

GERMANTOWN HIGH TO GRADUATE 123

Seventy-three Girls and Fifty Boys Will Be Given Diplomas Tonight

ORCHESTRA WILL PLAY

Graduation exercises will be held in the Germantown High School Auditorium tonight. A few of the distinguished members of the class are shown above. They are (left to right): H. Dickson Ash, president of boys' class; Helen Murdock, president of girls' class; Ethel Conrad Wise, first honor girl, and Edward Biberman, first honor man.



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TODAY'S MYSTERY STORY

By PHILIP FRANCIS NOWLAN

Yesterday's Mystery Solution

IN THE case of "The Vanishing Killer," the murderer actually had been in the room with his victim at the moment Huffnagle started up the stairs. As the latter rushed into the study the killer slipped through the communicating door into the bedroom in front of the study. He passed from this room into the hall, and knowing that instinctively Huffnagle would take the shortest route into the bedroom, after pausing a moment over the body that lay in the communicating door, he slipped down the hall and passed just before passing the study door. The second he heard Huffnagle move toward the front room he flashed past this door and down the stairs.

The killer had this advantage, that he could move as rapidly as he wished, while he figured, and correctly, that Huffnagle, naturally, would be slower and more cautious in going into the bedroom, where he had reason to believe the murderer still was. It was only a matter of seconds, but the seconds counted. The police showed Huffnagle photographs of a number of Seitz's band, with others mixed in to confuse him. He picked the picture of one "Jake the Dip," and Jake, to save his own skin, stated the evidence, naming Wolfgang Seitz himself as the vanishing killer.

Can you solve this case of— The Hidden Trail HARVEY HUNT awaited the verdict of the medical examiner. Finally the latter pulled the sheet over the body and stood up. "Bullet took virtually a horizontal

up some work and write a letter or two, and the yeggs broke in and found him. No, of course, I can't tell right off the bat who they are, but we'll throw out the old drag net and round up all the regulars that ain't got iron-clad alibis, and smoke 'em out that way."

"You theory's fine, except for two facts that knock it to pieces," retorted Hunt caustically. "but I'm not above taking some advice, I'll predict something for you. You're going to get a message before long, either by phone, letter, or personal call. Perhaps you'll get two messages. One will be from a man who'll admit having been here tonight. He's your murderer. The other message, if you get it, will be to tell you that he was here."

"Say, where do you get that stuff?" Barnett asked incredulously.

"How did Harvey Hunt figure it out, and what were the two facts upsetting Barnett's theory? The answer will appear tomorrow."

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"I don't see this thing quite closely," he remarked to the police detective who was going over to ground with him, for Hunt's connection with the case was merely as a private detective retained by the jeweler's association, which the murdered man was a member. "We haven't got the whole story here."

"Well," asked Hunt curtly, "suppose you tell me what you make of it yourself."

"Nothing to it at all except a professional job of safe-breaking with a little murder on the side. The old boy was staying down last night to clean

TITTA RUFFO SINGS

Gives One of His Characteristic Concerts Before Delighted Audience

Titta Ruffo, king of baritones, gave one of his characteristic concerts at the Metropolitan Opera House last evening before a large audience, about half of whom were fellow countrymen of the great singer. There is an atmosphere about a Ruffo concert which is not found anywhere else in the world of music. No singer, not even John McCormack, is on quite the terms of friendliness with his audience as is Mr. Ruffo, and at the close of the program his remarkable rendition of "Largo al factotum" brought them to their feet with loud yells of approval.

Titta Ruffo is above all an operatic singer, as he lives the atmosphere of the aria which he is singing and is apparently unconscious of the difference between the operatic and the concert stage when an operatic aria is under performance. Thus, at the close of the prologue of "Pagliacci" he beat with his gloves against the side of the exit with the same familiar gesture he uses with his cap in the opera, while in the aria from "The Barber" he walked up and down the stage, twirled an imaginary mustache, strummed an equally imaginary guitar and at the end broke into the little dance which he uses in the opera.

All this is delightful, because Ruffo is probably the only singer who can transport the opera to the concert stage without becoming ridiculous. His sincerity and good nature make it possible for him, where for any other

singer it would be a most dangerous experiment. It was evident at times last evening that Mr. Ruffo's throat was not in the best of condition, but he did not spare himself on this account. There was a slight huskiness in two or three of his middle register tones occasionally, but it always disappeared before the end of the song or aria which he was giving. In quality and power, Ruffo has no equal among present-day baritones and his upper register last evening was magnificent in its strength and brilliancy, as it always is. Besides the arias mentioned he sang two groups of songs and gave five encores, ranging from the aria in "Cristoforo Colombo" to an Italian folksong.

Mr. Ruffo was assisted by Miss Leta May, a young coloratura soprano, who both in voice and art far surpasses the usual "assistant" to a famous singer. Even the masterful voice and art of Ruffo himself did not eclipse the young soprano, who, with a less formidable soloist would have been the star of the evening. Even as it was she received

double encores twice. Her voice is rather light, but still filled the big opera house, and her handling of it and her method was excellent. Her principal numbers were "Cara Nome" and "Una poco voce fa," besides which she gave a group of songs. Her enunciation is unusually clear, almost as clear as that of Mr. Ruffo, who leads all singers in this respect, even if she has not the possession, a rapidity which at the close of the aria from "The Barber" made it difficult for the accompanist to keep up with him, and withal every syllable was clearly distinguishable.

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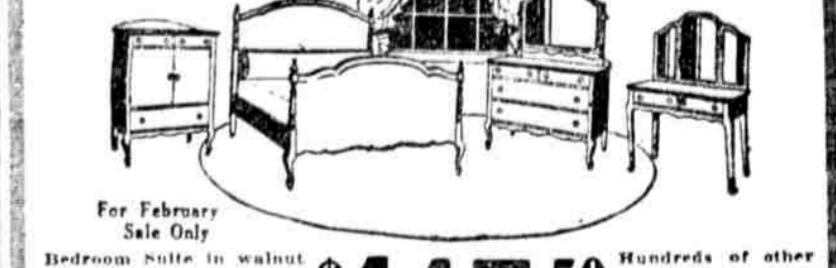
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