

BARGAIN BRIDE

CHAPTER XXII
"Everything here is a bargain," Barrett commented, glancing at the various wares. "I understand the owners want much money but they certainly have excellent taste. It's a darling of a place."

"How long can you stay?" she asked.
"As long as you want me to," he answered. He snapped the lighter shut, slipped it into his pocket. She felt that his eyebrows were drawn close although just then the moon was kept from shedding light by a dense bank of clouds.

Was he already regretting his gentleness, she wondered. A keen-bladed knife seemed plunged into her heart and drawn slowly out again as she considered the question.
"I want you to stay here as long as you want to," she said with a coolness of which she was proud. "I want from you only what you can give—without regret."

"I shall regret giving you nothing," he said quickly, "if you will remember our bargain."
"What bargain, Barrett?"
"We agreed, you remember, that neither of us was to indulge in a flirtation during this year."

"But, Barrett, I never have," she answered. "I couldn't! I never did—before our marriage."

For a few minutes he could not trust himself to speak. Did she think him a complete fool? he asked himself.
"Elinor, I know you are very attractive. You must have had love affairs," he managed to say at length without betraying the deep anger that shook him.

"But I never appealed to men, Barrett. That's a brutal fact. I don't like to admit it; but it is the fact."
The moon had shined herself free from the mask of clouds.
"Older men?" Barrett questioned slowly. "I've heard they liked you?"
He was looking down at her, his eyes narrow.

"Yes," she admitted and smiled. To him her smile seemed cynically and cruelly amused.
He drew a deep, rasping breath. One great storm cloud slipped over the silver moon and put out its light. Barrett put his hands upon Elinor's arms to draw her close. His motion was rough, he knew afterward. Brutally rough.

"All older men," he confessed unsteadily. "I'm not so old as they seem. It is not fair—the thing you do to us. I can't help my feeling for you even though I knew what you are—or aren't!"
"I don't—" she began, but his hot lips pressed against hers to stifle the sentence.

(To Be Continued)

