HILADELPHIA MARKETS

GRAIN AND FLOUR

GRAIN AND FLOUR T. Receipte 53,437 bush. The market mattern car late, in export elevator in the second state of t

4 white, 0313 @0013c; sample 0ats, Receipts 900 bbls and 873,815 lbs, The the late advance in wheat, but with the late advance in wheat, but with the late advance in wheat, but still be advance in wheat, so advance still be advance in a still be advanced be advance in a still be advanced be advance in a still be advanced be advanced by advanced by a still be advanced be advanced by advanced by advanced be advanced by advanced by a still by advanced the advanced by advanced by a still by a still

PROVISIONS

PROVISIONS market ruled firm with a fair jobbing and Quotations follow. City beef, in market and sir drived. At western beer, model and sir drived. Sic, western model, and sir drived. Sic, western model, and arcdrived. Sic, western model, and arcdrive cured. Sic piente situation of Sic, but a back archived. Western life, but a back arcordline. In archived, western westerned situ break back herd, western model, and and western western archive archive hard, Dirac directed, westerned situation break hard, bures the directed in tubes. 174 c.

REFINED SUGARS

artest was without important change list price: Extra fine granulated wdered, 6.85c; confectioners A. 6.65c ss, 606 60c.

DAIRY PRODUCTS

DAIRY PRODUCTS TTTER-Fancy stock mot with fair sale and form under Hant offerings, but the under weidens, and weak. Quotations Western, weidens, do grammery, fancy specials. Ttras, 45 Wide; extra firsts, 420 43c; firsts, 100; seconds, 35 6746; nearby prints, fancy treate extra, 450 46c; firsts, 420 43c; dt 350 74c; special fancy brands of prints and all 656 c. the markst ruled firm and 75c per between with de markst ruled firm and 75c per between the markst ruled firm and 75c per between the factor of 1 00 per between the factor of 1 00 per markst with de markst factor from the receipts Quotations folds 1 1 00 per markst with de markst factor from the receipts Quotations folds 1 1 00 per markst with the factor firsts for the firsts, w per case; do Texe, 313 55 per case; markst each de from each set of the state of the from the each were jubbing 138 breeze

offings were light and the mar-rings were light and Following are sw York. Tull tream, fancy held is, higher: do, do, fair to good, do, part skims, 13 9721c. (or the rashness) of his convictions. He has

LIVE was in fair request and from und inc affering. Quotations follow, Fowls, a "mains, formeated, 21.0236; White Leshorn when a start of the start of the start when a start of the start of the start when a start of the start of the start when a start of the start of the start when a start of the start of the start when a start of the start of the start when a start of the start of the start when a start of the start of the start when a start of the start of the start of the start when a start of the start of the start of the start when a start of the start of the start of the start when a start of the start

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FRESH FRUITS

PRESH FRUITS Chies sjock ruled steady hut domand was bedraid Grad and the best but of the state of the state of the state of the state the state of the state of the state of the state the state of the state of the state of the state the state of the state of the state of the state of the state the state of the state of the state of the state of the state the state of t

VEGETABLES

narket was quiet but firm under pplies, Quotations follow: White pota-bush. — Pennsylvania, choice \$2.35.0 v Tork, choice, \$2.25.07.2.30, White po-rrese, per basket, \$1.25.07.1.50, Sweet Eastern Shore, per bbl.—No. 1, \$1.30 2, \$1.50.072. Sweet potations, Dela-t Maryland, per hamper, \$1.40.071.63, Naros Dereve met basket \$2.071.63, Naros Dereve has basket \$2.071

THACKERAY COMEDY, FARCE, SPECTACLE, ALCOTT STORY, THEATRE OFFERINGS DR. MUCK'S BAND PLAYS HIGH COMEDY COMES

FROM MID-VICTORIA

Major Arthur Pendennis Arthur Pendennis Mrs. Helen Pendennis

Mrs. Helen Fendennis Morgan Laura Bell Lady Clavering Blanche Amory Harry Foker Duchons of Rockminster Panny Bolton. Captain Jack Costigan Emily Fotheringay George Warrington Profession

very good indeed.

Prologue-Captain Costigan's lodging in Clay

Ing. Act I-Arthur Pendennis's rooms in the Tem

ple, London. Acts II and III-The Major's reams in Jermyn street, London.

