there was a chance for them to interfere, perhaps to punish Clay, perhaps to save the wife he intended to treat so cruelly. Not for a moment would either of them believe that she could have done anything to justify the mire of the divorce court. So to avoid recognition, both Mary and Mona were heavily veiled. They sat in the back of the room, and they listened, with growing disgust, to Clay's hypocritical denunciation of the woman who had "wronged" him, and to the sorry batch of witnesses he had gathered in support of his charges.

The chief of these was a character as notorious in a way as Goodwin Clay himself, one Jake Minter, proprietor of a roadhouse of the most dubious sort. This Minter, as both the girls knew, was hand in glove with certain crooked politicians and had been mixed up, often, in shady affairs. His political pull had saved him more than once. And, perjuring himself now, as he recited off his carefully prepared story, which was corroborated by men in his employ.

"Lies, lies," whispered Mary. "But Clay will get his divorce. Unless it can be proved that Minter is lying, the case against her is deadly!"

The event proved that Mary was right. Minter's testimony could not be shaken by the defense. Clay's divorce was granted, his wife, disgraced, was left, dependent once more upon her own efforts, since Clay, with a refinement of meanness refused absolutely to make any provision for her. She had disgraced herself, he said; let her drink the dregs of the glass she had poured out for herself! But of course Clay didn't know Mona and Mary, nor did he know that they had decided to right wrongs he had done, or he might have been more considerate.

The two girls, in their natural indignation, looked like fashionable girls, unlimited when it came to the satisfaction of their desire to look well. But that night when they drove in a taxicab to a flashy restaurant, where they knew Clay generally went, in the heart of the white light district, they had contrived something to cheapen themselves. They fitted in with the place where they dined, they looked like the women who thronged the place. And yet, there was a difference. They could not, indeed, they had not tried, to conceal their charms.

It was Mary who took the lead; Mary who was, it appeared, decidedly particular as to the location of their table. She was, as a matter of fact, looking for Clay. And at last she spied him, playing host to a small and select company of men, at a table that commanded a perfect view of the cabaret stage. And, what was more important, she saw that there was a small table, not far from Clay's that was, for the moment unoccupied.

"We'll take this table," she said.

There was no difficulty about it. Mary was a stranger to that place, but they hoped, and believed, that that would soon be changed. She and her friend, it was obvious, were the sort of patrons the proprietor liked to see.

"Well, there he is!" said Mary. "Listen to him! He's celebrating his freedom, I suppose. He has money—that's why those men are with him. Look at them! If he lost his money, they'd cross the street to avoid him!"

The two girls, with deliberate intention, had seated themselves so that they were screened from Clay's view, though they themselves could see him plainly. And Mary, studying him attentively, grew more and more bitter, more and more determined to punish him.

"Mona—wouldn't better go?" she said, suddenly. "I've made up my mind. You've got to do your part—and to begin with I've got to work alone. I'm going to make him come over here after you've gone."

"Are you sure it's safe?" said Mona, doubtfully. "I hate to have you run any risk with that monster, Mary."

"I'm not going to run any risk," said Mary impatiently. "If you're here for supper, why about here? He's more in need of sympathy than I."

And so, reluctantly, Mona left Mary alone at the table. At once Mary changed her seat; she saw with a smile of satisfaction that Clay noticed her at once. He leaned over to one of his companions, who turned

"Good night—thanks for the ride," said Mary and left him.

Mona greeted her with a cry of relief.

"Oh, I was so frightened, Mary!" she said. "I'm so glad you're back!"

"You needn't have worried," said Mary scornfully. "He's not a bit more dangerous than any other low-minded man!"

"Tell me all about it," said Mona. "And where do I come in?"

"That's just what I want to do—tell you about it," said Mary. "And you've got just as hard a part to play as I have. Listen—"

Mona listened. And when Mary had done she laughed.

"Mary—do you really believe that a man like Goodwin Clay will be fooled so easily?"

"I know it," said Mary, with supreme confidence. "All we've got to do is to stick to the plan we've made!"

"Oh—his going to be fun, after all!" said Mona.

Mary, thanks to the well-established fiction of her jealous and talented husband was able to do very much as she liked with Clay in the days that followed. At first Clay, it was plain, believed that she was simply trying to lead him on.

"You needn't stall any more, kid," he told her. "You've got me going all right! I've thrown up my hands—I'm ready to dance to any tune you want to play!"

"I don't know what you mean," said Mary.

"Oh, you're clever—I hand it to you for that," he said. "You didn't want to let on you liked me, did you? Wanted me to get dizzy about you first? Well, I fell! Now quit stalling—forget Otto and be nice!"