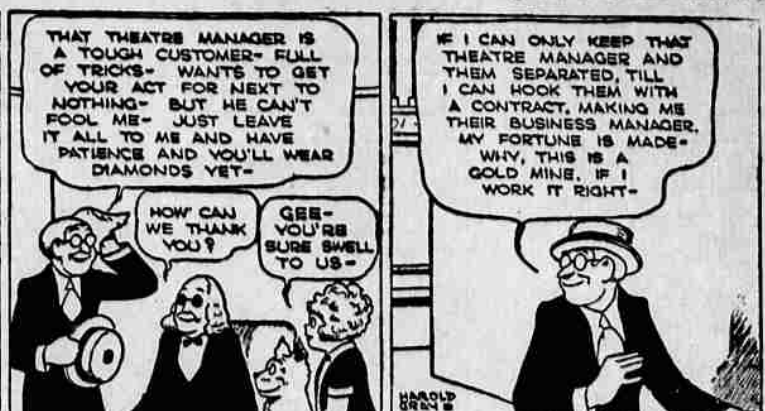
LITTLE ORPHAN ANNIE

The Best of the Nation's "Human-est" and Funniest Comics On This Page Daily

The Two-Timer

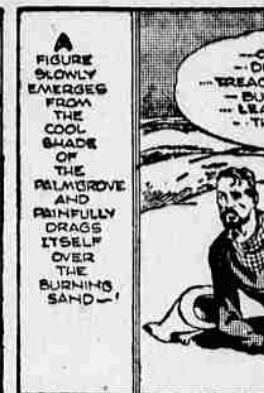
OUR ACT WAS SUCH A SUCCESS— I CAN'T UNDERSTAND WHY THE THEATRE MANAGER HAS NOT BEEN AROUND TO SEE US—
DON'T WORRY ABOUT IT—MR. CHIZZLER WILL HANDLE IT FOR US—HE'S A SWELL GUY—WE MUST INSIST ON DOING SOMETHING NICE FOR HIM, TO PAY HIM FOR HELPING US—
BUT THEIR ACT WAS A SENSATION— I AM WILLING TO PAY THEM ANYTHING— WHY COULDN'T I TALK TO THEM?
NO—NO—THEY WANT TOO MUCH— LET ME HANDLE THEM PLEASE— I'LL GET YOU THEIR ACT— IT WILL JUST TAKE A LITTLE TIME—
THAT THEATRE MANAGER IS A TOUGH CUSTOMER— FULL OF TRICKS— WANTS TO GET YOUR ACT FOR NEXT TO NOTHING— BUT HE CAN'T FOOL ME— JUST LEAVE IT ALL TO ME AND HAVE PATIENCE AND YOU'LL WEAR DIAMONDS YET—
HOW CAN WE THANK YOU?
GEE—YOU'RE SURE SWELL TO US—
IF I CAN ONLY KEEP THAT THEATRE MANAGER AND THEM SEPARATED, TILL I CAN HOOK THEM WITH A CONTRACT, MAKING ME THEIR BUSINESS MANAGER, MY FORTUNE IS MADE— WHY, THIS IS A GOLD MINE, IF I WORK IT RIGHT—

By HAROLD GRAY



TIM TYLER'S FLYING LUCK

SPREAD EAGLED! LEFT TO DIE IN ASONY ON THE SCORCHING SANDS OF MANAGA DESERT!
MUST HAVE BEEN ASLEEP—HELLO—WHERE—
—AM—I?—
—CAN'T MOVE—MY—
—ARMS—MY—LEGS—
HELP—HELP—
—WH—WHERE'S—
—EVERYBODY?—HEY—
—DO THEY LEAVE ME—
—HERE LIKE THIS?—PEASED—
—DOWN—I—CAN'T STAND—
—THIS—MUCH—LONGER—
—HELP—HELP—
A FIGURE SLOWLY EMERGES FROM THE COOL SHADE OF THE PALMGROVE AND PAINFULLY DRAGS ITSELF OVER THE BURNING SAND—
—ONE OF—
—DUMONT'S—GANGS—
—BUT—I—CAN'T—
—LEAVE—HIM—
—THERE—TO—
—GOOD—HEAVENS!—
—HE'S ONLY—A—LAD—
—I—I—MY SIDE—
—WOUND—FROM—DUMONT'S—
—PISTOL—IT'S OPEN—
—AGAIN—BUT—I—I—
—MUST—GET—TO—
—HIM—



BOOTS AND HER BUDDIES

HEY! NOW, LET GO, DOGSBONIT!
AW, CHON—AN— DON'T BE SO OUCHY
BUT, GEE WHIZ—
THERE! JUST BEND OVER— LIKE THAT! SWELL
I WANNA PRACTICE UP A BIT ON MY CASTING



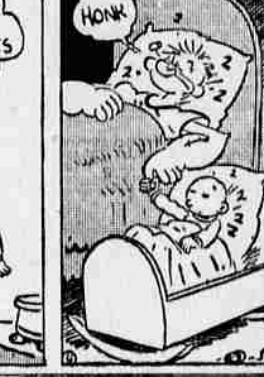
BRINGING UP FATHER

BY GOLLY! I'M GITTIN' HUNGRY— WHERE'S THE RESTAURANT ON THIS TRAIN?
DON'T BE SO IGNORANT— IT'S CALLED THE DINER—
I'M NOT GOING TO EAT LUNCH— I INTEND TO DIET UNTIL WE REACH CHICAGO
CANT YOU LET UP ON YOUR LECTURES FER A DAY?
REMEMBER! DON'T MAKE ANY LOW BROW MISTAKES AT THE TABLE—
WHAT DO YOU RECOMMEND TO-DAY?
I KNEW SHED HAVE TO ASK HIM WHAT'S ON THE MENU— SHE CANT SEE THROUGH THEM GLASSES
WELL, THE BEST AN' ONLY THING ON THE MENU IS CORNED BEEF AN' CABBAGE—
BRING IT ON!



