

THE MYSTERY OF PROFESSOR GREER

BY WILLIAM LE QUEX.

I remarked to him that he was a careful and painstaking detective whereupon he straightened his back, and, looking me in the face, said: "Please don't run away with the idea that I'm a detective, Mr. Holford, I am not. I have no connection whatever with the police, whom I may tell you, I hold in contempt. There's far too much red tape in Scotland Yard, which blinds the men and foot and prevents them doing any real good work."

"Look at the serious crimes committed in London during the past three years to the perpetrators of which the police have no clue. The whole police system in London is wrong. There's too much observation upon the speed of motor cars and too little latitude allowed the police for inquiry into criminal cases."

"Then you are not a police officer?" I asked, for within the last few hours I had become suspicious that such was the fact.

"No, I am not. The reason I am inquiring into the death of Professor Greer, is because for the sake of my own reputation and in order to clear myself of any stigma upon me, I must ascertain the truth."

"And only for that reason?" I queried.

He hesitated.

"Well—and for another—another which must remain a confidential matter with myself," he replied at length. "The Professor was in possession of a certain secret, and my belief is that this secret was stolen from him and his mouth afterwards closed by the thief."

"Why?"

"Because, had the unfortunate man spoken, certain complications, very serious complications, involving huge losses, would have occurred. So there was only one way—to kill him. But the manner in which this was accomplished is still an absolute enigma."

"Has it not struck you that the telegram sent from Edinburgh may have been dispatched by the assassin?" I asked.

"I never set out any line of action. In such a case as this any such method is folly," he replied.

"But at least you will do something with the bodies of the victims?" They must be buried," I exclaimed, for the gruesomeness of it all was now preying upon my mind. This was the first time that I had ever been implicated in a murder mystery—and such a mystery.

"The disposal of the bodies is my own affair, Mr. Holford, he said quietly. "Leave that to me. As far as the world knows, Professor Greer and his daughter are away visiting."

"But Lady Mellor! Is she not anxious regarding her niece's whereabouts?"

Lady Mellor is on the Riviera. Her house in Upper Brook street was in charge of servants, therefore she is unaware that anything extraordinary has transpired.

"Your own confidant is Antonio?"

"And your own self," he added. "But have I not already impressed upon you, my dear friend, the absolute necessity of secrecy in this affair?"

"You have given no actual reason," I demurred.

"Because certain circumstances bind me to secrecy," was his reply. "From what I have already told you I dare say you have gathered that I am no ordinary individual. I am vested by a high authority with a power which other men do not possess, and in this case I am compelled to exercise it."

He saw the look of disbelief upon my countenance.

"Ah," he laughed, "I see you doubt me! Well, I am not surprised. I should do so were I in your place. But, believe me or not, Mr. Holford, you will lose nothing by assisting me in this affair and performing a secret service for the high authority who must be nameless, but whose trusted agent I am—even though the onus of this strange tragedy may be cast upon me."

"The whole affair is a mystery," I remarked—"an inscrutable mystery."

"Yes," he sighed, "one that has been rendered a hundredfold more inscrutable."

BY READING THIS YOU CAN TAKE UP THE THREAD OF THE STORY

Professor Greer has devoted the whole of his life to scientific research. He lives at Regent's Park, and on being called to Edinburgh by telegram, promises to be back within three days. He leaves King's Cross for Scotland, and the following morning a note is found addressed to his daughter, saying he will be away for some months on business. Kershaw Kirk's suspicions are aroused. He has the professor's laboratory door burst open, and finds there the professor's body stabbed to the heart.

Ethelwynn, the professor's motherless daughter. She is, at the moment of the mysterious crime asleep in an armchair in the Red Room. This room forms an ante-room to the laboratory. Consequently, she is within a yard and a half of the only entrance to her father's death chamber. The same day as her father's body is found, she also discovered murdered, but how, it is impossible to say, there being no wound of any kind. A fearful disfigurement of her face, the same as in the case of the professor, points to the two crimes having been committed by one and the same person.

Kershaw Kirk, a mysterious man. He is Mr. Holford's neighbor, and makes his acquaintance by asking to see, and study, a motor-car tire of which Holford is the London agent. He takes Mr. Holford into his confidence, and, after binding him to secrecy, tells him the details of the professor's death and astounds him with the startling news that he himself is suspected of the murder, and, for reasons he cannot explain, it is impossible for him to prove an alibi. Together they pay a visit to the scene of the crime, only to learn of the death of Ethelwynn.

Mr. Holford, the man who tells the story. He is in the motor trade. After his interview with Kershaw Kirk, and a visit to the house in Regent's Park, he promises to help Kirk to unravel the mystery surrounding the deaths of the professor and his daughter.

Antonio, an elderly Italian, who, prior to the professor's death, had been in his service for nearly twenty years as valet and manservant.

