WHEAT BREAKS BADLY ON HEAVY UNLOADING

Losses of 10 to 13 Cents Are NEW COHAN "SHOW" Recorded-Covering Helps Slightly Later

cHicago, Nov. 25.—A terrific selling movement demoralized the wheat market toward the close today. Prices melted by quarters and halves amid the most intense excitement, until values suffered losses of 10 to 13 cents from yesterday's close. There was a raily at the end of covering, but final quotations were 5 to 7 by cents not lower. The whirlwind selling followed reports concerning diplomatic relations and more restrictions by railroads on the movement of grain. The sobering influence that the talk of placing an embarge on exports of the cereal has had on speculators also was a factor.

Longs threw over their holdings and shorts made visious drives. Earlier in the session there was some fairly strong sup-port at periods, as well as a lot of miscalaneous buying on western commi bouse orders.

house orders.

Shorts also did some covering then on reports that eastern experting interests were buying here and on a purchase of about 480,000 bushels for Greece.

Other factors on the downward movement were lower prices in Argentina and the fact that a vote on amending the rules of the board changing insurance on deliveries will be taken tomorrow. December, after selling as high as \$1,74%, fell to \$1.60, closing at \$1.67% to \$1.66, against \$1.73%, yesterday's last microl May, after reaching \$1.81, dropped to \$1.70%, and ended at \$1.75%\$1.74%, compared with \$1.80, the final quotation of sesterday. July, after touching \$1.44%, \$1.44%, compared with \$1.29 and ended at \$1.45%; at the close yesterday. Leading futures ranged as follows. pared with \$1.49% at the those pared with \$1.49% at the those pared as follows:

Dec May July Corn	Open. 1.73% 1.81 1.40%	H1.7	4%	1.00 1.70 1.30	-	10mm 11714 1134 1144	1	73 73 54
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May	5416 55	20000	178	3 (13 5 (13		707A	,	50
Dec May July Hibs-	16.55 16.55 16.50	16.0 16.5 16.2	0.02	10.77 10.25	*16 716	17 42 32	*16 *16 †16	95 55 45
May.	14.57 14.77	11.9	Ţ	$\frac{14.47}{14.67}$	-14	50 70	:11	65 80
Dec Jan May	128.20 -22.53 27.40 ************************************	25 1 27 2 27 3	Ø	28.00 27.03 17.03	2277	10 00 35	127	30 85 63
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PHILADELPHIA MARKETS

GRAIN AND FLOUR

I was bearing and prices are develor—No. 2 apot. for lots. In export olevator—No. 2 apot. 61.7525 LTS. No. 2 southern red. 41.73 apot. 61.7525 LTS. No. 2 southern red. 41.75 apot. 61.752 LTS. No. 2 southern red. 41.75 apot. 61.752 LTS. No. 2 southern red. 41.753 apot. 61.752 LTS. No. 2 southern red. 41.753 apot. 61.752 LTS. No. 2 southern was with little enarges in prices: Quotations: lots for local trade, as to location—Clie for local trade, and local trade, and local trade, and local trade, and local trade for local trade, and local trade for local trade for

51.01 91.03.

S—Reciplott. 26,761 bush Prices de le c with demand light. Quotations No. e. 62.962/2c; standard white 61's ffice white 60's ffice white 60's ffice white 60's ffice white 60's ffice on 6.560.76. So, 3 white, 503 301c. No. 4 white, 504 60c; sample outs 58257c.

FLOUR—Receipts, 880 bbls, and 455,009 lbs, in sacks. Trade was slow and values were largely nominal. Quotations per 190 lbs, in wood: Winter, clear, \$7,5007,75, fb., straight, \$508,25; do, patent, \$8,2508,50, Kansas, clear, \$1508,40, do, straight, cotton sacks, \$8,6008,85; do, patent, \$5,75000, city mills and fancy patent, \$5,75000, city mills and fancy patent, \$5,75000, city mills, grades—Winter, clear, \$1,5000, \$7,5000, straight, \$808,25; do, patent, \$8,75000, straight, \$8,000, straight, \$8,0

E FLOUR was quiet but steady under supplies. We quote \$7.50 p. 8.50 per hot. PROVISIONS

The market ruled firm with a fair jobbing demand. Following are the quotations: Cit beef, in sata, smoked and air-dried. Sic: western beef, in sets, smoked and air-dried. Sic: western beef, in sets, smoked and air-dried. Sic: beef name, 1282930, pork, family, 131,50,931, hams, S. P. cured, loose, 150 up 20 cd. skinned, loose, 200 20 cd. do. smoked, 132114 constraint, smoked city-cured as to brand and average. 21c; hams, smoked, western cured. 20 cd. do. boiled, boneless, 34c; picnic shoulders, 8. P. cured, loose, 14 cd. do, smoked, 132 cd. boiles, in tickle, according to average, toose, 17 cd. breakfast hacon, se to braid and average, city cared 20c, breakfast bacon, western cured. City cared 20c, breakfast bacon, western cured, city cared 20c, breakfast bacon, western cured. The same state of the control of the control

REFINED SUGARS

The market was quiet and unchanged. Refiners hat prices: Extra fine granulated, 7.4549 7.500, 7.700; confectioners' A. 7.3547.5; soft grades, 6.700 1.35c.