Mr. Mitchell's adaptation of the famo

Thackeray novel that highly entertained wany all-but-frostbitten persons last hight for three full hours demands its special and

not too casual audience. Probably the ple-

was but a success of playing in New York. In Chicago it would be unthinkable. For

Philadelphia it was made. Perhaps Lon-

BALANCED PROGRAM

Thackeray's Major Before the Boston Orchestra Leader Shows Critics of His Previous Lists Footlights in John Drew's **Fine Impersonation** He Knows a Thing or Two

MAJOR PENDENNIE. Comedy in a prologue and three acts, adapted by Langdon Mitchell from William Makepeace Thackerns's novel. Pendennis Riaged by R Iden Payne, Maingement John D. Williams. Brood Street Theatree. Critics here and at home in the Hub who have cried "monotony" and other things at the programs of the Boston Symphony Orchesiza this and last season were an-swered by Dr. Karl Muck last night in the John Drew Waiter Kingsford Edith Shayoo John S. O'Brien Helen MacKellar Helen Skipscorth Helen Beaumont Idelen Beaumont Mary Worth Charles Kennedy Jane Haustan Harold West Santa Jacob fourth concert of the thirty-second Phila-detphia series, which brought out the band's faithful clientele to the capacity of the Academy of Music.

Mr. Stock, Mr. Stransky, Mr. Stokowski Mr. Stock, Mr. Stransky Mr. Stekowski could not figure out a more varied and better proportioned list than that which included for symphonic piece de resistance Beetho-ven's eighth: for solo number, Bruch's fartasia on Sevich airs, with Anton Witek, the distinguished-looking and distinguished concertmeister of the organization, as ex-ecutant, and the Smetana 'Bartered Bride' overture and the Strauss symphonic poem, "Don Juan," as complementary numbers, The performance was uncertaining one of

The performance was invariably one of beautiful mechanics and generally of beautiful art. The meticulous precision of the physical movements of the fiddlers in the forepart of the stage picture was one to win the eye, and the exact evaluation each inste captivated the eac with the ninets. Here in everything was the perfec-tion of a Greek statue in contain, but b was often as marmorally cold as a Phidan masterplete. There was none of the rap-

The claim is not founded only on the fac that the playwright and the star are of turous romance of a Benvenuto Cellini, Greek gods in marble, established on Olym-pus in dignified estate, not Greek gods, the city. The little drama is fully and richly veined with that choice Hanoverian com-edy seen through the sharp and splendid eyes of mid-Victoria. For succulence of character, for ripeness of viewpoint, there oung and beautiful gods, roaming and wantoning as in the days when myths were vital-this comparison torn from one of Munic's sister arts still characterizes the Boston Symphony Orchestra under Doctor character, for ripeness of visupoint, there are few better combinations. That kind of comic art, shading up to serie-melodrama, but never down to faice, is spasmodic. It is worth encouraging, even when the indi-vidual specimen is not very good. And "Major Pendennis" is, of its hybrid school, reav more under Muck Momentarily, while Mr. Witek played

there were added an individuality and dis-tinctiveness that took the band out of its classic calm. The Bruch fentasy, seldom played here and if memory serves aright It owes a debt to the taste and exper-I owes a gest to the last and the nine-hundred-page book into four acts—a taste that favors the gradual and the graceful last done by Kathleen Parlow, is un-doubtedly the masterwork of its octogenar-ian composer. In the familiar G minor concerto and in the symphonies Bruch is a rather than the speed of this racking day. But it owes quite as much to its featured actor. Mr. Drew, a fine and usually under-estimated comedian, has often the courage master of counterpoint, but lacking in in-ventiveness. He is not inspired in them. In all the range of his work there is a for the rashness) of his convictidia. He has put on the satin of Richard Carvel, and ended in histrionic disaster. He has abne-gated the frock coat and the tea cup for genuine character work like Hilary Jesson. No subtle and polished high comedian can deficiency of subjective inspiration. When however as in this work of last night he has objective impiration, he can achieve narvelous effects. Mr. Wilch showed these effects at their best. His playing was mas-

terly in its technical control, never exu-berant in its character, but graphic always even in its continence. No subtle and polished high comedian can always hide his fight under the bushel of banality. That is why we get the chaines about every three years to see him in a real study. The major is one of these He is authentic. Possibly Cyril Maude might pose for a more photographic shap-shot (and a more theatrical one). Per-haps Louis Calvert could outboom Mr. Drew and elve oid Arthur a ruddier binge The Smetana was played sheerly as loyely music. There was no comic feeling, no tang of the soil such as befitted racy

