

### NAME OF FIRST LOVE UNQUENCHED BY TIME

Mrs. Glatts the Living Exposition of Fact That "Husband Is a Habit"

### REWEDES AFTER 20 YEARS

"Divorce All My Fault," Confesses Bride Who Exchanges Widowhood for Matrimony

By M'LISS

A husband, it is frequently asserted by those who bewail the monotony of married life, is a habit. They forget that there are good as well as bad habits.

Mrs. George Glatts had an idea that her husband was a habit of which she ought to break herself. She tried conscientiously for twenty-four years. And then she gave in. After a first marriage, a divorce, a second marriage and almost three years of widowhood she has decided that George Glatts, the man to whom she was married back in 1887, the father of her three children, is the one and only man—a habit she ought to have cultivated assiduously.

It doesn't sound very romantic just telling about it, but you see the two of them—middle-aged lovers—at their home at 4119 Haverford avenue—George and Sarah, as happy as two kids, their happiness insured by a philosophy that they have learned in a bitter school of experience, you see a picture that fairly edifies romance.

Last Saturday Mr. and Mrs. Glatts were philosophized after an interval that consumed what should have been the best years of their life. During the interim Mrs. Glatts took a flier at happiness in a second marriage with a Mr. Smith, but her first husband remained faithful to her and did not marry.

Quiet, home-loving folks they are, who got into the divorce court almost before they knew it because young blood is hot and youthful intolerance makes for pique and unyieldingness.

"It was all my fault," Mrs. Glatts told me. She is a buxom, motherly woman with a very sweet face, its sweetness enhanced by her gray hair. "Somebody always has to be the one to give in first when a man and woman disagree, but I was young and I didn't realize it."

"I was married when I was seventeen, and my three children came in quick succession. Life had taught me nothing," she continued with the temperate philosophy of one who has lived and learned. "I had no youth. My husband lived on his father's farm and I had been a country girl."

"We quarreled over a petty matter" (tears of reminiscence moistened her soft blue eyes). "The wife of my husband's brother died and left two children. I was frivolous, had never had any youth, and at twenty-eight, when my husband asked me to continue living on his father's farm at Chadds Ford and take care of his brother's two children in addition to my three, something rebelled inside of me."

"Choose between me and your father's farm and your relatives," I said heatedly. "Angered by my attitude, he chose. I got my little girls and took my two boys—they are both dead now. But what I suffered! If I had it all to do over again I would do differently."

Mr. Glatts has stepped out of the room as though the thought of his wife's abasing humility was too much for him.

"I had enough money of my own to be independent in a measure. I am not sure," she reflected gravely, "that it does women much good to be financially independent. If all you do is look after things and work out far better if women were dependent on them."

Age cannot wither, nor custom stale, nor remarriage dull the infinite "bridesmaids" of the bride, and Mrs. Glatts, motherly and placid in her home gown, was no exception in her portrayal of the dependent, clinging vine.

"At last, I married against my will," she said, "but the marriage was not altogether ideal. However, I lived with Mr. Smith until he died. During this time my daughter had married and gone to Los Angeles to live, she had the growing babies, too. Mr. Glatts went out to live with her. Then I learned that he had come East and was in Pennsylvania. I couldn't contain myself any more. I had been lonely and miserable, and I knew that I loved him and my—our grandchildren. Impulsively I wrote him a little note asking him if I could see him. He answered it immediately and he came and told me all about our grandchildren and my daughter's home out West."

"I know then the worst of everything was over. The second time Mr. Glatts came," she smiled humorously, "I cooked supper for him in the old way. He told me that he was going back to California. Something stopped me, however, and I knew that he was the only man I had ever cared about. 'I'll take you with me if you care to go,' he said, and like a silly schoolgirl I said 'oh, this is no kidding, give me time to think it over'—as though I hadn't been thinking it over for more than twenty years."

And so the two of them, having arrived at the years of discretion by the thorny path of loneliness and heartache, are packing up preparatory to setting forth to spend the silver period of their lives in the golden West, where the baby grandchildren are growing up.

"Daddy"—Mrs. Glatts' pet name for her new-old husband—bade me a tremulous goodby.

"All the worst is over," he said happily.

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### FAIRBANKS TO MAKE BUENOS AIRES FILMS

Popular Photoplay Star Will Shortly Establish South American Headquarters

Douglas Fairbanks is planning a trip to South America, where he hopes to film three new picture plays. He will be accompanied by his two directors, Allan Dwan and John Emerson; photographic staff and a supporting cast.

The Fairbanks company expects to leave California the early part of the new year, going directly to Buenos Aires, where headquarters will be established for the athletic player.

This marks the first time that a film company ever figured on a trip of this kind, because of the great expense and the time lost in traveling. It is Fairbanks' ambition to invade unpicturesqued country, and therefore his desire to take his organization to South America.

The Fairbanks scenario department has issued a call for South American stories. Here's a chance to write a scenario for Douglas, who recently remarked that his best plays have been submitted by amateur authors.

Ruth Allen is scenario editor, and under instructions, she is specializing in the encouragement of young writers.

To men of draft age a special appeal is made by the Hearst-Pathe News Co. An excellent opportunity is offered them, by a special ruling of the War Department to enlist for the work to which they are best fitted. Mechanics, carpenters, sailmakers, woodworkers, motortruck drivers, etc., are vitally needed in the aircraft division of the signal corps. Men enlisting in this division now for the work they are qualified to do will be attached to the manufacturing departments of the Government and probably will not be liable to overseas service, as they will be attached to one of the departments classed as expert labor.

