ATTRACTIVE OFFERINGS ON THE STAGE AND THE PHOTOPLAY SCREEN

HARRY LAUDER PAYS HIS ANNUAL VISIT

Scotch Comedian Wins New Friends and Thrills Old Ones at Walnut

Walnut—Sir Harry Lauder, again returning to this city, did all those things last night which have won him a vast host of friends and have made him almost unique as a comedian.

Among the things he did were:

Sing his famous "Doughie the Baker" song, with its accompanying soliloquy on matrimony and flirting with one's neighbor's wife.

Don a sailor suit and render a catchy chantey entitled "There Is Somebody Waiting for Me."

Bring out the crooked stick that the Prince of Wales gave him and sing a new one called "Bella, the Belle of Dunoon."

Make all the old-timers happy by bringing back that old favorite of his repertoire, "She's Ma Daisy."

Sing "Wee Hoose 'Mang the Heather" as requested by the balcony.

He has done all these things before—many, many times—but that doesn't prevent their appreciation by all the Lauder-lovers and they are legion. His winning smile, his jaunty dance steps, his still charming voice, his rolling burr—all of these still stand him in good stead. Last night, with the sweat rolling down his cheeks, he gave his very best, and the audience gave him its usual generous response.

Finally, called out many times, he gave the people on the other side of the footlights a little lecture on friendship and the ability of a song to keep one's spirits up. Then he obliged with another song, and finally, in order to get the people out of their seats, he led them all in the national anthem.

In addition to this infectious exponent of heather humor there were other acts to please all tastes. Gintaro, a Japanese, did some wonderful things with a top and a pile of blocks; De Pace proved a real wizard at making the mandolin talk; Winona Winter used a real personality in putting across her songs and added some ventriloquism for good measure; the Brothers Gaudsmith did tumbling with two clever dogs, and Untah Masraman imitated countless birds by her adept whistling.

Nixon—"Boys of Long Ago"

To say that it's a whole show in itself is just about right in speaking of "Two Boys of Long Ago," the feature attraction. Comedy, music and acrobatics are mingled harmoniously in a consistent theme, which is highly entertaining. Tom Ward plays a prominent part in the proceedings with good results. And then there are Lyons and Rosco, undoubtedly the best musical act in vaudeville, often referred to as the cameo of that kind of entertainment. Tracy and McBride started laughs early and moved them faster as they reached the finish. Meredith and his dog Snooger were a resounding hit and the same can be said of Vincent Brothers, who thrilled on the triple bars.

Keystone—Ford Revue

There are lots of wholesome laughter in the show which makes it a good investment in entertainment. The Max Ford Revue with Vera Hayworth and Minna Ravin is the feature attraction. It is enlivened with many original lines and situations, and the music is above the ordinary. Laughs keep space of the skit offered by McLinn and Silly, called "Tomfoolery." Art Harris and company in an exciting sketch proved a comedy riot. Other good acts were offered by Jack Goldie and Cooper and Ricardo. The film attraction is "In the Days of Buffalo Bill."

Allegheny—Yvette

This week's program is one of the unusual merit and pleased audiences at the opening performances yesterday, as evidenced by the hearty applause given the various acts. Yvette and band, a singing, dancing and violin novelty, heads the bill, with Homer Dickinson and Florence Tempest, musical comedy stars, as close contenders for that honor. A "School Day" act, Jennings and Mazier, blackface comedians, and Genaro and Gold, singing and dancing, complete the program. The moving-picture feature this week is House Peters in "Rich Men's Wives."

Globe—Bob Nelson

Bob Nelson, former Winter Garden star, is the headliner of this week's bill at the Globe and delighted audiences at yesterday's performances. Nelson is a singing comedian of merit and is well worth hearing. Herbie Hewson assists him at the piano. Other attractions this week include David Sablosky's skit, "The Kid From Madrid," with Jimmy Gildea and Jay and Dorothy Headricks; "The Country Store," a rural musical comedy, also adds pep to the show. Four other acts complete the program.

Walton Roof—Big New Show

Violet Carlson, late of the "Spice of 1922" and known as the "miner prima-donna," was an outstanding hit in a number of new songs which represent a cycle of music. She has an ingratiating manner which is a big asset in her offering. One of the big wallops of the show is the act of the Mason-Dixon Seven, a septette of musicians from the Southland, and they put their melodies across in a manner which leaves nothing lacking. Real autumnal surroundings add to the joy of the show.