"I can't forget him," said Mary, with a little shiver. She acted her part well. And it was not long before Clay was convinced that he had misjudged her.

This had a curious effect on him. He had been amused by what he considered Mary's transparent effort to arouse his curiosity by making herself a little difficult. He supposed that he was seeing through her artifice, but he had not been at all displeased with her resorting to it. Now, however, when he was convinced that she had been telling the truth, that she was really what she pretended to be, a rather glib little woman, rendered unhappy by her husband's devotion to his art and his jealousy, he was positively delighted.

Had Mary been what he had first supposed, just another of the seemingly endless procession of women who constantly passed in review before him, he might have forgotten her in a few days. But as it was he began to devote himself to her to the exclusion of everything else.

"He's quite tame, Mona," Mary told her chum one evening. "Says he's tired of his old crowd—that he'd rather be with me! And he really doesn't bother me at all. He takes me out riding and he says he's really glad that I don't like the big Broadway restaurants."

"But he believes that it is because you're afraid Otto will see you?"

"Yes! You know—it's a little ridiculous, the effect Otto is having on him. I talk about him all the time, and he's a good deal puzzled. He simply can't believe that such a man as I make Otto out to be can really exist, you see. He doesn't know anything about art—he can't imagine a man who would rather succeed in his art than make a lot of money."

"Where does Clay's money come from?" asked Mona.

"He inherited a good deal of it—but he makes a good deal, too. He's a big contractor, and I believe he's a good, shrewd business man. I don't see how it's possible, when he dissipates the way he does, but that's the report."

"A contractor—I remember, of course. I suppose that means politics, doesn't it?"

"Of course it does! He's in with every crook and grafting politician in the city. He has the inside track whenever anything big is in the wind. The city pays—and pays!"

"Charming character! But look out, Mary! You've been able to control him very easily so far—be sure that he doesn't turn on you when you least expect it!"

"Oh, I'm all right! I have Otto to protect me, remember! Have you heard anything more of Clay's wife?"

"Poor soul! She's utterly crushed. She doesn't seem to realize, even yet, what has happened. I think she still cares for him, in some extraordinary way. She thinks he's been poisoned against her, and that if he could be made to see the truth he would be sorry!"

"He'll be sorry before we're done with him," said Mary spitefully. "But it won't be because he has a change of heart! Goodwin Clay isn't the sort who reforms because his better na-

ture conquers him! I doubt if he has such a thing left!"

"It's nearly time for us to settle with him, once and for all, isn't it?" asked Mona.

"Do you think you're ready? I believe we could go ahead any time now, if you are. Clay is infuriated, if I'm not very much mistaken."

"You needn't wait on my account," said Mona. "I think I'm as ready as I ever will be, and I'll wait around thinking about it. I'll simply get more and more nervous."

"There's always that danger when one plans a thing very carefully," said Mary, thoughtfully. "All right, I think Otto will have to go out of town with his orchestra on a concert tour in the next day or two. And then Mr. Goodwin Clay can come and call on me in my home—which he has been very anxious to do for some time now!"

"The sooner the better!" said Mona. "What will you do—write to him?"

"Yes, I think so," said Mary, thoughtfully. "And for the next couple of days I won't see him at all!"

"Oh, that's clever!" said Mona, with a laugh. "You'll make him all the more anxious, you mean, so that he will be quite certain to come!"

"Nothing about a man of his sort is ever quite certain," said Mary. "But I think I'm as sure of him as it is humanly possible to be. He's given himself away pretty completely. Now I'll see what the effect of worrying him a little is."

"Well—we've got big stakes to play for this time, Mary. His wife's happiness, and her whole future, depend on the way we work this out. This time, it's certain, we're unselfish. I know I'd never have consented to this adventure except for her."

"Nor I," said Mary. "No matter how bad things were, I'd never have driven a nail with Goodwin Clay for my own sake."

Mary, after maintaining absolute silence and seclusion for a couple of days, finally wrote to Clay. And so quickly that she knew he must have acted as soon as he had read her note, he called her on the telephone.

"You gave me a fine scare," he complained. "I thought something had happened to you. Sure you're all right?"

"All right—yes," she laughed. "Otto was getting ready to go away, you see, and he was awfully exacting."

"Well, he's gone, has he?" said Clay.

"Yes, he's gone. The coast is clear."

"Well, I'm coming over to see you. All right?"

"Yes—I'll be glad. Soon!"

"In half an hour."

Mary turned from the telephone and nodded to Mona. To a very different Mona. For Mona had transformed herself mightily. She wore a man's suit. Her hair was long and fell about her ears and low on her forehead. Her coat was of velvet; she had, deliberately, preserved much of the femininity of her appearance. She wore a flowing Windsor tie and a low collar, with deep points. And in her hand she had a violin case.

