# A The Miracle Man" Moreh A the Miracle Man Miracle Miracl VARIETY OF NEW PLAYS TO BOTH THE STAGE AND THE SCREEN HERE NEW WEEK BRINGS A

# "JOHN FERGUSON" A MOVING DRAMA

14

St. John Ervine's Play Has a Modern Job for Its Protagonist

If "John Ferguson!" had not the stuff of authentic tragedy in it through its fitness of motive, its integrity of treatment and its humanness of char acterization it would be a great melo drama instead of the really great drama

The movies that seek and probably the measure of the tentiling of the one of the tend the tentiling o

There is gripping appeal in this drama of north Ireiand peasant life with its combination of melodrama, comedy and tragedy. The story deals with the trials of the Ferguson fam-ily. John Ferguson, an old farmer, overcome with the ills of age and threateged with the loss of his home because of the failure of his brother in America to send a much-needed deaft.

America to send a much meded draft, still holds his faith in Divine justice and mercy. His wife and children. Andrew and Hannah, chafe against melocritum. In desperation Unorsch misfortune. In desperation Ilannah promises to marry James Caesar, a cowardly, cringing neighbor, who in return promises to save the home and

return promises to save the home and help the family, but Caesar's first kiss awakens Hannah to the horror of the future, and heart brokenly she tells her family that the sacrifice is too great. Then she leaves to take to Heffry With-row, the releatless holder of the mort-gage, the word that he can foreclose and throw them out if he will, while to John Ferguson is left the more diffi-cult task of breaking the news to Cae-sar that the dream of his life cannot be fulfilled. fulfilled.

Her interview with Ditherow leads to shameful treatment at his hands. The jilted Caesar starts out to kill the man, but his typical cowardise disarms him arms him. But the unconscionable regue is killed by Hannah's brother, though suspicion rests on the braggart Caesar, who has often threatened to **Caesar**, who has often threatened to kill Witherow on account of old grudges. His daughter's shame and his son's sin are the final blows of in-scrutable Providence at John Fergu son. Subsequent events, intense and gripping, follow quickly and while a one time even the faith of old John Ferguson seems to totter, he holds form in spite of the railings of the others. To the end the suspense never falters— the end when the unstery of Withe-row's death is solved in a seeme that will live long in memory through its power, its truthfulness and its philos

The cast, somewhat changed from stration total in ork

ARRICK-"Look Who's Here, musical comedy, featuring Cecil Lean and Cleo Mayfield. Tuneful music by Silvio Hein, clever book by Edward Paulton. Story of a gushing, romantic novelist and his jealous wife.

**Continuing Attractions** 

FORREST-"Angel Face.' with Victor Herbert's newest score and a book rapid in movement and fresh in situations by Henry B. and Robert B. Smith. Mr. Herbert has written alluring melodies. Clever cast, headed by Adele Rowland and John E. Young.

land, contra-tenor, who was assisted by Marie Drennen, in "When the Clock Strikes One"; Lida MacMillan and Bert Strines One (114a MacMinn and Deri Snow, in a skit called "Contrary"; Joseph Bennett and Edward Richards, in their negroid dramatic surprise, which was a surprise; and Raymond and Schram, in "A Syncopatel Cocktail." Nora Jane and her company of dancers tripped the light fantastic like the merry men and unids of Arcady the merry men and maids of Arcady itself.

GLOBE-Francis Murphy, mo ist, with plenty of up to date uniterial and his ever-jovial personality, heads he bill. The uniterial comedy tabloid 'Hello, Judge' shares honors. It has

ous of famous operatic stars in id and tried favorites. Frank Far the comedian, has an excellent act. Frank Farro Walter Fisher and company, in his favorite "Baby Bugs," has the audi ence in laughter. Earl and Sunshine and Fred Eldridge, equilibrist, have nteresting acts.