DAIRY PRODUCTS

DAIRY PRODUCTS

BUTTER—The market for five goods ruled from at the late advance with demand absorbing the limited receipts. Quotations: Western, fresh, solid-packed creamers, famys specials, 440 extras, 430444c, extra firsts, 41642c; Brais, 3944c, extra firsts, 41642c; Brais, 3944c, extra firsts, 41642c; Brais, 365; bookens, 37c; removated extra first, 45 state, seconds firsts, 41642c; Brais, 545c; breaths stock 32735c heartly prints, fancy, etc. average extra 440 first firsts, 40 c prints, fabbling at 400 first firsts, 40 c prints, fabbling at 400 first firsts, 40 c prints, fabbling at 400 first first firsts, 40 c prints, 41 c prints, 40 c prints, 41 c prints

per doz.
CHENNE-CHerings were light and the market ruled firm, with demand fair. Quotations follow: New York, full cream, fanny, 25% 25%; specials higher; do do, fair to good, 24% 624% c; do, part skins, 18@21c. POULTRY

LIVE—Offerings of desirable stock were moderate and the market ruled standy, but frade was quiet. Quotations: Fowie, as to quality. 15 of free; resulters. 12 to live; string chickens. as coording to quality. 15 of free; seems. Secording to quality. 15 of free; seems. 15 of free;

FRESH FRUITS

Choice stock soid fairly and prices generally ruled for as follows. Quodations Apples, per bil.—Jonathan, \$4.00 S.25. Grintes (colden, \$4.00 S.25. York imperial, \$3.24 to. Ban Dayls, \$2.20 S.75. Baldwin, No. 1, \$2.50 S.25. Baldwin, No. 1, \$4.50 to. ungraded, \$2.30 S.75. York, No. 1, \$2.30 to. ungraded, \$2.30 S.75. York, No. 1, \$2.30 to. ungraded, \$2.30 to. ung

VEGETABLES

Demand was only moderate, but values gen-tally were steadily held. Quotations were follows: White polation. per bunk— analyzania choice, 11.65-91.70: Now York ofter 11.55-91.60. White polations, Jersey, r beams blooded. Bwars polations, Easiern interpretable—No. 1, 12.16-92 not No. 2, 11.50 2. Sweet polations. Delawars and Maryland, r haliper, 11.20-91.00. Sweet polations, Jersey, r baskle—To. 1 to white: 10. 20-06. See a Superior Called St. 10.00 (1). 10.00 (1). 10.00 (1).

PLAYS AND PHOTOPLAYS OF VARIED TYPES

TICKLES AND TEACHES

'Hit-the-Trail Holliday" Not Only Satirizes But Celebrates Billy Sunday Gospeller

SLANGY PLAY SINCERE

Diverting and Truthful Mirroring of Small Town Traits and Personages

HIT-THE-TRAIL HOLLIDAY An American farce, by George M Cahan Suggested by George Middleton and Guy Wolton, With Fred Olito, Preduced by Cooan & Harris. The Garciek Theater. Garrick Tirater

Bill Holliday of New York

Rev. T. B. Holden, rector of the Johnston's

Charch. Thomas frwin

Ica Granger, the richest man in Johnston's

Mac M. Barnes

Dean Granger, the sichest man in Johnston's

Mac M. Barnes

Dean Granger, the sichest man in Johnston's

Mac M. Barnes

Mac M. Barnes

Dean Granger, the sichest man in John D. O'Hara

Chief Grandall, head of the police department.

Jed Charle De focal supressman — Joseph Allon

Sam Mallines the head barber

John Curille Dis assistant — Frederick Maynard

Peter (as her about the place — Harold Grau

George II Hondricks, the movine pictage man.

Edith Hoolon, the minister's dauditor.

Edith Rollen, the minister's daught Mrs. Temple, a Johnsburg without Lorena Atwood Anna, a colored maid. Laura Bennett

ROSE KRAMER

Of Kennedy and Kramer, at the Globe

a Little Governess Who

"Twinkled"

LITTLE LADY IN BLUE A corneds by Horace Hodges and T. Wigney Percival. Management David Belgago, Broad Street Theater.