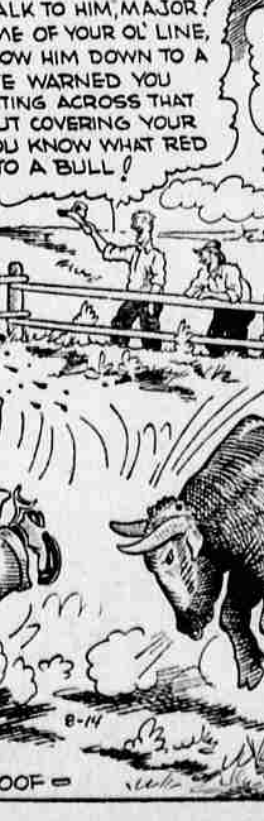
THIMBLE THEATRE

Starring POPEYE
NOW SHOWING—"THE LADY IN BLACK"
TOMORROW—"WHY BRING THAT UP?"
EVEN IN CLOUDY WEATHER A LITTLE KID LIKE HIM MAKES SUNSHINE, DON'T HE, WIMPY?
MOST OF A CERTAINTY
I JUST KIN NOT THINK OF A NAME SWELL ENOUGH FOR HIM
HOW ABOUT "HONEY-SUCKLE"?
WELL, SWEET PEA, IT'S BED-TIME— AN SLEEP IS WHAT'S GOOD FOR INFINKS
AHOY, WIMPY— HE LIKES TO HOLD ME FINGER AN' THAT'S WHAT PROVES WERE PALS
HONK
THANK HEAVEN HE REALLY LOVES HIM
MERCY! I HOPE I HAVEN'T BEEN FOLLOWED



OUT OUR WAY

By WILLIAMS
GOT OUTA HERE! MOVE SOMMERS ELSE! I LIKE YOU TO LIKE ME, BUT— GOOD NIGHT!
WHEN MISERY DOESN'T LOVE COMPANY



OUR BOARDING HOUSE

By WILLIAMS

By AHERN

BEEF ON THE HOOF

By WILLIAMS

WHEN MISERY DOESN'T LOVE COMPANY

By AHERN

BEEF ON THE HOOF

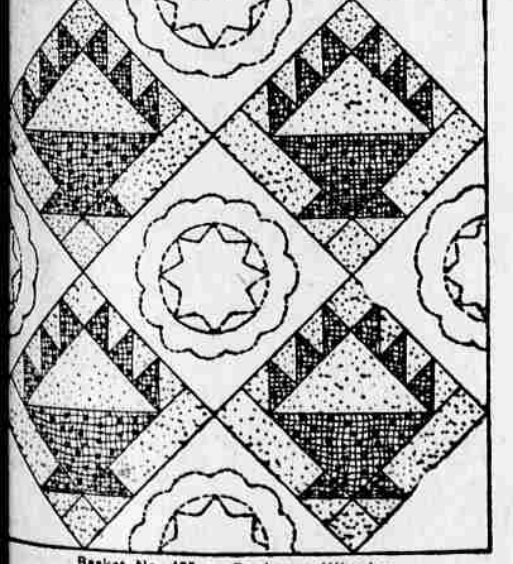
By WILLIAMS

WHEN MISERY DOESN'T LOVE COMPANY

By AHERN

BEEF ON THE HOOF

PATCHWORK QUILT PATTERN



Basket No. 405 - By Laura Wheeler
This quilt basket, suggesting flowers placed geometrically in regular patches, works up into a prim motif that makes a most attractive quilt block. Basket designs containing flower motifs had been a fascination for the needlewoman in the past. And we, today, appreciate their quaintness and charm by adapting their work to our modern needs.
The pattern includes simple, detailed instructions for cutting, sewing and finishing, yardage chart, diagram of full size quilt to help you make the blocks for single and double bed size, diagram of block pattern as a guide for placing the patches and suggests contrasting materials, quilting motif, and clearly outlined drawing of the finished quilt.
To obtain a pattern for this design, send 10c to Eugene Register-Guard, Dept. 82, 28 Eighth Ave., New York, N. Y.

