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Randolph Lewis
author photoplay

©CL 16677 "WITHOUT BENEFIT OF CLERGY"

Story
By Rudyard Kipling

Produced for Pathe Exchange, Inc., by Robert Brunton

James Young, Director

CAST

AMEERA, A Hindu girl of Lahore, India...VIRGINIA BROWN FAIRE
JOHN HOLDEN, A British Engineer.....THOMAS HOLDING
HINDU MOTHER, Mother of Ameera.....Evelyn Selbie
AFGHAN MONEYLENDER.....Otto Lederer
PIR KAHN, Gate-Keeper.....Nigel de Brouliar
AHMED KAHN, Holden's Native Servant....Boris Karloff
TOTO, Child of Holden and Ameera.....Philippe de Lacey

SYNOPSIS

The story reflects Rudyard Kipling's most intimate knowledge of native and offical life in British India, with the scenes laid mainly in the ancient city of Lahore.

Ameera is a typical very pretty young Hindu girl of the people in Lahore. She is protected from an unwelcome native suiter by John Holden, a young English structugal engineer, and a reciprocal love affair is the result. Ahmed Kahn, Holden's native servant arranges the matter of the "dowry" with Ameera's mother. The lovers are united in a pretty ceremony in which floral wreaths and a ring figure. They dwell in "The House of Love", and are very happy.

Holding has structural engineering duties elsewhere, but returns as often as possible to Ameera. On one such return they rejoice mutually over the prospect of a "pledge of their undying affection." Both are transported with the joys of parenthood. Holden, because of his love and fidelity to Ameera and their little son is idolized by the natives of the household. As the child develops in lovliness the scenes of domestic happiness are most charming. Then descends upon India the plague of cholera. Little "Toto" is stricken to death in Holden's presence. Ameera will not flee with others to the hills for safety. Holden remains with her--to see her, too, fall victim to the plague. Then the "cleansing rains come"--too late. Holden wishes to buy "The House of Love" for a remembrance, but is compelled to see it torn down by the native owner.

The appeal throughout is of beauty, happiness and the true note of pathos.

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