She may have been a miserable, con

And such delectable syllables should

enough to set a beroine's halo about any girl's brow—even without the sid of Mr. Belasco's expert spotlightin in the whines. Moreover, she was a governess. And even

Admiral Sir Anthony Addenbrooks,

HUSSY AND HEROINE

Mr. Cohan has been too modest entirely In labeling his new production and his press agent has been a bit of a deceiver in bruiting abroad the impression that "Hit-the-Trail Holliday" is a satire on the erratic fley. William Sunday. Taking them up seriatim. Mr. Cohan does himself a wrong by calling the piece a "farce." It begins as a very authentic comedy of manners, turns to typical farce, mounts to melodrama and An Adventure Out of 1820 for winds up with romance. Surely an enterfainment of many Gramaturgic facets, all glittering either with action, wit or sentiment. The new Cohan show is not a takeoff on the Rev. Mr. Sunday; rather it is a celebration of the man and his mannersms and method-particularly his method. There is no parody of the gospeler and only a bint of irony, occasionally, as when the re prepares his Y. M. C. A. address by aid of a stenographer and encyclopedia. And even this is not unkindly.

The play possesses a downright sincerity running clearly under its slanginess that has been denied by many to the evangelist of the tabernacles and free-will offerings. Holliday, the Gotham hundred-per-week "barkeep," who hits Johnsburg, somewhere in New England to run the bar of a new hotel and finally runs the town effer chuck hotel and finally runs the town after chucking his job before he has mixed a cocktail on account of a conflict with the brewer-boss of the burg, does not lay up treasures on earth, and although he wears several suits of "sporty" clothes and even a top hat, has no fur overcoat. The money he gets from a film firm for his first posing he turns over to the sadly depleted building fund of the cal church. That's the kind of a guy Holliday is

A bartender, "gifted" at his craft A bartender, gitted at his craft, turned temperance lecturer over night, is the hero of the new Cohan play. It is popularly believed to be the author's indirect daptation of the "Billy" Sunday character and "craze" for stage uses.

"his "affort" is credited by him with being the working out of a plot suggested by George Middleton and Guy Bolton. But It is typically Cohan, as, for instance, in the passage where Holliday aweeps his suffrage meeting off its feet with a waving of the American flag and a demand that it ing "The Star Spangled Banner."

The book of the ptay has a Cohanesque keeping - up - with - the - times spirit in the presentation of a character that possesses novelty, and in giving that personage a "Get - Rick - Quick Wallingford" twist that adds variety to extravagant proceedings. All the material that lends itself readily to barber shop in full swing with one shave, the office of the American House, together

There are several admirable things about the play. Mr. Cohan again evidences his claim to real consideration as a playwright. claim to real consideration as a playwright. The lexture of his piece is firmer than that of any other of his productions except possibly "Get-Rich-Quick Wallingford." It marks a decided advance on "The Yankee Prince," in which he made his first attempt to write a more or less real drama. He is diverting and faithful to fact in his portrayal of small town characters. Possibly he gains effects of fidelity through the stressing of superficialities of dress, diction or deed; but one feels that beneath the surface are just the animating moods that surface are just the animating moods that belong to the characters, even though there is little precesse at psychology. It is all clever, maybe merely casual, yet with a sense of reality and a sureness of characterization

Part of the success is doubtless due to the rapidity of pace with which Mr. Niblo and his associates carry the extravaganza of doings and the patness and pertness of dialogue. This allows no time for analysis in the theater. Mr. Niblo was smart without being brash, and always deft and lik-able. His support was capital. There were no players "featured," hence there was ndid team work.

Of course, there were two Cohan leit-motive—"The Star Spangled Banner" and the dig at Providence, R. I. W. R. M.

"OFFICER 666" COMES TO THE KNICKERBOCKER

he wants to.

PRIEST IS THE HERO

OF "ROSARY" DRAMA

Father Kelly an Appealing

Figure in Striking Play

at the Walnut

Father Brian Keily is again in evidence at the Walnut, where the latest play of Edward E. Rose, who penned "The Rosary," is this week's attraction. This power character once more endears himself to the hearts of the people in the role of a Catho-lic priest who shows himself the friend of

When all the world seemed to turn against

"My Mother's Rosary" is a gripping play

A Good Performance in Stock of Me-Hugh's Funny Farce

"Officer 666" is with us again. He is the center of attraction at the Knickerbocker Theater. Cloaked in the person of John Lorens, he made his reappearance last night with all the intricacles and broad humor that Augustin McHugh created him to have.

The Knickerbocker players gave a "rattling" good first-night performance of the bewildering comedy. There was a snap and dash about the rendition that kept the action in full swing during the entire three

Lorens, in the character of the young nillionaire, Travers Gladwin, and Officer millionaire. Travers Gladwin, and Oncer 655 pro tem, carried each turn of the story and its rapidly mixed-up situations in a most creditable manner from start to finish, furnishing a good contrast to the suave, cool interpretation of J. Paul Jones, as Aifred Wilson, the picture-expert crock. Jones presented a clearly defined character in a most befitting tempo.

every man. The youth who started out in the world came to Father Kelly for counsel, and the doomed man in the death chamber who awaited death as a penalty for his crime looked to Father Kelly for consola-The feminine lead, for one can hardly say that the play contains a real hereine, was cancied in good siyle by Anna Doherty. However, the role of Halen Burton gives no wide opportunities for distinction. When all the world seemed to turn against one man, even his wife; stripped of all that was dear to him, a murderer in the eyes of every one, the good priest remained at his side, urging him on to his day of redomption. The priest and man saw a young husband accused of murder, tried by jury and pronounced guilty of murder in the first degree, the penalty for which is death. Pather Kelly had faith in the power of "The Rosary," and it was this great faith that snatched a doomed man from the gallows.

