MANY NEW MOVIES ON LOCAL SCREENS

"The Jucklins" Is Stanton's Bill. **Current Offerings** Elsewhere

Stanten—Concerning "The Jucklins."

perhaps there are some who will not agree that Opic Read's story and Augustus Thomas' play is very interesting, but they certainly must admit that it has the virtue of being different from other plays which have the country for their locale. Paramount let George Meiford direct in his own way and his part of the task was accomplished with fine effect.

Instead of renaming this tale of the Carolina mountain town "The Greater Love" or "Her Brother's Hate," those in charge have kept to "The Jucklins," which is the family name of the principal characters in the story. Published back in 1895, the story is not new, although there are many who will wonder what the title means. The Jucklins are a quaint family in the small town whose daughter is betrothed to a wealthy young man. A new teacher comes to town, aids with a murder trial and finally withs.

choosing.

Monte Blue comes forth as a fine actor in this piece, and he is one of our future stars if that system is to be kept up. Ruth Rennick is another player who shows great promise. Mabel Julienne Scott, Charles Ogle and other forces of the stock company are

Palace—"The Life of the Party," according to Paramount's publicity department, is a "fast and festive fun froile in five acts and forty antics." We would like to add other Fs to the line and say with "Famous Fat Funsters, Fatty Arbuckle and Irvin Cobb." The former is the star and the latter the author, while Joseph Henabery directed.

This is the best thing that Arbuckle has done since he graduated from the primer school of pie-throwing comedy into the post-graduate course of parlor comedy in evening cothes. Many people do not yet know that he has risen from the slapping of sticks to the gentler form of mirth-making, and something should be done to inform them.

something should be done to inform them.

Two baby vamping eyes cause a lawyer to try to break up a milk trust. He has a love rival, however, who is the judge and not very honest. Many tricks are employed to "frame up" Fatty, but the lawyer beats out the crooks and right triumphs, as does true love. Italia Fave is the girl in the case. Faye is the girl in the case, Viola Daniel is another. Winifred Greenwood, Frank Campeau and others are in the support. Well directed

Arcadia — "Midsummer Madness"
Comes pretty near being an ideal pleture, and those who have been looking
for the "good" picture to see should
not wait long in patronizing this one
when it comes their way. Paramount
again scores with a hit Cosmo Hamfilton has risen from a his "Blindness of Virtue" to a really interesting
story of a quadrangle play with one story of a quadrangle play with one of the sides weak, leaving much to the

of the sides weak, leaving much to the proverbial triangle situation. The plot concerns two married couples.

William De Mille may be responsible for the wonderful acting of Lila Lee, the surprise of the picture, for she seems to have blossomed out as a youthful emotional actress. Stardom was too soon and stock is her forte for a year or so. Conrad Nagle is also another whose work shines in this play as against his former vehicle. Lois Wilson, Jack Holt, Clarre McDowell and the rest need no further praise for their ability.

To be blackmalled—well, the rest can deality be imagined.

Jack McDonald. Dan Crimmins, Jr., Harry Woodward and others are supporting the star. Tourneur, famous for his beautiful photographic effects and settings, has invested this piece with many little touches of beauty.

BURLESQUE BILLS

BURLESQUE BILLS

Ed Lee Wrothe at Casino—Good Shows Eisewhere

Victoria—"While New York Sleeps."

If it ever does, seems to have been divided into three stories not unlike the three that D. W. Griffith had in his dividing of "Intolerance," for each has a separate ending of a thrilling and shocking sort. Some years ago the Princess Players gave a season of shockers at the Adeiphi, and their gruesomers was in a way mild as compared with these three tales.

Perhaps it is the Brookley part of Princess Players in the show. Dolly Sweet in particular stands out among the women. She is good-looking, can dance and sing well.

Perhaps it is the Brookiyn part of New York, which is known as the City of Churches, that is sleeping, for every one else in this picture is wide awake and so was the audience, who gasped and grasped their chairs as horror after horror was shown. What the censors saw and probably kept from the audience at large is not known, but sufficient is given to leave nothing to the imagination of a spectator with a fair amount of intelligence.

"Out of the Night" tells of a wife who

intelligence. Out of the Night" tells of a wife who tractions from vaudeville. "Cut of the Night" tells of a wife who caims to have shot an intruder, although it was a burglar who did the killing when the husband unexpectedly returns. "The Gay White Way" deals with the old badger game. The third shocker is more touching, for it shows a cripple who sees his wife a mifections bestowed upon another. It is called "A Tragedy of the East Side," but no doubt had its inspiration in "Therese Raquin," cree played by Kallch.
Estelle Taylor is the woman and her best work is in the latter piece, Marc McDermott, Harry Sothern and William Locke are in the cast, which was directed by Charles J. Brabin for Fox.