folk music. It was all romantic "national usic seen through Mozartean glasses. The early Strauss (the opus number Drew and give old Arthur a ruddler tinge Don Juan is twenty), no longer contains shock even for a conservative Boston Symphony Orchestra. Stravinsky and Scriabin-and others have relegated what was once a good breeding, the honest conventionality, the incision, the military stamp of the man musical sensation to the classics, almost-

is not music temperamentally adapted t Doctor Muck or the training he has given orchestra. Last night's perform will breed no lasting memories. One could never imagine the Boston Don Giovanni in an amarous intrigue. But in Beethoven the Boston Orchestra

was in its element. Possibly some of the midwestern bands would do this late Besthoven with more elan-and crassly by that token. The Boston Orchestra has other ideas about Beethoven. It regards him as a classic of form as well as a classic of time The thought of Doctor Muck's performance of the Eighth will abide.

GRANDMA'S FAVORITE STORY IN REAL LIFE

"Little Women," at Walnut, Suffers Nothing in Stage

Production The tender charm and beauty of New

and Costigan are suggested piecemeal though the actor-proof quality of the lat-ter role puts it across to much applause. On the other hand, there is a superb, suety England home-life, quaint humor and con-vincing truth of homespun philosophy, the solidity of theme and the graceful acting warmth to Alison Skipworth's Lady Clavering, and Arthur, Jr., Laura and Fanny of every member in the cast these are

significant are they it is hardly worth while deiving into detail. Unlike the many other productions we have seen at this play-house during the current season, in which

The four principal characters of the story

ambition to become a famous painter, but

after a visit to Rome discovers that talen

is not genius and no amount of energy can make it so. They have a hard time at the beginning, but with the first appearance of the herald of the happy springtime—the

robin—the outlook becomes much brighter, and, as it has been with writers from time immemorial, the author has seen to it that all's well that ends well.



THE EGYPTIAN VAMPIRE In that guise, Virginia Howell ap pears at the Forrest, where "Ben Hur" is playing.

MIRTH IS PLENTIFUL AT KEITH'S THIS WEEK

Blossom Seeley and "Lost and Found" Featured

Comedy is doled out in large portions with just enough music squeezed in, to soothe your tired sides at Keith's this week and it is the best offering seen at this the squeezed in, to atre for a long while. Many acts on the bill are in this city for the first time and the entire bill is of a high standard, keeping the big holiday crowd in mughter almos from start to finish.

Fish Ryan, late star of "Peg o' My Heart supported by William Roselle, appeared in vaudeville in this city for the first time in a good little one-act comedy entitled "Peg for Short," by Don Titheradge The scene of the comedy is laid in the

apartment of an author who desires to be left alone and declines to be interviewed by a newspaper woman. Miss Ryan, tak-ing the part of the newspaper woman, in order to gain entrance to the author's apartment, lies on the doorstep leading to his apartment and is found by the author and taken into his apartment.

Miss Ryan succeeds in remaining in the author's apartments for twenty minutes during which time both tell fictitious sto-ries to deceive the other and then she announces herself as the woman reporter who wagered him a new hat she could ge

an interview. The act was one of meril Biossom Seeley presented "Seeley's Syncopated Studio," supported by Bill Bailey and Lynn Cowan, before a beautiful setting and was very amusing. Miss Seeley introduced her act with a song, and when the curtain rose we find Bill Balley and

Lynn Cowan ever ready to help her with her syncopated airs. Bailey sang a song entitled "It's Not Your Nationality, but You," and made a hit. Miss Seeley sang several ragtime songs and was better than ever

The surprise of the bill was a new "Lost and Found." by Joe Laurie and Aleen Bronson. When they came on the stage our first impression was not very favorable—that was before they did any-thing—but their "tough boy and girl" chatter was very funny and they scored a decided hi

Another new act was "Home Again, Another new act was Home Again." by the Four Marx Brothers, a comedy with 'music. This act made a good impression and was replete with laughs. A harp solo by Arthur Marx, ansisted by Saba Shepard: a whirliwind dance featuring Milton Marx and Margaret Francisco, and plano and solos by Leonard and Julius Marx were features of the act were features of the act. Yvette, a violiniste and singer, won much

applause with her pleasing voice and violin. She used an effective Joseph Urban setting. Eddie Carr and company were here for