Whitney Burns, the toyal friend of the young millionaire, brought much laughter as played in a broad farcical style by Earle T. Weston, while Helen Travers, playing opposite him as Sadle Smail, did notably well

in her small part.

The entire police force from captain, detective, the real Officer \$66 and his brother patrolmen gave most spirited demonstration of activity that lest ferver to the situations, but at times blurred the stage pic-Frank Kanmore played Michael Pheian, the policeman who lends his coat and hat and regrets his actions as each new trend develops. The other members of the cast



Brogue at the Stanley; Sothern's Second Film

"FALL OF A NATION" HERE

Ethel Clayton, Viola Dana, Lillian Walker, Edna Mayo Also Shine as Stars

By the Photoplay Editor

RTANUST - 'His Great Ambition.' Pallas-Paramount with Dustin Farnum and Wind-fred Kingston, Name of author not given. Supervised by Julia Crawford Ivers. Mr. Farnum is a man of parts, even sough he doesn't give them a distinct vaiets. His latest, in the weakly-renamed A Son of Erin," is that of Dennis O'Hara, A Son of Erin, is that of Dennis Ottara, who moves in a rich atmosphere of class, begorras, and "acushlas" until ambition sonds him to this country. In New York he gets on the police force, refuses to graft, is fired, is hired as a superintentiant of bridge construction, refuses to substitute sand for cement and again is fired, but, becoming a political reference eater conference wealth. political reformer, gains underste wealth and bappiness with his sweetheart, who comes to America too, in a word, the unual stage Irishman of the Olecut or Mack type, made more human by the aid of natural light sinstead of Calcium; natural scenery, instead of wings and drops, and knowing directorial work.

To the producing, rather than the creative, brain may go the credit for the enjoyable moments in this picture. There are two interiors of smallt and white-curtained charm. The exterior use of sunshine and shade (not shadow) is something new and picturesque, and quite the best fight in the dark seen for months is realized by a IS FRANCES STARR dark seen for months is realized by a curious method of illumination. All the types have been chosen with intelligence and the acting is robust and unashamed, and fairly convincing. Perhaps nobligatived Irish landlords don't collect their rents or have so hard a time kissing BY AUTHORS OF "GRUMPY"

ley is showing movies of the Army Navy football game played Saturday in New York. A Black Diamond counsely, Burton Holmes's travelogue and other flins are on the bill. Yesterday, today and tomorrow the Stan-

ARCADIA-"An Enemy to the King," Greater Vitagraph, with E. H. Sothern and Edith Storey, Story by Robert H. Stevens, sensario by H. W. Hergman, directed by Frederick Thompson.

Admiral Sir Antonia

Anthony Addentrooke Jerome Patrick
Chalain Kentl R N Frederick Graham
Joe Forcon Horace Braham
Haron von Loowe Carty
John Speedwell Charles Gerry
Considers Gerry
Considers African H. Rossey
A Frederick Graham Holand Rushton
Holand Rushton
France Starr
Miss Quick Grandth Town The essence of romance is hard to capture with the lens, and the Vitagraph may be pardoned, perhaus, if its second vehicle offered Mr. Sothern doesn't completely cap-ture it. It is a far better feature than "The Chattel," and the star does far better Anne Churchill Francis Starr Miss Guick Licy Reaumont A Girl of Portsmouth Town Eleanor Pendletch and more repressed acting. Some of the photography is as clear as water; Miss Storey touches her role of the periddously attractive Huguenot heroine to the real Stan-Act I—A private room of an inn in a small town in France. The end of Fouriery, 1820. Act II—The hear parfor of an inn in a Portsmouth, England, The Destinning of April. Act III—The altitus room in Anthony Addenbrooke's vottage in the country. Six months later. ey J. Wayman issue, and the bookish-look ng leaders are pretty. Also, they are too frequent. What really alls the production is the lack of composition, wrong light con-tracts in the close-ups, insensibility to art temptible little hussy—as she said she waa—but her name was Anne Churchill. effects in common use these days, such as he fade out and the vignette. Directors can ardly laugh away those details; they are is necessary as big names and impressive lets. Some of the interiors, especially the Moreover, she was a governess. And even though it was said that she twinkled, and a twinkle is next to a wink, and a wink is the last thing a governess should own, she did have the decency and good taste to see that her employer. Baron von Loewe, had "thick red lips like a strawberry turnover," and to remove herself firmly from possible contact with either. So, between such evidence of vano-motor rauction toward virtue and the fact that it really was landing her nn where great ladies forked food with their ingers and used rushes for napkins, were cood. It is only that they might have been improved by a preciser feeling for tone and