WILLIAN PENN Bobby Heath, "the Dean of Delight," seored au em-phatic hit. He is as much a Philadel phia institution as City Hall, and hi-sexter of bathing girls is uiffy and al-hring. Sheridan Kelly has a good hicycle act, and Allen and Lee add as much confection in the form of melody and dance as any one might wish.

an entirely masculine interpretation, without the least approach to senti-mentafixing, although it was full of delicate sentiment. His tone was as always, round and full and of great power in the fortissimo passages. He has the strength necessary to play the tremendous close of the concerto with-out being exercised by the concerto with-

symphony.

And press idded. The movements leaping buck in Novegrafit slow-many were excellent. ARCADIA--''Why Smith Left Hene.' with trant washourn. Storr, by General Brannout plas. Terrs ago this was one of the bright in foundation for a musical comedy. As a movie it is a swift-moving story, but foundation for a musical comedy. As a movie it is a swift-moving story, but the interpret the chief male role and a mage kennedy or a Dorothy Gish to the subturn and Lois Wilson are good miny were should be a first the subturn and Lois Wilson are good miny transfer the noise of the wife. Both Bryant Washburn and Lois Wilson are good the subturn and Lois Wilson are good

As the announcer would say, "See it violins, Mr. Monteur's interpretation of the bill. The initiated comedy tablical context site would seave states indeed a states the last movement in a devery skite. "Some Bull," with a devery skite. "Some Bull," with Johnny Maris; the Three O'Connor a the case of all the fun of the Sisters, and Nolan and Nolan, jug glers, are among the other attractive acts.
BROADWAY — "Echoes From Broadway," is a musical comedy tablication and then a train wreek spoiled with so musical comedy tablication and then a train wreek spoiled material for a three act show. Other and then a train wreek spoiled material for a three attractive due article actives. The how ynoon lodge keeps of the first period warfed, however, by the excellenee to the store and a mater and the ballet matters by causing a misunderstanding, but a store and the fun ends, to be follow."
CROSS KEYS—The spirit of grand, the function of the balled append. The ballet function and the fun ends, to be follow.

has, an honor practice that instrument has, an honor practice of the second pro-instrument of percussion, especially in a concerto. His reading was highly in-dividual, but without the slightest in-fraction of the Liszt traditions. It was

# "Butterflies of Broadway" at Peoples-Other Good Shows

Bits-Other Good Shows "Butterflies of Broadway" was pre-sented last evening at the Peoples The-atre by Sam Howe's Big Show Com-pany, which lived up to the name. It is a jazzy musical connedy in two acts and five Scenes. Twelve new songs were introduced during the show. The excellent principals were Harry Cooper. Sam Howard, Helen Tarr. Hattle Beall, Nait Kennedy, Florence Mascott and Gus Flaig, all well known on the "wheel."

out being overwhelmed by the orchestra, although Mr. Monteux used the entire orchestra for the accompaniment. It

orchestra for the accompaniment. It was a masterly performance of one of the great compositions of all time for piano and orchestra, and Mr. Rach-maninoff received a large number of re-calls at the close. Something novel in the way of bur-lesque is given Casino patrons by Rose Well's "London Belles." Chester Nelson and Martha Richards, who take the leading parts, are supported by an and five numbers from Stravinsky's danced legend, "The Bit of Fire." The orchestra was at its best in the Stravin-sky number, and at its worst in the symphony.

symphony. As a whole the orchestra shows a decided improvement over its form of last year, as the tone is better and there appears to be a return to the discipline necessary to a great orchestra and which was so noticeably lacking. Max Fields. Hebrew comedian, is the star with "The Sweetie Sweet Girls." at the Trocadero this week. Fields is as funny as ever, and has his running mate. The cast is one of the biggest in burlesque and so is the chorus."

"The Grown Up Babies" habble and coo after a fashion that's highly en-tertaining at the Trocadero. The com-pany presents a variety of novelties. Bobbie Wilson and Jack Callahan, comedians of note, kept the audience comedians of note, kept the audie amused with an assortment of fun.