"FAIR AND WARMER" **IS GOOD AND WARM**

Chilly Monday Brings the Garrick an American Farce Full

of Frenchy Fun

FAIR AND WARMER Farre Avery Hopwood, Managemer Garrick Theatre.	h three acts by at Belwyn & Co.
Billy Bartlett Laura Bartlett Jack Whoeler Hianche ("Blanns") Wheeler Tessie Philip Evans Harrigan Pete Heal;	Ernest Commit Janet Beecher Ruloff Cutten Edna Ribberd Elize St. John Kenneth Hill William Biltner Harry Ford
Art 1. Drawing room of Hilly ment. Eight p. m. Act II. The later. Act III. The Bariletts next morning.	Bartlell's apart- same. Six hours bedroom. The

America's budding dramatic literature is beginning to develop a real splitude for French farce. They used to may that our playwrights laid on its stupid ignorance and were vulgar. That was before "Baby Mine." Since then our playwrights lay off in entire innocence and succeed in be ing as charmingly risque as the French, but without a single broken moral chord. See "Baby Mine" See "Twin Beds" See-and this is good advice for the person who wants a racing, racy farer-'Fair and Warmer

There isn't a mite of real impropriety in any of the principals, unless it is the fellow who wants Laura Bartlett to leave her husband for him Laura is just tired of her husband's perfect propriety. Husband is just too good. So is the wife of Jack Wheeler. But, oh 'Jack Wheeler ! He goes out to the "Mystic Shrine" once a week, just to keep wifey "wondering." He takes a "Turkish bath" sometimes. He lets

Mr. Bartlett into all these shady alible. He tells Mr. Bartlett that he's too good to "If a wife's happy and con Mrs. Bartlett. tented, she won't know she's married." And all the time he's really going round corner to play poker with the Elks.

But his wife doesn't find out the truth about this "hunting club" of his until be has planted the seed of rebellion in Mr Bartlett's innocent head as an antidote-il that mixedmet will go through-to the di-vorce which Mrs. Bartlett is proposing to tart. And as Mr. Bartlett gives Mrs Wheeler a highly decorated version of the Mystic Shrine and the Turkish bath, rebel ion seethes in her only less naive head.

Result, a frantic endeavor on the par of the babes in the woods to compromis each other with cocktails and champagne while their spouses are out. Further re-sult, a second act of hilarious bibbing, tippling and pot-tossing with most marvel-ously concocted beverages. Final result upon the return of the better and worse haives, an equally hilarious act of hiding in bathrooms and under beds and the achieving of reconciliation.

The first act is—or ought to be—Avery Hopwood in the flip vein of "Nobedy's Widow." The last is Avery Hopwood doing over "Seven Days" in thirty minutes. But the middle one is America's share in the Entente Cordiale.

That "ought to be" refers to the fact that in air of sophisticated good breeding and reality isn't present in quite the degree that made "Nobody's Widow." as produced by David Behasco, so delightful. It isn't pres-ent in the settings, which are bright but hopelessly unreal little "faits." It isn't pres-ent in the acting of Ruloff Cutten or Edna Hibberd, though the latter must be cred-ited most emphatically with a very amusing set of gasps and whines and fail-like arms. Janet Beecher is, as always, a charming and well-bred player. Ernest Cossart, who plays the innocent husband, is something more-when he isn't ragging the part for the sake of farce. His enunciation is clean His pantomime is precise and characterful eyes-but they are the essence of his They must be seen to be-etc., etc. art.

If there is a little less finish in the acting than mist's be desired, it may be accounted for by the new method of sending out New York case for the road which has developed this year We used manles." We used to stand a chance of Now they ould be described as by the symbol "12 In New York last season "Common Clay boasted John Mason and Jane Cowl. Th In New This year, while Chicago saw John Mason at the head of one cast. Philadelphia saw Jane Cowl at the head of another. "Very Good Eddie" used Ernest Truex, John Hazzard.