REGENT—"Broken Chains," World-Brady, with Ethel Claston and Carlyle Blackwell. Story by Clay M. Greene and Joseph R. Grismer, Directed by Refer Thornby.

dence of vaso-motor reaction toward virtue and the fact that it really was landing her in poverty, nobody could biame. Anne for reforming a young rake for the sake of the f60,000 that she knew he would get if he mended his ways by September 29. Besides, she fell in love with him. And so, on the said 29th of September, when Anthony Addenbrooke regained his commission in his Majesty's navy and she had nothing on earth to do, Anthony just insisted on her trying to be a bride, in spite of the fact that she was sorry about her little adventure as an adventuress and said she would nover, never marry him, never How tiresome it is to have to say again that the director achieved more than the authors! Yet it has to be said. Messrs. Greene's and Grismer's script is a very oldwrong-man-accused-of-murder ale, and unless it were neatly and competently produced and acted it would not get very far. Mr. Blackwell continues to im-prove in his playing; Miss Clayton, with nothing much to do, does it swiftly and surely, and the architecture of the plot is admirable. We get glimpses of the Spansh-American war, of the hunting of moon-To this harmless, pretty little yarn of the year 1829 Messra. Hodges and Percyval, forever dubbed the authors of "Grumpy," contributed some pretty little speeches and portant or fresh in treatment, in spite of Mr. Thornby and his ability. Even be let an impossibly written newspaper story, im-possible colored make-ups and too much printed talk get by him.

a set of charmingly costumed persons out of the days whence came "Pomander Walk." Out of "Pomander Walk."—where, by the way, Playwright Percyval played the Lamp-lighter—comes George Giddens, the one-time Admirable, Reduced in station, but furbished up with a real pigtail, he now makes a lushious old sailor called Cobble-dick. A. G. Andrews has a bit of Grumpy-ing to do as the "little admirat" who pro-vides the money for Anthony's reformation. BELLMONT—"The Fall of a Nation," National Dramas Corporation, Story and direction by the Rev. Thomas Dixon. The movies are at last moving this way. Next week brings up "Civilization." but t is "The Fall of a Nation" that holds our mmediate interest. Presented for the first vides the money for Anthony's reformation. Jerome Patrick, the "Hun" of "Marie Odile," is not quite so handsome, but much more of an actor as the young rake-hero. ime in this city at the Belmont, it gives time in this city at the Belmont, it gives this West Philadelphia playhouse distinction as a place of first presentations. A unique combination is responsible for this "cinema grand opera," as it is called upon the program: The Rev. Mr. Dixon, author of many books, most notable being "The Clanaman," from which "The Birth of a Nation" was advanted and Victor Herbert. There is a skillful little old lady by Lucy Beaumont.

But most of all, of course, there is Frances Starr herself. Just herself. Twinkling, cooling, being reasonably arch and unreasonably charming. A nice piece of work that increases in niceness as the play builds up from a simple first act through a not-teo-vigorous second to a thoroughly designiful third. lation" was adapted, and Victor Herbert, the composer. With only an organ and a leaders' sheet, it was a very difficult mat-ter for the organist to do the score full justice, but his work was commendable under the circumstances.

ightful third

There is also Mr. Belasco—a very new Belasco. There isn't a bit of the usual elaborate scenic tosh about real window fastenings and solid, four-ten woodwork, and genuine antique sauffboxes. He has been content to take the plainest of stock company "flats" and get all the atmosphere he needs by just painting them in the right colors! But of course there is one tiny little snowslide off the inn roof to show that he can do that sort of thing still if he wants to.

K. M. The opening scenes show the cause of the original immigrants' meeting in this coun-try's melting not. The groupings disclose beautiful pictures in the native countries com which they came. The historical pening is very effective. Of course, there is a Lincoln character in it, for it seems hat no war spectacle can be complete these that no war spectacle can be complete these days without one. There is a delightful caricature of our Mensys. Bryan and Ford, and they are made to look indicrous, peeiing potatoes for the army. "Dupontism," or pyrotechnics, play a large part in the play's success. The camera work is excellent and the theater operator responsible for the perfect projection. There are many for the perfect projection. There are many mass scenes of trench fighting. Of the players whose work is outstanding. Arthur Shiriey, Lorraine Huling, Percy Standing and Flora MacDonald are in the leading and Flora Racissiala are in the leading parts. There are many minor ones con-tributed by "extras" that prove excellent hits, in flashes. The plot tells of the in-vasion of America by foreign powers, their control and flash downfall, due to the as-sistance given by "The Daughters of Jael," a hand of women patriots, and to some rough ridges. rough riders,

> PALACE—"The Cossack Whip," Edison, with Viols Dana. Story by James Oppenhelm, di-rected by John H. Collins. "The Cossack Whip" arrives just as the Russian Hallet departs. The coincidence lies not in the fact that the plot is the usual "Russian stuff" of heroine avenging her sister's wrong by an attack on the chie of the secret police, but in the many in

> > SCHOOLS AND COLLEGES

BUSINESS COLLEGE PRACTICAL COURSES in Type-writing, Shorthand, Brekkeep-ing, Secretarial and Spanish, Day and Evening Start now, 925 Chesing St.