Minstrels Travesty Profiteering That screamingly funny travesty "The Profiteering Landlords," met with "The Profiteering Landlords," met with such hearty approval last week that it holds over at Dumont's. This satire is "all in fun" and has a strong appeal to those who have been made victims of the profiteering landlord. The bill is varied with new songs and jests as well as dances. Alf Gibson, Eddy Cas-sady and Enmet Welch, appeared in lively offerings.



have hich h

As produced under the personal di-rection of Arthur Hammerstein, the show is faithfully representative of the show shops. It may be said in all fairness to the present company as-sembled that, without Frank Tinney, the production would not have stood up yeev well up very well.

up very well. This musical play should really be i seen by those who enjoy the sensation of having a hearty laugh, because from the the first to the final curtain there is much to touch the risbilities. The old bagpipe stunt of Mr. Tinney, who, by the way, appears in a blackface make-up for only a few minutes, was well received, as were his gigs about local people and places. Charles DeHaven and Fred Nice are unusual dancing comedians. The chief role of the fem-inine contingent was taken by winsome Corallin Walde and her vis-a-vis was played by Harold Murray. The hit

"The Unknown Purple" is Stirring Melodrama Containing Mystery A mysterious butler—a lighted cigar-in the dark—valuable papers in a safe —a storm with thunder crashes off-stage—a jail bird coming back for re-veng—and an fnnocent child to cast a soothing influence over the troubled lives of the others—plus a strange, un-canny, gruesome "purple ray" to make folks invisible. They are all to be found in the new melodrama. "The Unknown Purple." which opened last-night at the Lyric. And the first thought that comes to one's mind is that it was little wonder the play ran for a solid year in New York. It has enough thrills to last most ordinary beings a lifetime and ought to be worth seeing over again at least once in order to catch up on a few that were spilled or overlooked during the first viewing. Roland West and Carlyle Moore have made a melodrama that need not bow in shame to such liustrious past suc-cesses as "Alis Jimmy Valentine" or the similarly named, "Deep Purple." It is a thriller made real and always graft and its excellent acting. Glaring improbabilities are forgotten in the rush of the story and inconsistencies of character are forgiven when such really not of the ordinary people as George grobert and Jean Stuart play those characters. Mr. Probert handled a dif-ficult role with discretion and force. gained partially by a slow drawl and teif-restraint. Miss Stuart is an emo-tional actress of ability.





there appears to be a return to the discipline necessary to a great orchestra and which was so noticeably lacking, especially toward the close of last sea-son. In the symphony, however, there was little shading, the tonal quantity of the orchestra being nearly on the same level throughout the work. There were spots, too, where the rhythms were not distinct and where the characteris-tic syncopations of Schumann were de-cidedly modely, and there was an un-happy moment or two at the close of the

pitomizes. The Beethoven numbers, a rather in-frequently given work of his first pe-riod, were well played. The ballet music allowed some of the solo instru-ments of the orchestra an excellent chance to show their fine tone quality. the "soloists" being Messrs. Bedetti. the new solo cellist: Laurent, first flute; Sand, first clarinet; Laus, bas-soon, and Holy, harp. It was an en-joyable number and well received. The Stravinsky work created a most favorable impression, both as a com-position and for the fine manner in

that which appeared in New York, apparently has not been weakened by the substitution of other players for the parts of John Ferguson and his son, Andrew. It has been said that the power of this play is in the acting, but seemingly substitutions do not re-duce its values. Certainly a better balanced cast than that which is ap-pearing here could not be desired. It features no stars, but includes players who get under the skin of their roles.

# **CROTHERS PLAY PLEASES**

# "A Little Journey." at Adelphi, En tertaining and Well Acted

A sweet little play." said an enisiastic young woman. "Isn't it just a dear?" commented

ber elderly companion. "A bully, foury show," exclaimed a middle-aged man. "Those characters are real: I've met.