WILL TALK ON RADIO

General Electric Official to Address Foremen's Club This Evening

The Foremen's Club of the Philadelphia Industrial Association has arranged a "scientific night" program, to be given in Morrison Hall, Northeast High School, Eighth street and Lehigh avenue, this evening. It will include a radio talk and demonstration by E. P. Edwards, manager radio department, General Electric Company, and several motion-picture subjects, including "The Revelations of the X-Ray," "The Light of a Race" and a "Wooden Yarn."

This will be the first of a series of two special evenings arranged by the club for its members and friends, and the second will be given in the same place on October 24, at which time Commander H. C. Richardson, U. S. N., the pilot commander of the NC-3, which was one of the fleet of airplanes which made the first official trans-Atlantic flight, will describe his experiences and will also show several reels of Government films describing the flight.

THE PLEASING TONES OF SEPIA add greatly to the attractiveness of the interesting pictures—of famous folk, of important events, of distant places—which appear in such abundant measure in the Rotogravure Section of the Sunday PUBLIC LEDGER. "Make it a Habit."—Adv.

Shows That Remain

GARRICK — "Rain," with cast headed by Jeanne Eagels.
SHUBERT—"Hitchy Koo of 1922," with Raymond Hitchcock, Brendel and Bert, Jack Pearl, Audrey Maple and others.
FORREST — "Sally," with Marilyn Miller, Leon Errol and Walter Catlett heading the cast.
ADELPHI — "The Demi-Virgin," with Hazel Dawn, Bobby Watson, Peggy Coudray, Glenn Anders and Alice Hegeman.
BROAD—"The Czarina," with Doris Keane.
LYRIC — "The Rose of Stamboul," Viennese operetta, with Marion Green, Tessa Kosta and James Barton.

"THE BEGGAR'S OPERA" SCORES GREAT SUCCESS

First Musical Play in English Revived Triumphantly at Metropolitan

"The Beggar's Opera," the first of a long line of more or less worthy successors in the line of musical comedy, was revived at the Metropolitan Opera House last evening before a fair-sized audience, which was charmed by the novelty and quaintness of the work, as well as by the very excellent performance which it received by the company.

It is not an opera at all in the modern sense of the word, but it is a scathing satire upon the politics, the criminal laws, the administration of justice and the morals of that day. And, at that a lot of it applies right now to conditions as they exist in this country. Some of the satire was on matters which exist now only in detailed history, and much of this was necessarily lost upon the audience, as it must be upon any audience in this country. But there was enough of witty dialogue upon the things which are eternal in human life to make it intensely interesting as well as exceedingly apropos.

The musical numbers are interpolated just as they are in the modern musical play, without any apparent reason. Many of them are evidently parodies upon the opera of the middle and closing Handelian period, and are very clever, especially the finale of the second act, which is given in a very grandiose manner. The exceedingly clever trio is also apparently a parody upon some operatic number well known in that day.

Of course, the personal references to the persons in public life, which are indicated by the characters in the play, have long since passed even out of history, but they are funny enough to stand on their own merits. The dialogue is clever and shows strikingly that the attitude of a certain class of the public toward the conventions has not materially changed in the last 200 years. While the types depicted have largely passed away in England and never existed in this country, still they are so continuingly represented that the play is a delight to witness and hear.

The music is evidently based upon British, Scotch and Welsh folksong and has been "brought up to date" in a manner which cannot give offense to the most fastidious. There is no vocalization required, and even the parodied excerpts are done with great consideration as to vocal demands. Most of them are simply short and charming songs, with an instrumentation which must follow to a considerable extent the orchestral resources of those days.

The company was altogether excellent, adequate as to voice and capable in dramatic action. The leading parts were taken by Arthur Wynn as Peachum, Charles Magrath as Lockitt and the Beggar, Joseph Farrington as Macheath, he revealing a splendid voice and all of them good comedy action; Alfred Heather as Filch, Lena Maitland as Mrs. Peachum (a splendid representation), Dorianne Rawn as Polly Peachum and Celia Tarrill as Lucy Lockitt. The dancing was characteristic of the day and was very gracefully and beautifully performed.