But he was uncertain. He had as yet, he said, formed no theory as to that portion of the problem.

"Where is the unfortunate girl?" I asked, for I had noticed that she was not in the sitting room.

He looked at me quickly, with a strange expression in his peculiar eyes. "She's still here," he replied, "I declared."

"That second phase of the mystery is as complicated as the first—perhaps even more so. Come with me a moment."

I followed him through the boudoir and into the study, where, opening a long cupboard in the wall, a small iron safe was revealed, the door of which opened at his touch.

"Here," he explained, "the Professor kept the valuable notes upon the results of his experiments. The safe was closed when I first called, but this morning I found it open, and the contents gone!"

"Then the person who killed Professor Greer was not the thief?" I remarked.

"Unless he returned here afterwards," was Kirk's reply, "with his eyes fixed upon mine."

Then he glanced at his watch, and, without a word turned upon his heel and passed out of the room.

CHAPTER VI.

In Which There is a Further Mystery.

I stood awaiting his return for a few moments, and then followed him out upon the landing, where my feet fell noiselessly upon the thick Turkey carpet. Almost opposite across the open stair case, I could see into the large drawing room, and there to my amazement, I saw Kirk raising and lowering one of the blinds.

He was making the same signal to someone outside in the park as that made by the Professor before his death!

I slipped back to the study, much puzzled, and in a few moments he returned, smiling and affable.

What signal had he made—and to whom? It was foggy outside, therefore the watcher must have been in the close vicinity.

Antonio appeared at the door, whereupon Kirk gave the man servant certain instructions regarding the payment and discharge of the servants. Apparently one of them had returned and asked for her wages in lieu of notice.

"Be liberal with them," urged my companion. "We don't want any grumbling. There is no suspicion as yet, and liberality will disarm it."

"Very well, signore," replied the man. "I will pay them all and get rid of them as soon as possible."

"Yes, at once," Kirk snapped, and the man went down the stairs.

"Well," I asked after he was out of

the by a discovery made today—the discovery which prevented me calling upon you at eleven o'clock. But remain patient, trust in me, assist me when I desire assistance, and it will, I promise, be well worth your while."

For a moment I was silent. Then, a trifle annoyed, answered: "My legitimate profession of motor engineer pays me quite well, and I think I prefer, with your permission to retire from the affair altogether."

"What?" he exclaimed. "After giving me your promise—your word as a gentleman! Can't you see, my friend, that you can assist in furthering the justice which is fastening the guilt upon the assassin?"

"That, I maintain, should be left to the police."

"But the police in this case would be powerless. The problem is for us, you and I, to solve, and by the exercise of patience and watchfulness we shall, I hope, be able to elucidate the mystery."

"The inquiries may carry us far afield," I have a keen presentiment that they will. Therefore if I am suddenly absent, do not trouble on my account. My silence will mean that I am watching and active. When I am abroad I make a point of receiving no letters, therefore do not write. I always communicate with my friends through the advertisement columns of the Times. To you I shall be 'Silence.'"

"Take the paper daily and watch for any message I may send you. You have a car outside, I suppose. I wonder whether you would take me to Tottenham Court Road?" he asked.

Thereupon we went below, and after a whispered conversation with Antonio who was waiting in one of the back rooms, he mounted into the car, and Dick drove us very slowly through the fog halfway down Tottenham Court Road, where Kirk alighted.

"Shall I wait for you?" I asked.

"No," he replied. "I really don't know how long I shall be. Besides I shall not return to Bedford Park to-night. It's very kind of you, but I won't trouble you further. Good night, Mr. Holford. Perhaps I shall see you tomorrow. If not, then recollect to keep an eye upon the Times for a message from 'Silence.'"

And he shook my hand, descended and went forward into the yellow fog. My curiosity was aroused; therefore in an instant I had returned to follow him and ascertain whither he went.

To Be Continued.

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BEHIND THE FOOTLIGHTS

ATTRACTIONS AT THE GRAND. Today, Matinee and Night, "Faust." Monday, Sept. 27, "De Wolf Hopper." Wednesday, Sept. 29, "The Thief." Thursday, Sept. 30, "The Gay Musician." Saturday, Oct. 2, Matinee and Night, "De Wolf Hopper." Digby Bell in "The Debtors."

"Faust" Today. "Faust" is like "Uncle Tom's Cabin" in the hearts of the people. Every year it comes and it continues to draw large houses. Two performances will be given today. The astonishingly magnificent revival of "Faust," which is given the public the present season, is evidently getting results, for, from all accounts, "Faust" is enjoying the most successful season since its first presentation in dramatic form.