Those characters are real. I ve met them on many a trip." deciared a broad-shouldered traveling salesman. There you have the impressions of a varied audience at the opening per-formance last night of Rachel Crothers's comedy, "A Little Journey." at the Adelphi—and they are all, no doubt, just the ones the author intended to create

<text><text><text><text><text><text><text><text><text><text><text><text><text><text><text>

metody and dance as any one might wish. **GRAND** - Frescatt. "The Master-Mind," and Hope Eden, the "Youngest Mind Render in the World." blew into have night very much as they blew into how yesterday, in their high powered actial buzz wagon. One of their dis-timetions is that they neither ride nor-walk the rails between stands. They taxi through the air, They mystified and amused the andfence with a chever ex-hibition of mental sleight of hand. Jack Murphy and Jacepothe Lockmur, the "Taugh trinst"; the Sam Yee troupe, Chinese aerobats; Eddie Kane and Jay Hernan, in a "Imgh cocktail"; Mor-len, accordiant virtuose, and Nelson's pets rounded out a characteristic bill. pets rounded out a characteristic bill,

NIXON-Eddie Heren, who will be remembered as the original Hi Holler of "Way Down East," presents "The Traveling Man," a lively sketch which touches intimately with the life of men who roam from place to place. Jim Brown and Belle Jackson, in "At the Training Quarters," have opportunities for athletic comedy. Gillette's monkeys scored an anothetic hole.

# Sale of Excess Stores and General Operating Supplies Bids to be opened November 25th, 1919

E. I. du Pont de Nemours & Company solicits-proposals for the purchase of certain surplus stores and general operating supplies teft on hand by termination of Government munition contracts, located at Hopewell, Virginia; Penniman, Virginia; Carney's Point, New Jersey; Haskell, New Jersey; Pompton Lakes, New Jersey; Gibbstown, New Jersey; Parlin, New Jersey; Barksdale, Wisconsin; and Wilmington, Delaware,

The materials consist of Machine Parts; Electrical The materials consist of Machine Parts; Electrical Supplies, including Motor Parts, Etc.; Pipe—Wrought, Galvanized and Black, Cast, Brass, Etc.; Pipe Fittings, Sheet Iron, Galvanized and Black; Bar Iron; Valves— Various Sizes and Makes; Wire Screen—Copper, Gal-vanized and Black; Pulleys—Various Kinds and Sizes; Tool Steel; Hardware—Bolts, Nuts, Screws, Nails, Rivets, Sandpaper, Staples, Wire, Tacks, Tools of Various Kinds, Etc.; Gaskets and Packings; Belting; Link Belts; Lead; Paints and Oils; Window Glass, Doors, Tile, Etc.; Lumber; Chemical Ware, Glassware; Earthenware; Hydrometers, Thermometers, Etc.; Fire Brick; Pine Hydrometers, Thermometers, Etc.; Fire Brick; Pipe Covering-Asbestos, Cork, Magnesia, Etc.; Rubber Hose; Brass Castings; Brooms-Various Kinds; Cheese Cloth; Automobile Parts.

Sealed proposals for the purchase of the above materials will be received at the Salvage and Reclamation Section of E. I. du Pont de Nemours & Company, Room 3150, du Pont Building, Wilmington, Delaware, until 12.00 o'clock noon, November 25, 1919, at which time they will be publicly opened and read. All proposals must be accompanied by a money deposit in the form of a certified check, made payable to E. I. du Pont de Nemours & Company, in the amount of 20% of the total amount of bid submitted. E. I. du Pont de Nemours & Company reserves the right to reject any or all bids and to accept that bid which it is deemed will best serve its interests.

All materials will be sold as of their existing location and condition. Bidders may inspect the materials at the above points of location. Such inspection will be permitted by pass only. Applications for passes should be addressed to Salvage and Reclamation Section, E. I. du Pont de Nemours & Co., Wilmington, Delaware.

Schedules of the materials have been prepared and may be obtained, together with information for bidders, upon application to the

Salvage and Reclamation Section

E. I. du Pont de Nemours & Co., Inc. Wilmington, Delaware