Fay's—"Pepper Box"

A large company was applauded in "The Pepper Box Revue," a tabloid musical comedy which featured the bill at Fay's. Ash and Franks offered some sparkling comedy, singing and talking. Alex Sparks and company appeared in a skit which won much laughter and applause on account of originality. The Gladiators offered an interesting acrobatic exhibition; Ralph and Reese mixed songs, dances and patter in an appetizing cocktail. The novelty of their act was especially refreshing. Delzell and Carroll, blackface comedians, offered a comedy-and-dancing specialty. "In the Name of the Law" was the film feature. It tells a thrilling story based on events of today and is presented by an exceptionally clever cast.

Nixon's Grand—Claire Vincent

A true-to-life story told by an exceptionally good cast makes the sketch of Claire Vincent and Company a worth-while offering. Miss Vincent has the knack of getting real value out of every line and with her coworkers sustains interest until the finish. There was action every moment in the musical skit, "It Happened in Paris," offered by Bill Dale and Company. The music was especially catchy. Ben Marks and Dolly Wilson presented travesty impersonations with 1922 ideas with good returns. Other good acts included Wilbur Sweatmann and his syncopators, Charlton and Tate, singing comedians, Dacos Brothers, clown acrobats, and Vissor and Company, gymnasts.

William Penn—Comedy

Joe Morris and Winn Shaw grabbed many laughs with a comedy tackfest called the "Mosquito Trust." It overflows with original lines. Five men and two women rang the changes on jazz as the Syncopated Seven; Max Bloom and Alice Sher offered a comedy skit which scored decisively. Gordon and Rive did stunts with bicycles, and John Barrymore starred in the film feature, Sherlock Holmes. This thriller held interest from start to finish and gave inside information regarding the unraveling of crime. An especially good cast supports Mr. Barrymore.

Broadway—Fay Marbe

Personality plus a pleasing voice and artistic style is the combination which enabled Fay Marbe to score a decisive hit. She offered several new songs in a manner which enabled those present to hear every word and also won substantial result in several new dances. "Listen, Lester," the Broadway musical comedy in tabloid form, is another excellent attraction. It includes several lively comedians and a number of pretty girls. John Barrymore in "Sherlock Holmes" is the film feature. There is a thrill every few moments and an abundance of consistent action.

Cross Keys—"Dummies"

"Dummies," a miniature musical comedy produced by Richard Bartlett, with a big cast, is the feature on this week's program, and proved a decided hit. Other acts on the bill include the Four Fantimos, aerial wonders; Lew Wilson, comedy songs and chatter; Case and Mayne, comedy, singing and talking act; Harry Tennery and company and the Oklahoma Four, presenting a novelty act of merit.

LIONEL BARRYMORE IN YEAR'S BIG THRILLER

"Face in the Fog," With Punch From Start to Finish, Tops Stanley Bill

Stanley — For sheer entertainment, from start to finish, without let-up, the palm, so far this year, must be handed to "The Face in the Fog," which is one of the Boston Blackie crook stories.

In all the hectic years of the films, we never remember having seen a better thriller, and the best part of it all is that "The Face in the Fog" is acted by a matchless cast and is mechanically almost perfect.

The opening scene shows New York on a very foggy evening in spring. We see a gay restaurant, its lights shrouded by the moist curtain. There is an old beggar standing in front of the door. Boston Blackie, reformed crook, and his young wife who did the reforming come out of the door, and her sympathy is aroused by the beggar's plight. A moment later, a hideous, misshapen face appears out of the fog, and the beggar is struck dead with his own crutch. All this, however, comes after the mendicant has slipped into Boston Blackie's pocket a handful of jewels.

Half an hour later, a Secret Service man, a squad of police, the man with the hideous face, and a Russian exile are all on their way to Blackie's house to find those jewels.

The entire action of the story transpires in a single night, in fact, within a few hours, with only one "cut-back," in story form, to Russia. This, however, does not hurt the action, which is the most concerted, direct and withal simple the films have achieved in ages. There is a thrill in the opening scene, and a surprise punch with a laugh in it for the finale.

To see Lionel Barrymore, spick and span for a change, as Boston Blackie is something of a rare treat. With a twinkle in his eyes and a smile hovering on his lips, the Barrymore of this picture is quite different from that of "The Copperhead" and "Boomerang Bill." We can think of no part in all the annals of filmdom demanding that suave and calculating calm (necessary for crooks or, in this case, ex-crooks) which has been half as well played.