By the Photoplay Editor

STANLET-"The Witching Hour," Frohman with C. Aubrey Smith. Story from Augustus Thomas's drama. Augustus Thomas wrote a splendid sce

Augustus Thomas wrote a splendid sce-nario when he put 'The Witching Hour' on paper some half dosen years ago. In other capacities than that of author, he has been trying to get into the film busi-ness ever since, and with precious little success. Now however, he may congratu-late himself-and also the director. C. Aubrey Smith, and the Froman Com-Aubrey Smith, and the Frohman Com-pany—on seeing his telepathic melodrama irlumph as signally and as unexpectedly on the screen as it did on the stage. By its straight narrative force and by some well-restrained ingenuities of the director, the story holds tense interest straight through. Of course, the mental influence by which the screen as unfortuby which the gambler saves an unfortu nate young man from the gailows was the difficult element. It is interesting to note that the idea is best expressed in "The Witching Hour" by the cut-and-flash meth-

od inherent in the films and by the sharp od inherent in the films and by the sharp-ness of attention and intensity of ex-pression made possible by the "close-up." The printing tricks used aren't half so effective. All in all, the cast is excellent. C. Aubrey Smith, as the gambler, is par-ticularly commendable. There is an arrest-ing dignity and force in his craggy head.

ARCADIA-"The Crab." Kay Bee-Triangle, with Frank Keenan and Thelma Salter Story by C. Gardner Sullivan. Directed by Walter Edwards.

It isn't only the sentimental theme of an old grouch made loving and optimistic through a child's affection that gives this story its savor and warmth of appeal. story its savor and warmin of appeal, though that has something to do with its auccess. The tiny human inflections put across Mr. Sullivan's script, even in the face of some unnaturally "baby-talk" lead-ers, and turn the trick. We all know that little boys carefully get behind gates be-fore sticking out their tongues at the "big stiff" next door; that little girls have an unconsciously annoving way of cutting up

unconsciously annoying way of cutting up cherished photographs with the best inten-tions in the world; that poor villagers are apt to bootlick the only rich man in town. and that children will lie outrageously in defense of some one they love. Add to these elemental traits and emotions the natural and vivid acting of Frank Keenan.

with his sullen lapses and sudden passion-ate outbreaks; the careful and lifelike juvenility of Theima Saiter; the exceed-ingly clever sketch of the youthful "Warts." and some perfectly arranged photography. and you get a film that will make its point with every one.

"ALACE-"The New York Peacock." For, with Valeska Suratt and Harry Hillard. Story by Mary Murillo, Directed by Kenean Buel. "The New York Peacock" is a gorgeous

creature with lots of beautiful feathers. But mentally the bird is a bit balmy. Merit of direction is written all over the production. Spacious and sumptuous interiors, rich and luscious photography, variety of light and tint, flashes of farce to relieve the tension and astonishing costumes make the play the most interesting of its sort since the lurid "Soul of Broadway." Miss Suratt's gowns out-Gaby Mile. Desiys at her wildest. From the French poodle get-up she wears in her boudoir to the grotesque blackand-white gargoyle-like headdress in the gambling scenes, her robes are wanton and wondrous and forever swell. They will daz-zle the ladies. Also the picture possesses the most outrageously naughty baby in captivity. This infant begins sentimentally by asking Muvver why Daddy doesn't tiss me dood night, but atones for it by spanking an old gentleman on his bald head. Such relief from the rist of conventionalities that com-poses the plot is unusual. We all know how well Valeska photographs and what her style is. But, oh. Miss Murillo, how could you write so sordid and silly a story? This is disgracing the family in church. Well for you that your producer did what he

did.

STRAND AND RUBY- The Courage of Si-lence." Blue-Ribbon "Itasrapa, with Alice Joyce and Harry Morey. Story by Million Nobles. Directed by William S. P. Earle. Having been written by a man who knows something about the theatre, this photoplay is real drama and not a series of "pretty" or "spicy" incidents. Also it is extremely

 WITCHING HOUR' MAKES SPLENDID PHOTOPLAY
Augustus Thomas's Drama Effectively Screened at the Stanley Theatre
Weil acted. Consequently the limits are and again realistically, touchingty, forcibly. But we do not take our hat off to files Joyce's rare beauty or Mr. Morey's vigor and distinction exclusively. The Vita-sraph direction and photography receive a salaam, too. These departments of the com-pany, tacking so long in brilliance, are picking up gratifying by the close-ups are well and def. Ferhaps the illusion of France is not conveyed as it might have been by a not conveyed as it might have been by a foreign company, but it serves. The essen-tial point about this film is its decent construction and genuine human note. It will never do for those who eat up cheap drama