Estelle Taylor is the woman and her best work is in the latter piece. March McDermott, Harry Sothern and William Locke are in the cast, which was directed by Charles J Brabin for Fox.

Locust—The Soul of Youth was originally known as "The Boy," but the longer title is the better, for this Realart photophay is really a most complete study of juvenility. In it the talented Lewis Sergeant always remembered for his "Huckleberry Finn." has an even more appealing part, that of a "bad" boy whose badness is merely the chance result of an early evil environment.

The picture, which was written by Julia Crawford Ivers, nicely avoids for reaching, while at the same time it thrusts home its moral effectively. As in most cases of the kind, "The Soul of Youth" has two themes, one the growth of a child's soul under kind treatment and the other a purely melodramatic one. The two do not blend very well, but Mrs. Ivers has made a fair job of the composite.

Young Sargern acts with unusual intelligence, warmth and charm, and the direction by William D. Taylor is quite

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Photoplays Elsewhere

CAPITOL—"Conrad in Quest of His Youth," with Thomas Meighan.

GREAT NORTHERN — "Madame Peacock," with Nazimova.

COLONIAL — "Conrad in Quest of His Youth."

IMPERIAL — "The Master Mind," with Lionel Barrymore.

ALHAMBRA — "The Misfit Wife," with Alice Lake.

MARKET ST.—"Madame Peacock," with Nazimova. RIVOLI—"Madame Peacock," with Nazimova. BELMONT—"If I Were King," with William Farnum, CEDAR — "Something to Think About," with Elliett Dexter. COLISEU M—"A Romantic Adven-turess," with Dorothy Dalton, STRAND—"Conrad in Quest of His Youth"

up to his best standards. Judge Ben B. Lindsey does very well with a "bit," but Lila Lee and William Collier, Jr., are both apt to be artificial, stagey and unwholesome. The picture's technical work is beyond criticism.

Metropolitan—'Dead Men Tell No Tales' has nothing whatever to do with a local murder case, but is the title of E. W. Hornung's story, which Tom Terriss directed for Vitagraph. The Chesters prepared the scenario and did a good job with the material. There is virility to this tale of the sea, with a fight that will no doubt bring joy to the heart of the most rabid follower of the serial story, although this tale is told in straightforward fashion.

There is action from the very start to

Ruth Remnick is another ho shows great promise. Mabel Scott, Charles Ogle and other of the stock company are of the stock that is within keeping of the story.

It is the "creed" of the leading character that forms the title of the picture. He sets out to Australia, where there is a gold rush with this always in view. Plotters have a scheme to destroy the ship which is carrying gold, and in it they are abetted by a man who is enamored of the daughter of the leader of the gang. At a given time the ship is blown up and many are killed, but the girl is rescued from the debris and love triumphs with her rescuer.

Catherine Calvert is the girl and gives

Catherine Calvert is the girl and gives a good performance, while George Von Seyffertitz has the chief role of the vil-iain. Others in the cast are Holmes E. Herbert, Percy Marmont and Bernard Siere!

Regent—"The Bait" is a melodramatic thing which Maurice Tourneur has had Metro release. Hope Hampton is the chief player and her work is gradually getting up to the stellar caliber. It might interest the movie fans to know that the original title of his story was "The Tiger Lady," win Sidney Toler as its author, while John Gilbert wrote the continuity for it.

There are plenty of thrills in this piece.

continuity for it.

There are plenty of thrills in this piece. It begins with a shooting affair that takes place in the dark Interest is aroused at once and is kept at high pitch throughout the story, which tells of how a pretty girl is made the bait by a master crook, so that she comes under his direction and power A kind act wins her gratitude, but when a millionaire is to be blackmailed—well, the rest can easily be imagined.

Jack McPonald, Dan Crimmins, Jr.,

Casino—Ed Lee Wrothe, of the old-time comedy trio of Watson, Bickel and Wrothe, favorites in burlesque for years, entertains with his new revue. Wrothe is funnier than ever, his humor

Trocadero — Baker and Rodgers, clever tramp comedians, have the audience begging for more with their entertaining antics in "Razzle Dazzle," a show of fun, elaborate settings and tuneful music. There is a chorus of eighteen, who can dance and sing.