George Nash is a bully foil as the Secret Service man who knew Blackie in his unregenerate days; Macey Harlam is Ivan, a Russian villain; Lowell Sherman, immense as another Russian exile, heroic instead of villainous for a change. Seena Owen can hardly be recognized as a Russian grand duchess, but her ability to act is still with her.

And that "face in the fog," sinister, hideous, menacing, is played by our one and only "Hairy Ape" in a villainous style that is quite remarkable for its evil spirit. The fight he and Barrymore stage is almost a screen classic. Mario Majeroni, Mary McLaren and Gustave von Seyffertitz complete the remarkable cast.

To Frederick Allan Crosland, who directed, and to the unnamed camera man who created artistic masterpieces in foggy New York streets and lamp-lit Russian alleys too much credit cannot be bestowed. "The Face in the Fog" is something that all the fans should see and enjoy. It's real stuff.

Karlton—"The Sin Flood" is a picture that is definitely different from the average screen output. Furthermore, it is decidedly head and shoulders above that average output.

For this reason, then, it might seem captious to pick flaws in the filming of this Henning Berger story, in itself ambitious and praiseworthy. The fact remains that the real purpose of this grim and meaty tale of the weakness of mankind is only dimly and partially allowed to penetrate to the screen.

Eleven distorted and warped souls are caught in a water-tight compartment under a saloon when a flood inundates the town. For twelve hours they face prospective death, and repentance, mostly of the psalm-singing kind, strikes them. The Brotherhood of Love comes to them in the hour of their peril and we are led to believe that they are reformed characters. Then the flood recedes and the skies brighten, and they come up from their refuge. Are they purified and repentant souls? Not so you could notice it. Just one out of those eleven persons is changed for the better; the others immediately revert to their former characteristics.

James Kirkwood is the one reformed sinner and he gives his usual sincere and notable performance. Richard Dix is not so satisfactory in a weakling role. Helene Chadwick gives one of the most striking pieces of acting in the picture, and cameo characterizations are rendered by Otto Hoffman, Darwin Karr and Ralph Lewis as pieces of driftwood collected in the saloon.

Even though the subtleties of character analysis cannot be put across on the screen as they were intended to in the story, and even allowing for a few concessions to popular screen traditions, "The Sin Flood" is a powerful and effective screened document, mechanically, almost perfectly done.

Aldine—"Kindred of the Dust" is another of those very entertaining but entirely pointless out-of-door yarns that love to find their way to the screen. Peter B. Kyne wrote it, and when he writes the fur flies and the red blood flows. The fans will not consider money badly spent if they go to see it.

The locale of the plot is the shore of Puget Sound, which also is a logging country. This, of course, gives ample opportunity for log-camp scenes and thrills as the big wooden giants go shooting down swirling mountain streams with brawny pilots astraddle them. At such times as these there will be many who will forget the more mechanical phases of the plot, and forget the characters, too, putting all their attention on the majestic drama of nature.

To tell the plot of "Kindred of the Dust," interesting and active as it is, would only be to repeat what has been given us in film fare many times before. It is more worth while to report that Ralph Graves makes an excellent hero, that W. J. Ferguson quite steals the acting honors in one of his inimitable character roles and that Miriam Cooper is a restrained and modest heroine.

Arcadia—A tale of the diamond mines which is disjointed in the first part, but melodramatically effective toward the end is disclosed in "Pink Gods" which Pennaym Stanlaws directed.

There are two women in "Pink Gods," one of whom falls a prey to the lure of the flashing stones, and one who resists the lure. There is no real hero, although the part that James Kirkwood plays is that of a rough-and-ready bully and roustabout, who reforms at the end because of a woman. Raymond Hatton is effective as a diamond smuggler, and Adolphe Menjou is a dapper and smiling villain with a trick mustache, who uses the diamond lure to attract women. The two women mentioned first are the most important characters. The victim is Bebe Daniels, who dies at the end. She is excellent. Anna Q. Nilsson is more than good as the strong and heroic woman.

Overwritten and hectic as this is, it has interesting moments, and is always beautifully photographed. Stanlaws, however, can do better.

Regent — Another of Rex Beach's Alaskan yarns finds its way to the screen in "The Brand," which tells of a young wife deserted by her husband, and protected and finally married by an older man. When the young chap returns to beguile her there is trouble. Kay Laurel, a more or less new face on the screen, is admirable as the heroine, and Russell Simpson and Robert McKim are both splendid as her husbands. The picture is well directed and acted and, though never novel, is interesting throughout.