The Best Husiness School ath and Chestnut Birests. Enter now. Day or night SALESMANSHIP Another class how form

"My Mother's Houngy" is a gripping play of human interest. Futire Brian Kelly is played by Horace W. Noble, and the easy mainer in which he carries himself through his part makes Father Kelly a delightful figure. This cannot be said of Cari G. Runyan, who plays the deal role of John and Frank Marchs, because his characters are snill and helodramanic. Herbert Bethaw.

teresting details of the "Imperial Russian Rallet" introduced into the story. These and the acting of Vlota Dana and her sup-port make the film decidedly worth seeing. Miss Dana tackles her first very serious and some tanking her first very serious part with both energy and discretion. Her type fits the character well, too. The print used at the Palace seems a little coarse and worn, but the photography and lighting are excellent and the settings, except for a few overcrowded rooms, very good. Some people may not care for one more picture of the hideous tyranny of the Russian Gov-ernment, but it surely has its ironic value as a comment on the "war of liberation" in which Russia now serves as an ally.

PRINCESS—"The Dellar and the Law," Vita graph with Lillian Walker. Stary by Irvit 3. Cobb. directed by Wilfred North.

O. Henry once wrote the autobiography of a nickel. But that was for entertailment purposes only. Here we have Irvin Cobb as the sociological author of an educational feature melodrama in which a dollar bill is the hero. The wanderings of a silver certificate, whose number happens to be known to the heroine, result in the detection of a murderer. The heroine happens to know the number because as secrepens to know the number because as secretary to a "thrift-club" enthusiast she has been sent to Washington to view the process of money-making in the Treasury, and there the Treasurer of the United States shows her "our bill," as they call it, and starts it on its travels. The story is about the average sort of "melo," much enlivened by "educational" glimpses of processes of note printing, Government officials and the banker. Vanderlip, One New York critic wrote cruelly of the Vitagraph's enterprise, "the big idea was to produce something which would make lusiness better for the banks, this having been done under the auspices of the National Bankers' Association."

RUHY-"The Chaperon," Essanay, with Edna Mayo and Eugene O'Brien, Story from Marion Fairfox's play seements by H. S. Sheldon, directed by Arthur Berthelst.

Here is one more argument against making movies out of plays. There may be one patron in a hundred who has ever heard of the moderately unsuccessfully comedy. "The industries unsuccessfully content,"
"The Chaperon." Surely that doesn't compensate for about a reel and a half of good action strung out into five reels of preparation. Moreover, H. S. Sheldon, himself a one-time playwright, has made a fair to niddling bad job of the scenario. Until he here and the hereine, who loved each ther before she married a no-account ount, are cance wrecked on a summer-esort island and confronted by the titled usband, things are slow and tedious and Mr. Sheldon does nothing to help matters. Be it remarked, however, that Mr. O'Brien, Miss Mayo and Mr. Ainsworth are a mighty good hero, heroine and husband, respec-

"M. & S." LAUGH ECHOES IN PHILLY ONCE MORE

Montgomery and Stone, Side-Splitters Extraordinary, At It Again

Just as a bottle of ancient vintage, better for the years, is uncorked time and again with joy, so was "Chin Chin" reopened a he Forrest Theater last night after a year in which the laughter provoked by Mont-gomery, Stone et al. was not heard abroad in the city.

Diaphragms dilated and collapsed with amazing regularity as the famous pair, aided and abetted by able conspirators, unfolded the new possibilities that the musical fantasy has realized. The "dance poetlque" of diminutive Fan Tan (Violet Zell) and Stone caused 164 best buttons in the audience to part their moorings. Other "acts" that claimed more than 100 buttons were the circus scene (143 buttons), the Brown Brothers' saxaphone band (139 buttons) "Paderewski" (131 buttons), "Eddis" (11buttons) and "Go Gar Sig Gong Jue (10

uttons). Nor was the comedy all that the play offered. The scenery was more gorgeously oriental than ever. Symphonies in color were offered in the successive scenes, beginning with blues and leading one by stages through warm yellows and oranges, lilacs and old rose to a dazzling palace of the Eleager Kingdom truly a marginal establishment. the Flowery Kingdom, truly a magical act-ting for the rich voices of the Goddess of the Lamp (Virginia Ehrgott) and Alladin (Douglas Stevenson).