> Douglas Fairbanks in his most rece cess. "The Americane," came to the Vic-toria yesterday. The Regent offered "The Darling of Paris" with Theda Bara. At the Chestnut Street Opera House "Intolerance," the Griffith sun play, began another week-

WHERE HAS VALENTINE **OF YESTERYEAR GONE?**

Alas ! Dainty Filigree Over Which Pa Laughed and Ma Sighed Is Exiled by War

Reckon you know that the morrow is Valentine's Day?-Well-

St. Valentine's Day?--Well--Remember those little filigreed valentines you used to get? The kind that had lots of color and pretty useless lattice work--most of it standing timidly out from the rest after the manner of a sleeping car's ventibule--only in delicate paper? Pa used to call them gingerbready, and lauga, and ma would sigh a bit as she fingered them and talk of other times--ien't that so? And wouldn't you yourself haugh and treat the thing with scorn at the breakfast table only to read the little verses over and over again alone in the library

over and over again alone in the library and then study the handwriting? Well, those valentines are not here this year; and maybe they will never visit this land again, for they come from Germany. The war has set its heel cruelly upon this delicate art over there. Whole villages delicate art over there. Whole villages there used to be whose sole occupation was the making of these valentines. The fashforing of these things runs in families, and for generations. One man may be good at coloring red, another may be expert on pasting exactly. These men do their jobs and the results are assembled in another

All of these men are away at the war now and the women haven't enough heart to take up the work. Anyhow, the valentines would never reach this country. Last year the wholesalers and jobbers had enough of these imported valentines to last. Now they are all gone and in their places have com

are all gone and in the plan A. Bradley the American product John Sullivan, of the John A. Bradley Company, one of the largest valentine job-bers in the country, commented upon the ondition, saying: "Frankly speaking, I have to admit that

"Frankly speaking. I have to admit that the American product is not the equal of that of the Germans. American manufac-turers used to laugh at the elaborateness of the imported stuff and say that any one could make the same sort of goods if he had the patience. When we went into the market for this year's supply, we found no German goods anywhere. So we asked the American manufacturers to try and make American manufacturers to try and make us some of the foreign kind. 'Certainly,' they said, and they went to work. When us some of the foreign kind. Certainly, they said, and they went to work. When their stuff came, it only took one look at it to see that it wasn't of the old grade. The

to see that it wasn't of the old grade. The colors were not as true and the fine cutting notlocable in the German workmanship was left out. I guess our manufacturers didn't have the time to put into the work. It wasn't as easy as they thought. "However," continued Mr. Sullivan, "our manufacturers may get the trend of the work in a few years. And then again maybe they won't, for that untiring patience the Germans use may be lacking in our American workmen. Maybe they don't think it's worth the effort to put out a perfect valentine in these days of munition manu-facture and the heavier arts." facture and the heavier arts."

10 Killed When Locomotive Hits Trolley

LOUISVILLE, Ky., Feb. 13.-Four per-sons, all residents of Louisville, are dead and more than a score suffering from injuries, some serious, today as a result of a collision between a Southern Railway motive and a crowded trolley car. car was demolished.

Elsa Ryan, in "Peg for Short,"

AR SILVER REACHES BEST PRICE SINCE 1893

h Freight Rates and War-Risk In surance Cut Down Return, Producers Assert

NEW YORK, Feb. 13 .- All records for than a score of years were broken the quotation for commercial bar silin New York advanced 15%c today and thed 79 cents an ounce. This mark tend 19 cents an ounce. This mark bred last year's high of 1714c, made on a7 3, 1916, and has not been equaled

January 1, 1916, silver was quoted 55%c in New York. Since that time abnormal demand for the white metal econage purposes in the countries in nich gold bas disappeared from circula-is has caused a steady advance in silver ness, resulting in the best figure made may the United States Government with Its support from the market by the of the Sherman act in 1893.

apite the present high prices comare not receiving a return for the The differe

in normal times. a difference is eaten up by the present serve rates of freight and war risk in-nee which must be borne by the pro-

are has been a good gain in the price ondon also. The quotation today was 16 pence, an increase over Saturday's of 13-16 pence. comparisons follow:

Tork (cents) 75 775 775 775 78 Low 36 745

Trust Companies Are Prosperous points of Philadelphia trust companies saving fund societies at the date of the call for condition by the State Com-ion of Banking on January 36, were ther than on the last previous call on ember 17, 1916. A compilation made the Commercial List and Price Current a deposits of \$55,841,738. This is a of \$18,606,958 or 3.4 per cent over ember 17, when the total was \$545,234,-