Praise From the News. The Toronto News, of Tuesday last, had the following to say of "The Matinee Idol": "De Wolf Hopper was given a cordial welcome at the Princess in his new song comedy, 'A Matinee Idol.'"

and moral significance of the great play. It was these two qualities of "The Thief" which won the pair of distinguished critics and made the play the premiere dramatic offering of many seasons in New York. When a play can arouse the enthusiastic support of two such diametrically opposed judges as Winter and Brisbane, the piece must truly possess genuine elements of artistic and popular success.

The Favorites Return.

This city is once again to have the chance to hear the big musical success of last season, Julian Edwards' charming musical comedy, "The Gay Musician," which Manager John P. Slocum will present on a superb scale at the Grand on Thursday night, Sept. 30. Of all the attractions that appeared here last season, none left a more pleasing impression than did "The Gay Musician," and its return will surely be welcomed. For this season Manager Slocum has a remarkable cast of singers, show-girls and dancing girls and an entirely new



MISS HARRIET BURT.

With De Wolf Hopper in "A Matinee Idol," at the Grand Next Monday Night.

Hopper has selected a decidedly attractive vehicle for the revelation of his versatility and genius, and the numerous positions in which he is placed, when he assumes the role of a teacher of elocution in a ladies' college, a doctor, a hypnotist, an estranged husband, and a hero in order to relieve his impunctuality as an actor, are laughable in the extreme. The facility with which Hopper gets himself out of many a disagreeable dilemma, is amazing. The music, which is by Silvio Hein, is captivating, the lyrics by Seymour Brown are rollicking, while the dialogue is never dull. George Mack as the diminutive Jimmy Grant, makes an ideal valet. Miss Harriet Burt as Mrs. Burton, is a picturesque widow, her song, "I Am Looking for a Husband," being encored repeatedly. Miss Ethel Dovey as the innocent pupil, Lucy Gray, and George F. Moore, as Dick Allen, her resourceful and inseparable admirer, were conspicuous features in an unusually strong cast.

Mr. Hopper and his splendid company will be the attraction at the Grand Monday night.

A Guaranteed Attraction. It is seldom that widely divergent critics ever agree, yet William Winger, the dean of the New York reviewers, was in perfect accord with Arthur Brisbane, the most conspicuous of the younger school of extremists, when Henri Bernstein's masterpiece, "The Thief," which is due by special arrangement with Charles Frohman, at the Grand, next Wednesday night, Sept. 29, for one performance only, was first presented in that city. Both were the loudest applauders of the dramatic excellence



ETHEL DOVEY, With De Wolf Hopper on Monday Night.

scenic production, as well as a wealth of costumes and gowns will be presented. Many new musical numbers and dances have been written for "The Gay Musician."

Digby Bell Coming.

"The Debtors," with Digby Bell and Kathleen Clifford, will be presented at the Grand next Saturday, matinee and night. Mr. Bell was last seen here in "The Education of Mr. Pipp," and Miss Clifford, in "The Top o' the World." It is said that neither of these well-known stars have ever had a vehicle more suited to their peculiar ideas of comedy. Courtney Foote, a well-known English leading man, has been brought over here to play the straight character part, as it was with a good deal of difficulty that Mr. Albin succeeded in inducing George Edwards to permit Mr. Foote to come to this country to originate the role of "The Debtors" are playing this week at the Royal Alexandra, Toronto, to capacity.

That "The Melting Pot," which opened the new theatre, intends remaining in New York, may be judged by the fact that the Sunday following its premiere, Lieber & Co., the managers, contracted for the latest newspaper space ever known in New York theatricals. Each paper was accorded an equal share, the total amount of advertising falling short of \$3,000 by a few hundred dollars. The space was devoted to the many favorable criticisms of the Zangwill play.

"The Prince of Bohemia" is the title of a new musical comedy by Messrs. J. Hartley Manners and Baldwin Sloan, in which Mr. Lew Fields is to star Mr. Andrew Mack next month.

Miss Lulu Glaser in "The Girl from the States," a new musical comedy by Glen McDonough with music by Sloane, begins her season, October 4, under the management of the Shuberts.

Mr. McDonough, the librettist of "The Girl from the States," has dramatized an imaginary Ohio town which he calls Gumopolis. Miss Glaser plays the part of Daphne Dearborn, niece of the mayor of this town. She is taken abroad by her uncles with the object of marrying into royalty, which accounts for the title of the play, "The Girl from the States." The cast includes Connie Ediss, Jobyna Howland, Neil Follis, Ida Stanhope, Alexander Clark, William Danforth, George Leon Moore, Roy Atwell, Eugene Redding, William Glaser, Robert Broderick, Frank Randall and Miss Steinhart.

Doubtless the most interesting theatrical event of the week has been the rehabilitation of "Algeria" at the Herold Square Theatre, where the Victor Herbert-Glen McDonough operetta was brought out by Lew Fields and the Shuberts under the title of "The



THE GAY MUSICIAN.