MME. SAMAROFF'S RECITAL

Plays Before Immense Audience in Academy in Forum Series

Mme. Olga Samaroff gave the first of the Forum musical affairs in the Academy of Music last evening, in the form of a piano recital. The auditorium was crowded to its utmost limit, every seat being occupied and about 100 chairs being placed on the stage and the program, which was as well selected as it was performed, was received with every evidence of delight and thorough appreciation by the audience.

The first half of the program was devoted to Chopin and consisted of the Ballade in A flat, the nocturne in F sharp, the etude in the same key and the great Sonata in B minor, the one containing the famous funeral march. Mme. Samaroff gave a thoroughly characteristic interpretation of the great Polish composer, playing them all with perfect execution, as was of course to be expected, and with a fine poetic feeling which was never allowed to drop into the merely sentimental as is so often the case with the modern interpretations of Chopin.

The second part consisted of the Brahms rhapsody in E flat, two numbers from Debussy, the Liebestraum in A flat of Liszt and Ernest Hutcheson's arrangement of the Ride of the Valkyries. This variety of composers and of the various kinds of technique and interpretation was perhaps more severe in its demands upon the performer than the exclusively Chopin group. Where Brahms and Debussy, for example, sometimes say pretty nearly the same thing, they are as far removed as the poles in their manner of saying it. The splendid manner in which Mme. Samaroff interpreted the different composers was a triumph for her artistry. She was obliged to give two encores, playing Kreisler's "Tambourin Chinois" for the first and a nocturne by Grieg for the second.

Orpheum—Jack Wilson

Jack Wilson, Charles Forsythe and Willie Ward were in the cast of "A Nonsensical Revue," which pleased as a headline feature. The comedy goes at a rushing pace, giving little time for thought. George Kelly offered "The Showoff," a sprightly new comedy. Other excellent numbers were Bostock's Riding School and Lillian St. Leon and company in "How Circus Riders Are Made." This, as usual, scored with the kiddies. Madge Diamonds, novelty act, and James Clemons and company, in musical comedy bits, scored big hits. Others on the bill are Combe and Nevins, masters of syncopation, and Bert and Sue Kelton, in music and dancing. "Rich Men's Wives" was the film feature. On account of its true-to-life scenes this story appealed to those present.

Photoplays Elsewhere

STANTON — "Manslaughter," featuring Thomas Meighan and Leatrice Joy.
PALACE—"The Masquerader."
VICTORIA — "Monte Cristo," with John Gilbert, Estelle Taylor and Robert McKim.
CAPITOL — "The Ghost Breaker," with Wallace Reid starred, supported by Walter Hiers and Lila Lee.
IMPERIAL—"A Fool There Was," with Lewis Stone.
COLONIAL—"The Ghost Breaker," with Wallace Reid.
GREAT NORTHERN—"Rich Men's Wives," with House Peters, Claire Windsor, Myrtle Steadman, Rosemary Theby and Gaston Glass.
ALHAMBRA—"Above All Law."
MARKET STREET—"Men of Zanzibar," with William Russel.
LOCUST — "A Tailor-Made Man," with Charles Ray.
NIXON'S AMBASSADOR — "Cameron of the Royal Mounted," with Gaston Glass.
BELMONT—"The Valley of Silent Men," with Lew Cody and Alma Rubens.
RIVOLI — "One Clear Call," with Henry B. Walthall, Milton Sills and Claire Windsor.
STRAND — "The Ghost Breaker," with Wallace Reid, Lila Lee and Walter Hiers.
SIXTY-NINTH STREET — "Valley of Silent Men," with Lew Cody.
LEADER — "What's Wrong With the Women?"
COLISEUM — "Her Gilded Cage," with Gloria Swanson.
CEDAR — "Delicious Little Devil," with Mae Murray.
JUMBO—"There Are No Villains," with Viola Dana.

EDDIE FOY AND KIDS TOP FINE KEITH BILL

Comedian and His Family Are Given Big Welcome on Return Here

Keith's—Eddie Foy need never worry about the sort of reception he will get when he comes to this city. Indeed, he has come to be regarded almost as one of Philadelpria's favorite sons. And whenever, during the last few years, he has brought along the six younger Foys, he's been just that many times more welcome.