As and investments also showed a amounting to \$2,194.083 or 5.9 per the total on January 26 being 19.173, whereas on November 17 the was \$552,325,190. A reduction was in surplus and undivided profits. The mas \$92,807,547, a decline of \$4,555,-\$4,7 per cent. per cent

rican Coal Co. Pays Extra

YORK, Peb. 13.-The Americ

are pleasing bits of antiquity. Blanche is too disagreeable and too fetching to pass the footlights perfectly, yet she is under-standable. Melodramatically, of course, the play is pointed neatly. Bayard Veiller might envy the pistol episode of the last act. And the horror of age rists poignantly in a speech that shows where "Milestones"

We have seen Mr. Drew do the perplexed

his light moments last night the dryly quizzical examination of the Fotheringay's

messy room was as clever as any. But so were the pauses in his speech in mo-

were the pauses in his speech in ino-ments of wrath or pleasure. And for the more obvious effects there were the truly Victorian denunciation of the nephew: the telling, sincere bits of materialistic phil-osophy, the quick snap of dueling henor— "If it's powder_and builets you want. I'm your man."---and the high and human hu-mor and sadness of his tale of love in Denues that might has been

Not all the company backs up the actor in the style that he has thus enameled some of the playing is notably weak. Harry

Portugal that might have been.

may have come from. Quainfness and correctness mark the scant reason to doubt the popularity of this charming story. In every department it is by far the best show that has visited the Walnut this season, and though there But we expect that, recalling Mr ceners'. Payne's pretty conceits when he was at the Little Theatre. B. D. are weaknesses and shortcomings, so in

POLISH WOMAN TO TELL OF GERMAN INVASION Will Lecture Saturday Night for Benefit of Pennsylvania Home for Blind Women

break. After all has been said and done it is the lines that make "Little Women" a play. The scenery during the first three acts remains unchanged and it is nothing opportunity to hear first-hand the thrilling details of the German Invasion of Poland will be given in Witherspoon Hall on more than a living room such as one might find in any little home where every one is happy, but in the last act the scene is set in a hapdsome orchard, and one can almost forget the chill blasts of these Saturday night, when Mme. Laura de Gazdowa Turczynowicz, wife of a Polish noble caught in the invasion, will tell her own personal experiences. Mme. Turczynowicz, winter days when the gaze is resting or this true-to-life scenery.

witnessed the attempts of General vor Hindenberg and his soldiers to exterminate her nation, tells her story in perfect Eng-

ish. The proceeds of the lecture will be used for the benefit of the Pennsylvania Indus-trial Home for Blind Women, 3827 Poweltor The committee in charge consists of the following: Mrs. J. O. Winsted, chair-man: Mrz. J. C. Heisler, Mrz. L. Newton Smith, Miss H. K. Murdock, Mrs. Mary Evans, Miss F. J. Duouy, Mrs. Murray Gib-son, Miss Margaret Martin, Miss Adah E. Irwin, Mrs. Coates Coleman, Mrs. Philip Tenbrook, Miss Jean Martin, Mrs. A. B. Girardeau, Mrs. F. M. McIntyre, Miss Mar-garet Galey, Miss Alice Millelsen, Mrs. Joseph Ficthorn and Mrs. Collin Foulkrod. of the following: Mrs. J. O. Winsted, chair-

Neek Suen and Co .- Nixon's Grand Weird glimpses of the orient were given at the Grand by Neek Suen and company in "Hong Kong Mysteries." These capable Chinese actors caused superstitious thrills Conness actions the vertebras of persons who witnessed their mystery stunts. The feline quickness of the performers proved beyond a doubt the truth of the old saying

beyond a doubt the truth of the old saying that the hand is quicker than the eye. Interest centered in the act of Carson and Willard. This is a Philadelphia act and was full of spice and brightness. Car-son and Willard meet in front of a news-paper bulletin board, and the meeting is the signal for flow of pure wit. Other ex-column structures ware the Five Schwarzer. cellent attractions were the Five Sylvestor Stone and Macevoy and the Schmettan The pictures were excellent.