The opportunity is open until December 15. They that date all men of draft age who are called will be compelled to go to any division to which they may be assigned. The enormous number of persons that see the Hearst-Pathe News every week, the signal corps had special military pictures made at one of the important aviation fields showing the progress and lines in which men are needed, and these pictures are included in issue No. 57, calling the attention of all men of draft age to the special opportunities offered in the aircraft division.

### NEW PASTOR DOES NOT CHEW TOBACCO

The Rev. Dr. Webb Smilingly Denies Kentucky Admirer's Tribute

The Rev. Dr. Aquilla Webb, an up-and-coming Kentucky minister, arrived in this city yesterday to take the pastorate of the Central-North Broad Street Presbyterian Church, and there arrived almost simultaneously with him from a Louisville newspaper man an enthusiastic tribute to his new pastor. In the report declaration that Doctor Webb had never alleged himself with the "drys" in his church and that he chewed tobacco.

Doctor Webb read the Kentucky minister's tribute last night, polished his glasses and read it again. Then Doctor Webb laughed for he is a man of a man and knows his Kentucky.

"Of course I am unalterably opposed to liquor and do not chew tobacco," he said. "But, knowing the boys down here, I can't somehow get angry for I know that was their way of calling me a good fellow. The lad told of my life and work and saved my reputation. I'm a tobacco chewer. I guess he thought that the chewing of tobacco would be the finest thing I could achieve in the way of being human."

And then Doctor Webb became serious and spoke for a moment of the things nearest his heart in the way of civic movements. During his pastorate in Louisville, at the Warren Memorial Presbyterian Church, he took part in many a campaign to correct evils or promote worthy causes. He is a great baseball fan. Doctor Webb was born October 21, 1874, was graduated from Harvard and was formerly pastor of churches at Los Angeles, Cal., and Providence, R. I. Doctor Webb comes to his present charge as successor to the Rev. Robert Hugh Morris, who was called to Stamford, Conn. He will meet the people of the Broad Street Church tonight at services.

"I am a tobacco chewer," he mused Doctor Webb, falling into a lighter vein again, "but that one about the tobacco and the liquor was certainly a back-hand shocker."

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### IMPRESSIONS OF THE BOY SCOUTS' MIDDAY LUNCHEONS



### THE "NEW FAUST" HAS UNEVEN PRODUCTION

Handsome Settings Revealed, But Weak Lyricism mars Tribute to Gounod

A near-sensory in a baritone role, a baritone in a bass part and a soprano, whose photoplay acting far transcends the present quality of her singing, failed to revive some of the vocal glories that might have been expected to accompany a restoration of "Faust" to the regular repertory of the Metropolitan Opera Company.

The managerial intentions were highly laudable. Several of them were brilliantly executed. Gounod's masterpiece was elaborately redressed. Joseph Urban was the scenic controller, and some of his settings and all of his lighting effects were admirable. Stage Director Ordynski's efforts to depart from certain irritating "Faust" conventions often bespoke intelligence and taste. The incorporation of the Waldtruis plot and indicated artistic respect for the design and content of what was once the most popular work in the operatic roster. But such merits, commendable as they are, must be secondary to purely lyric considerations in "Faust."

In the old Academy days hideous and inappropriate scenery and antiquated stage pictures were severely and justly berated. Yet "Faust" was sung, its brooding melodies sparkled with poetry, and life when the two De Reszkes, Meiba, in her prime, and the ever-splendid Giuseppe Campanari entered the hall, to see those thrilling performances properly staged, but their lyricism alone made them memorable and epoch making.

Merely to lament illustrious, vanished

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### HUMOR VS. PATHOS

By MA SUNDAY  
Wife of the famous evangelist

WE ALL know there is a very thin wall between pathos and humor. What may be funny for us, perhaps spells sorrow for others. The man whose hat blows off and falls under a street car may not have the money to buy a new one, but the crowd watching his efforts to redeem it laughs as heartily as though to lose a perfectly good hat were the funniest thing in the world.

And this pathos or humor—call it what you will—as viewed from a different standpoint, was brought home forcibly to me the other day when a woman confided in me some of her domestic troubles.

Mrs. Jones (that is not her name) is a widow in quite comfortable circumstances, and the mother of two children—a boy of twenty-one and a girl of sixteen. Mrs. Jones's chief complaint is several rules. But the demands of the "Spirit Who Dwells" in opera are properly for a basso profundo. Mr. Whitehill's register is not deep enough for the part. He was at his worst in the "Veuve d'Or," but fortunately improved as the performance proceeded. His histrionism was stamped with conviction and in the over-effective church scene his vocal attributes seemed at last to find a fitting field for display. Raymond Delaunay was a colorless Siebel. The Metropolitan's chorus came in for its usual honors.

Joseph Urban's text scenery was especially vividly revealed in the garden act and in the public place where Waldtruis meets his fate. His classical setting for the restored Waldtruis reveals a vast more of the second part of "Faust" than of the earlier portion with which Gounod's librettists deal. The elaborate ballet, led by charmingissima Giall and nimble Giuseppe Bonfiglio, was delightfully danced. The final apotheosis, for all Mr. Urban's cleverness—best exhibited, by the way, in musical comedy—evoked some of the crudity of the old "Faust" days. This disquieting suggestion of Little Eva's ascent to heaven is not yet effaced.

Pierre Monteux, the new French conductor, led the orchestra capably, but without special distinction. The house was the largest of the present season at the Metropolitan. It was nearly midnight when the performance closed.

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