Dainty Gladys Zell, as Violet, was pleas-ing in her dancing and singing. Others whose acting was conspicuously good were Sen Sen (Margaret Irving), Tzu Yung (Ed-Sen Sen (Margaret Irving), 1720 Yung (Edgar Lee Hay), Cornelius Bond (Jay Quigley), Widow Twankey (Bessie Franklin), the dancing bears (Misses Callahan, Ward and Valerio) and Abanazar (Oscar Ragland), the villainous Chinese magician, who promised to be on the job again at 8:15.

The music—but who does not know the songs of "Chin Chin"?

ACTOR'S WIDOW GETS \$450,000 NEW YORK, Nov. 28.—Mrs. Mary F Murphy, thirty-two yars old, who marries William L. Murphy, the actor, a short time before his death on December 31 last, in herits \$450,000 from her husband's estate and the use for life of the residuary estate, amounting to \$273,000, according to the final report made by the transfer tax appraiser in Long Island City. Murphy was eighty-four years old when he died.

The estate is valued at \$935,622 personal The estate is valued at \$935.522 personal property and about \$22,500 realty. While other relatives are beneficiaries, the widow, who was more than fifty years younger than her husband, inherits the bulk of the estate.

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MANY NEW IDEAS ARE UNFOLDED AT KEITH'S

Dorothy Jardon and Lew Dockstader Stand Out Prominently in Bill of Much Merit

There are many good things to choose from at Keth's.
Dorothy Jardon, the Broadway star, is easily the artistic hit. She has a voice of exceptional range and volume and, unlike many singers, permits the public to know what each song is all about. Miss Jardon is staturesque without severity. Unlike such types she sings her songs without that touch-me-not attitude which has made many imperious beauties freeze into failures. mperious beauties freeze into failures.

Her numbers fit well with her character Even the general color scheme of er gowns and surroundings seems to belong

She offered "Oh, You Haunting Waltz," "Good-by," "The Cigarette Song" from Good-by," "The Cigarette Song" from Carmen" and "When I Hear a Martial

Jerry Jarnagin gave valuable assistance at the piano.

at the piano.

Lew Dockstader has deserted his old friend Colonel Roosevelt as far as vaude-ville is concerned and now gives us his own conception of the average political boss. He bravely defied all tradition in this respect and abolished the white plug hat, the checked vest and white spats which have haunted all stage politicians even before Nat Goodwin and Corse Payton were born. He gave some interesting "inside dope" concerning the recent election and told how easy it was to go through life as a political leader without any definite salary. Incidentally, Mr. Dockstader's talk was not a long distance from the facts at that. Senator McNichol and Senator Penrose, too, might get some valuable pointers if they would drop in and have a listen at the monologue matter which the comedian is

And those present at last night's meeting showed that they knew a thing or two about it by rewarding Dockstader's spas-modic speeches with applause aplenty. There was no end of classy wit mixed in with Deckstader's erations and most of it struck home immediately.

anding out publicly.

phologue matter which the comedian is

Morton and Moore presented an act which defies authorship. No typewriter would possess the 'props' necessary even to express it. But they needn't worry about that. And they didn't, They started like that. And they didn't, They started like a calm before a storm and then cut loose in a bunch of action, songs, acrobatics and comedy which would require a dictophone and camera to record properly. Their cyclonic offering ended in a hurricane of applause. Throughout all their tomfoolery there was an artistic touch. Thus they have a bunch of assets which will keep them. them a long distance from the liability

Elsie Pilcer and Dudley Douglas cornered nest of the applause with an artistic sing-ng and dancing act. Miss Pilcer's dancing and wonderful gowns were a distinct

Dorothy Granville presented types of women with very good results. Beatrice Herford, who made such a decided im-pression last week, was held over for this

week's bill, and gave some new impressions of women we have met.

Other good acts were offered by J. C. Nugent, in "The Squarer"; the Four Holloways, who r.de bicycles and do other daring feats on the wire, and the Terad Brothers in a thrilling perch act. J. G. C.

"Orientale"-Globe

Lewis Pincus's "Orientale," an operatio antasy, is the leading attraction at the liobe this week. The act is original and of he type rarely seen in vaudoville. The cast is good and the singing above the average. June Dixon's models in a posing novelty vere well received. The Three Vagrants | elected.

appear as street singers and give a number of song selections, while Cora Simpson and company offer a dramatic playlet. Other acts which pleased were May Billsbury, comedienne; Margo Mannikina; "The Best That Was," with Williard Dashiel and company; Kennedy and Kramer in songs and dances, and Broslus and Brown in a bicycle riding and roller skating act.