"Ten Dark Nights"-Wm. Penn

Plenty of laughs blended with good song make the "Ten Dark Nights" all that could be desired in the way of a feature at-traction at the William Penn. The act is full of surprises, and in the course of the fun-making many up-to-date topics are in-troduced. It was well received.

A laugh mearly every second greeted John and May Burke, who know how to get comedy out of every move. This lively pair alwas has something new to offer and a quaint way of putting it over. The bill included an intervening sketch. "What Hernomed to Runa" Burns and Forsa, a

the first time in a side-splitting farce en-titled "The Office Boy." He was supported found to make a delightful play. We found them all in "Little Women." the dramatization of Louisa May Alcott's chief claim to immortality. As promised by the Walnut management, we saw "the origby Walter F. Kelly and Laura Lawrence. Moore and Gerald, acrobats: Roland Trav-ers, an illusionist, were also on the bill. ers, an Pathe Weekly motion pictures and the fifth inal Broadway production," and after hear-ing the rounds of applause which made the old walls of the Walrut ring we had episode of "Patria," featuring Mrs. non Castle, completed the bill.

> GOLDEN CROOK COMPANY FINDS FAVOR AT CASINO

Billy Arlington, With Jacobs and Jermon Aggregation, Has Good

Choral Backing

there is always some member of the cast seized with a sudden attack of mental vacuum, the lines are delivered without a The Golden Crook Company, with Billy Arlington, found great favor last night at the Casino Theatre in the two-act musical review, "A Trip to Sunland." Arlington was, cast as a tramp, Prince Bill, the freight, and his whimsical conception of the part kent the audience hughing throughout

part kept the audience laughing throughout part kept the addience laugning throughout the entire performance. Frank Dobson, his foil, who played the part of Baron Mutt, a brother tramp, was nearly as funny as Arkington himself. The chorus was un-usually clever at intricate drill maneuvers.

Hite and Redflow danced with a great deal of energy and grace and were well applauded

The four principal characters of the story are four young ladies-Jo, the tempera-mental, who seeks to win fame and fortune with her pen: Meg, who is quite content to smile and sing through life; Beth, a young lady who finds it absolutely necessary to die during the course of the story, and Anny, of the golden curis, who cherishes an ambition to become a famous painter, but There seldom comes to the city in burlesque shows a vocal aggregation to com-pare with the Pail Mall Trio-Hennessey. Taylor and La Foye. Their voices blended perfectly and the volume which they un-covered brought to mind the famous "That" Quartet in its best days.

The buriesque winds up with a succession of dancing illustrative of past and present terpsichorean art. First comes the old-fashioned walts, then the two-step, then the buck dance and last the new Hawaiian lance. It was noticeable that the waltz received the largest amount of applause

KNICKERBOCKER PLAYERS PRESENT "SINNERS"

First Appearance in the City This Season at Popular Prices Draws

Big House

The always-popular stock company of West Philadelphia revived interest last night for a week's run the heart-touching drama, "Sinners," a morality play based on inteousness, showing the penalties of evil and the rewards of well-doing.

The mingled pathos and humor of the play and interesting the second pathos and pathos and pathos the second pathos and pathos and pathos and pathos pressed the audience with their growing powers and intensified the belief that they are dramatic signs of ascending fame. The mingled pathos and humor of the

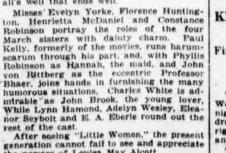
play drew alternate wars and smiles from young and old alike. The play was pro-duced by Maurice Standford.

Continuing Plays

Anna Heid in "Follow Me." the musical play, continues to divert her clientele at the Lyric. Good Eddie." with the adroit Er-







rest of the cast. After seeing "Little Women." the present generation cannot fail to see and appreciate the powers of Louisa May Alcott.

Dramatic Sketch-Globe

"What Every Girl Should Know" is the headline feature at the Globe this week. It is a one-act playlet offered by Mona Hungerford and company. The lines are clever and the cast a capable one.

clever and the cast a capable one. Talbot's String Band, a local organiza-tion, drew much applause by its tuneful melodies. It will be remembered the pand appeared in the Mummers' Parade. The Telegraph Trio, Tyler and Collins, in a singing and talking novelty; B. D. Ellia and company, in an acrobatic novelty; Ellia and company, in an acrobatic novelty; Klutings's animals, Hill and Doyle, singing comediannes, and Jack Morrisey and com-pany; crack sharpshooters and lariat Growers.