Scene From the Popular Opera to Appear at the Grand Next Thursday Night.

Rose of Algeria." Herbert has yet to lead guilty to the offense of writing an inferior score. Therefore in the case of "Algeria," he received only praise for his wonderful music. Yet the piece was declared a failure. Glen McDonough admitted that he might have done better work as a librettist so he set about re-writing the whole affair. It is a well-known fact that so confident was Herbert of the ultimate success of the play that he bought in the "failure."

Miss Mannerling will begin her season in "The Watcher," a play in four acts by Corn Maynard. This piece, which is a "small cast" production, was first brought out by the Shubert Stock Company in Schenectady, last summer under the title of "The Awakening." The theme savors of spiritualism, "The Watcher" being the spirit of the mother which works wonders in the little family.

Miss Mary Mannerling has declared her intention of appearing in Shakespearean roles the coming season. In October she will be seen in a new drama, which, if it proves satisfactory, will be the means of bringing Miss Mannerling back to Broadway after a long absence for a woman of her talents and popularity. Miss Mannerling has acquainted the Shuberts with her desire to play Shakespeare and while her managers have not given their consent, it is quite likely that the latter part of the season will be devoted to a revival of "As You Like It," with Miss Mannerling as Rosalind.

Work has been started on the Garrick Theatre in Minneapolis, which house when completed will play Shubert attractions. The building operation known as "breaking the ground," was performed last week by Corinne, who was appearing in Minneapolis in "Mlle. Mischief."

A new routing agency, to be known as the Eastern Managers' Association, has been organized for the purpose of filling the time of several hundred one-night stand theatres. The membership includes many managers who are identified with the "open-door" movement.

Nazimova began rehearsals of her new play, "The Passion Flower," last week.

The Majestic Theatre, Brooklyn, which is the newest playhouse of that city, comes under the Shubert regime September 27th, the opening attraction being James T. Powers and the original cast in "Havana."

The Majestic heretofore has played the higher grade popular price shows. Announcement that this theatre would be turned over to the Shuberts was received with considerable surprise along Broadway, especially in view of the fact that the theatrical trust had previously announced they had effectually shut out the independents in the city of churches. The events of the past week likewise showed the Shuberts in control of the Bijou Theatre in Brooklyn where they are conducting a stock producing company.

In his criticism of "The Melting Pot," which was the opening attraction at the new Comedy Theatre, New York, Albin Dale pays this tribute to the Shuberts under the title of "The remarkable Shuberts for it (theatre). We have much to thank them for. Wonders? Well, I guess so."

A new theatre, to be known as the Garrick, is to be built at South Bend, Ind. James L. Glass, of Louisville,

who holds the lease, will present independent attractions in the new house. By the same token, Hall's Opera House, at Laporte, Ind., has declared for the "open door."

Florence Roberts, having denied that she has married again, writes Mr. Lee Shubert that she is rapidly recovering from her recent illness and will be ready to begin her tour under his management as per contract, in December.

Eddie Foy, in "Mr. Hamlet, of Broadway," inaugurated the season for the Academy of Music, Kalamazoo, Michigan, the engagement of this star marking the change of policy of the Academy from a trust to that of an "open door" theatre.

In Frank Daniels' support in "The Belle of Brittany," will be seen: Elsa Ryan, Elizabeth Brice, Frances Kennedy, Daisy Dumont, Frank Rush-

Metropolis and Yorkville theatres into the fold of first-class New York theatre. By the same token, Hall's Opera House, at Laporte, Ind., has declared for the "open door."

The opening week of the Hippodrome marked the largest attendance in the history of the "world's biggest theatre." The gross business amounted to \$71,000.

"Billy," after an all-summer run at Daly's Theatre, will take to the road Viola Allen, in "The White Sister," will succeed the farce.

Fannie Ward will open her season in America in a play by Forrest Balsey and Lee Arthur, entitled "Van Allen's Wife." H. Reeves Smith has been engaged as her leading man. Miss Ward's London season was a personal success. Her development in her chosen field of endeavor has been sure and most artistic. "Van Allen's



KATHLEEN CLIFFORD.

With "The Debtors," at the Grand Next Saturday, Matinee and Night.

worth, George W. Leslie, Edward Bagley and others.

Good fortune has befallen three members of "The Revelers" cast, Thais Lawton and Ferdinand Gottschalk are to go with the new theatre, while George Nash is to be starred in a new play by Augustus Thomas.

Boston has it that the Shuberts are to play their attractions in the Globe, that city. This theatre, with the Majestic and the Shubert, now building, will give the independents three houses in Boston.

The entry of the Lincoln Square, taste and discretion.



SCENE FROM "THE THIEF," AT THE GRAND NEXT WEDNESDAY NIGHT.