The irrepressible Eddie and his youngsters are the headliners at Keith's this week, where they're being kept busy answering encores. They're all huddled together in a snappy little playlet in which dad appears as Martin Connelly, the cab driver, and the youngsters are—well, they're just his youngsters.

Each of the youngsters has an individual talent which, standing alone, would prove highly interesting. They sing and dance and do some clever bits of acting and, of course, Eddie, Jr., does his usual imitation of his clever dad. Imitations of the elder Foy have become quite frequent in vaudeville. But there has never been a take-off done as well as Junior gets it over.

David Schooler has a clever singing and dancing act that demonstrates to good advantage the pianistic abilities of Schooler and the cleverness of Louise Nolan, Ellen Boyle, Ina Alcova and Winifred Dean, three of them singers and the other a dancer.

Johnny Burke in "Drafted" has a monologue stunt that gets a laugh a minute. William and Taylor have a dancing surprise that really surprises because of its unusual cleverness. Harry Moore does some interesting stunts as a paper manipulator. Lois Bennett has a sweet voice and she sings some attractive numbers. There are a bunch of cleverly trained dogs and ponies and a mule in Madam Jean Berzac's Circus, an act the youngsters surely enjoy. Yost and Glady are French importations, who do clay modeling in a way that's amusing and clever. Of course, there's the "movie" offering.

In a nutshell, a corking good show.

CASINO'S "RADIO" SHOW

At the Casino last night, "The Radio Girls" began a week's engagement in a fantastical extravaganza entitled "The Isle of Adventure." The piece was pleasingly staged and costumed by its producer, Sim Williams, and is well equipped with humor and action by the author, Tom Howard. Solly Field is credited with the staging of the show, and he has done excellent work. The company, composed mainly of ex-vaudeville actors, was a capable one, being headed by Billy Gilbert, an eccentric comedian, and including Cleora, a classical dancer; Emma and Bobby Wilson, singers and dancers; Guth Brothers, singers, dancers and instrumentalists; Arlene Johnson, singer of Negro songs; Warren Fabien, Alice Carmen, ingenue and others. There was also a chorus above the average in looks and ability. "The Isle of Adventure" is in two acts and six scenes, and possesses a score of tuneful musical numbers and some good dancing.

Trocadero's New Show

Trocadero—"The Jolly Girls," which opened last night, turned out to be a fast-moving and attractively staged show which leaned as much on its up-to-date comedy as on its tunefulness, and as much on its tunefulness as on its pretty chorus. Gladys Darling, a danseuse out of the ordinary, was a special feature that pleased, and the large cast included "Fat" Hamilton, Jack Know, Rene Vivienne and Josie Fountain.

"Pepper Pots" at Bijou

Bijou—Moe Messing's "Pepper Pots," with seven principals and a chorus of eighteen, opened with a bang last night. There were two acts and eleven scenes, all of them attractively and elaborately staged. Charlie Goldie, a Philadelphia boy, was the chief comedian, and the prima donna was Bertha Delmonte, who could both sing and exert a potent personality.

Travesties at Dumont's

Dumont's—The new travesty this week is called "The Pinching Squire," with a locale in Millbourne, and a cast of capable funmakers headed by Charlie Boyden, get every bit of comedy out of the amusing situations. George Fredo, a capable musical artist, was a side attraction; Emmett Welch had new ballads, and John Lemuels had some darky comedy and stories. The first part had some unusual features of entertainment.

MAE DESMOND'S RETURN

Opens New Stock Season as Ming Toy, in "East is West"

Desmond's— Mae Desmond returned to her many local admirers, and has chosen to inaugurate her new season with Fay Bainter's popular and much-played role of Ming Toy, the slant-eyed heroine of "East Is West."

This story of love and treachery in San Francisco's Chinatown gives ample opportunities to the various members of the company, as well as to the star. The villainous Charlie Young is just as evil as ever, Ming Toy just as sweetly appealing and the rest of the characters just as interesting.

In addition to Miss Desmond's most adequate portrayal of Ming Toy, there are fine characterizations by Frank Fielder, John W. Lott, Louise Sanford, Sumner Nichols, Betty Garde, Bernice Callahan and Rita Davis. The drama is exceptionally well staged and mounted.

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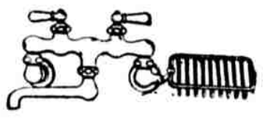

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