SEEN LAST EVENING

The plotures were new and interesting Four Casters-Nixon-Grand The four Casters upheld their reputations at "kings of the air" in a thrilling presentation last night at the Grand. It is one of the best acts ever seen in vandeville in Philadelphia, and is in line with the high grade of productions at the Grand. Ketchern and Cheatem, a business skit provided a laughtest which will long be remembered by patrons of the Grand. This skit throws some interesting and amusing sidelights on methods of modern business. There is a rich veing of humor running throughout the skit, which keeps the risi-bles on edge. Robbin's elephants were well received, as were also Bernard and Jania, Howard and White and Mason and Murr

Fashion Plate Misses-Cross Keyn

There is an abundance of comedy and seic in "The Fashion Plate Misses," which music in "The Fashion Plate Misses," which headlines the show at the Cross Keys. And as for the girls themselves, the title of the tabloid is an adequate description, Another set out of the ordinary was that of Don Fallano, an equine, credited as a nearly human animal. Other good acts on the bill include "The Salesman and the Stanographer," with Nevins and Gordon; a comparation of the comparation of the stanographer," with Nevins and Gordon; a comedy sketch, with Eve Wescott and a com-pany; Jack Symonds, a comedian, and Gruett, Kramer and Gruett. An exceptionally good photoplay is, presented in con-nection with the bill.

"Across the Border" deserves its place at the head of the bill at the William Penn during the early part of the week It is a colorful and unusual musical tab-loid that reveals twelve talented vocalists that present their wares in harmonic and spirited manner amid a dazzling display of ever-changing scenic effects. It is raised from the everyday or ordinary by its sub-ject, which portrays the Mexican frontier n a new light, namely, a musical one,

Last night was also marked by the Phila-Last flight was also marked by the Philadelphia debut of "the Five Kantors," a troop of magicians, juggiers and gymnasts that did the most bewildering things. "The Telegraph Trio" told a lot of sense and nonsense in a different way, while Granville and Mack, the sure-fire comedians, were there with some of their old and some new capers that always make a hit.

Dumont's Minstrels

"Turkey Forty Cents a Pound" and Your Thanksgiving Turkey" are the titles of the two new burlesques on the program it Dumont's Minstrels this week, Vic Richards and Alf Clibson are prominent in the latter, and they have a great deal of vary

timely material.

Bennie Franklin has a new sketch in which Irish songs and tales figure largely.

A rapid dancing skit is given by Sheldon and Fatterson and "The Chimes of Normandy" is a big hit with Malone, Patter-son, Cunningham, Bradley and Frisch.

"WASN'T EVEN ELECTED"

Candidate Reports Nothing Happened in His Campaign

HARRISHURG, Nov. 28.—Absolutely nothing happened to B. Budd Cannon, of Milton, candidate for elector on the Fro-hibition ticket. Today he reported to the State that he had not received any contributions, that he had not "spent any mone or any other valuable asset, nor was

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Alhambra Mat. Daily 21 Evgs. 0:45 & LOCUST Mats. 1:30 and 3:30, 10s Paramount Pictures. LOCUST Evgs. 6:30, 8, 8:30, 18s Sessue Hayakawa in THE SOUL LOGAN THEATER 4819 MINOAD APOLLO 52D AND THOMPSON MATINES DAILY Louise Huff in "THE REWARD OF PATIENCE"

ARCADIA CHESTNUT BELOW 16TH E. H. SOTHERN in "AN ENEMY TO THE KING

CHARLES CHAPLIN in "Behind the Screen

BELMONT SED ABOVE MARKET "The Fall of a Nation"

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CEDAR GOTH AND CEDAR AVE. MAURICE & WALTON in "THE QUEST OF LIFE

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-Maria Walcamp in "LIBERTY"

Lillian Walker in THE DOLLAR

VIOLA DANA in PARK RIDGE AVE & DAUPHIN ST.
Mat. 2115. Evg., 6:45-11. BESSIE LOVE in

PRINCESS 1018 MARKET Lionel Barrymore of COWARDICE REGENT 1034 MARKET STREET Ethel Clayton & Carlyle Blackwell

RIALTO GERMANTOWN AVE. F. X. Bushman & Beverly Bayne in 'IN THE DIPLOMATIC SERVICE' RUBY MARKET STREET Conway Tearle & Mabel Trunnelle

SAVOY BILL MARKET Edna Mayo "The Chaperon" TIOGA 11TH AND VENANGO STA

BLANCHE SWEET in "THE STORM"

VICTORIA MARKET BE. MIRTER WILLIAM S. HART IN "THE DEVIL'S DOUBLE"

STANLEY MARKET ABOVE 1875 DUSTIN FARNUM in

SOUTH PHILADELPHIA

OLYMPIA BROAD AND WATER Chas. Chaplin in "The Pavenche ATOMERICE ALMANATA TO THE PARTY OF

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Ethel Clayton & Carlyle Blackwell ····· WEST PHILADELPHIA EUREKA SOTH & MARKET ST&

WILFRED LUCAS in "THE RUNNING" NORTH PHILADELPHIA

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