"You're perfect, Mona," said Mary. "You're Otto—just as I've described him, over and over again. Now—get that wild look into your eyes."

Mona practiced before a mirror, and they both laughed at the effect she produced.

"Will I do?" said Mona, anxiously.

"If you don't—well, I've been very badly fooled," said Mary. "But I'm not a bit worried. Go out now and wait till you see him come."

So Mona went out, and Mary waited for Clay's arrival. He was on time. And, so much in awe of her did he stand that he was deferential, almost timid, in his manner, when she admitted him. This was very different from most of his affairs. He did not believe that Mary was really so different from the rest, but he did understand, somehow, that she was of a finer sort, and that it would be easy to frighten her. So he had toned down his usual rough and boisterous way to a considerable degree.

"It's a relief to have Otto go away," said Mary, with a sigh. "He keeps one constantly at concert pitch, you know. His music makes him so nervous, so irritable, that it's almost impossible to live with him without going mad."

"A fellow like that has got no right to get married," said Clay, sympathetically. "Say, why don't you still stay away while he's gone?"

"I'm afraid," said Mary. "He wanted me to go with him at first. He threatened me with all sorts of things if I even spoke to a man while he was gone—said he'd have a way of finding out."

"Don't you believe it," said Clay, confidently. "But it was only his voice that was really confident; he looked around nervously. And suddenly,

just as he was about to speak again, there was a loud knock at the door. They stared at one another; it was repeated with increasing violence.

"It's my husband!" gasped Mary, going white. "He must have played a trick on me!"

"The door's locked—I tried it," whispered Clay. "Keep still—he may think the place is empty and go away!"

The door was locked—but from the outside. The two girls had manipulated the lock so as to deceive Clay. And now, while Clay and Mary covered fearfully inside, the pounding on the door became more and more violent, until at last it gave way, seemingly before a savage assault with the fire extinguisher, but really because Mona had turned the key. The next instant, Mona, in the guise of Otto, confronted them.

"Otto, Otto!" wailed Mary. "Don't be angry—Mr. Clay is an old friend—it's perfectly all right—"

And Clay, just as Mary had predicted, showed his yellow streak. He tried to escape from the frail but furious musician. But Otto snatched a pistol from the drawer of a table and covered him.

"Sit down," he cried, in a tense, high voice.

Mary went to him and flung her arm about his neck, but Otto cast her off furiously.

"I shall go mad!" he cried. "What shall I do, kill you both? No—then they would kill me, too!" Suddenly he stared at Clay. "I know you, you wretch!" he cried. "You are notorious for your dealings with women! You—why, you even perjured yourself to get rid of your unfortunate wife!"

"No—" stammered Clay.

"Will you lie now—when you face death?" cried Otto, as if maddened. His eyes lighted up. "Ah—I have it!" he cried. "Sit—write a confession, and put in the proofs of your perjury! At once—or, I will kill you!"

In vain Clay stormed and protested, Otto flourishing the pistol, threatened him until he complied.

"Good!" he said, when Clay had done. "If you do not tomorrow make reparation to your wife, I will use this. And now—what will you do for me—for the woman who was my wife?"

Mary screamed.

"You shall provide for her—now that you have driven us apart!" said Otto. "I owe her that much. Write her a check now!"

And this much Clay was glad to do. "I'd have done that anyhow," he growled. "But you're mad, man! Take her back! She's a good woman!"

Otto only sneered. And when the check was written he drove them both out.

Mary, shaken and hysterical—but from her triumph at the complete success of their plans, and not, as Clay supposed, because of Otto's return—went with Clay. He drove with her at once to the nearest restaurant.

"You need some supper—that will brace you up," he said. "It was hard luck having him play a trick like that!"

"Go in and get a table—I want to telephone!" said Mary, distractedly. And in the booth, she called Mona. In a minute she rejoined him. And it

was not long before, to Clay's amazement, Mona, herself, in her own clothes, slipped into the vacant chair beside Mary. Slowly he recognized in her the mad musician. But before he could denounce them Mary spoke.

"For once you've been beaten at your own game!" she said. "You pretended to be a good sport—prove it by making things right with your wife. And if you don't—remember that

you've given us the evidence that will send you to jail if you make us use it! Good night!"

They left him, furious, but knowing that they had outwitted him—that it was impossible for him to fight.

(The End.)

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1300—Diamond Bracelet, 14k solid gold, platinum top ... \$25

1301—Diamond Bracelet, 14k solid gold, platinum top ... \$25

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1344—Diamond Bracelet, 14k solid gold, platinum top ... \$25