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"NOT SO LONG AGO" DROLL AND DEMURE

Fairy Fantasy-Romance of Seventies Interpenetrated With **Delicious Ironies**

Adelphi—The seventies is not an era which one would have supposed the fairy story could flourish, but in its somewhat arid soil Arthur Richman has made a very pretty legended fantasy to bloom freshly and fragrantly. He calls it "Not So Long Ago." as an indication probably that the spirit of Laboulaye and Andersen is never very remote from contemporaneousness; also that the inner integrities of humanity are much the same any time from the troglodytes to the millennium, whether the story is begun by the entrance of a gas lamplighter and a brash young man's spill from a high wheel velocipede or, as nowadays, by the flashing up of arc lights and the unfortunate bumping of a limousine against a curb. These things date the story—at least These things date the story—at least the cycle does—and the gas lamp would in nearly every city but Philadelphia. However, this fairy story is laid in New York when Delmonloo's was in Fourteenth street, when ladies wore bustles and hig brooches and locomoted in the Greclan bend instead of, favoring a walk adapted from more authentic Hellenism, thanks to the classic dancers.

The fable shows "what a tenrical

thanks to the classic dancers.

The fable shows "what a tangled web we weave when first we practice to deceive," even when the loom produces only fragile, fanciful fairy tales. The romancing little heroine is the daughter of an impoverished inventor and adds to the family budget through herwork as a seamstress. In a once adds to the family budget through her work as a seamstress. In a once wealthy and continuingly snobbish household for which she sews is a Prince Charming, and about him she spins her harmiess little fibbing romances to her girl companions. Her father has visions about his impractical inventions and she is a sentimental dreamer, the legatee of his hallucinations and whimstes. Of course, she "intrigues" the interest of the Prince Charming, but a wicked gnome in this fairyland, impersonated by a brassy young drummer, and also a haughty queen, in the person of the prince's stately mother, provide any number of things to retard the felicities of "they lived happily ever afterwards."

Mr. Richman has been very ingeni-

Mr. Richman has been very ingeni-ous—and ingenuous too—in working up this quaint material. The humor of his piece lies much in the funny contrasts between manners of then and contrasts between manners of then and now and divergencies of costume and speech. But there is more to it than merely temporal incongruities, for delicate ironies and subtle satirizings are underlying, though they are never offensive or obtrusive, nor does any conscious moral brush the butterfly dust from the fairy's glamurous wings. On the surface it is all droll and demure in its sentiments, moods and movement; intrinsically the piece is sound and sweet.

Eva Le Gaillenne is delightful as the

and sweet.

Eva Le Gaillenne is delightful as the spinner of fairy tales and Sidney Blackmer is very fetching as the Prince Charming. Thomas Mitchell, George Henry Trader, Alice Wilson and Mary Kennedy give excellent character impersonations. Special mention must be made of the "period" staging of Edward Eisner, whose interiors particularly reproduce the picture of the times. He hasn't even forgotten the tatted chair "tidies" and the lambrequing.

THE ROSE RECITAL

Young Violinist Makes First Appearance in Phila, at Academy Concert Maximilian Rose, a young Russian violinist, made his Philadelphia debut at the Academy of Music last evening at the Academy of Music last evening and created, on the whole, a favorable impression. Mr. Rose selected a singu-larly uninteresting program, consisting of three long and ambitious numbers, none of which is of superlative beauty, and a group of shorter and more at-tractive pieces at the close of the pro-gram.

He began with the inevitable G minor He began with the inevitable G minor sonata of Tartini, a work which in the Kreisler cadenza exhibits a certain trili technique but a composition so hopelessly out of date musically as to chill the enthusiasm of almost any audience and dances, while a number of the enthusiasm of almost any audience rapid dances were offered by at the start. Mr. Rose played the work well and showed a fluent trill technique. The Lalo Symphonie Espagnol followed. Sensational South America dancers; Enaviolin concerto which is frankly duil musically but somehow has achieved a the Maripha Band tropical musically but somehow has achieved a the Maripha Band tropical musically but somehow has achieved a the Maripha Band tropical musically but somehow has achieved a the Maripha Band tropical musically but somehow has achieved at the Maripha Band tropical musically bears of the maripha Band tropical musical some and the Maripha Band tropical musical transfer and the Maripha Band tropical transfer and the Maripha Band transfer and the Maripha Band tropical transfer and the Maripha Band transfer and transfer and the Maripha Band transfer and transfer and transfer and transfer and the Maripha Band transfer and transfer and the Maripha Band transfer and transfer and transfer and transfer and the Maripha Band transfer and transfer and transfer and transfer and t

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Continuing Attractions

FORREST— "Monsieur Beaucaire," romantic operetta, with attractive score by Andre Messager, French composer and conductor, based on Tarkington's novel and play, in which Richard Mansfield starred. Of the period when hoopskirts and powdered wigs were the vogue among ladies of caste and gentlemen were gallant squires, Marion Green, noted American baritone, has the title role, and Nancy Gibbs, popular London singer, is Lady Mary.

mas the title role, and Nancy Globs, popular London singer, is Lady Mary.

SHUBERT—"Aphrodite," elaborately staged spectacle. Based on Plerre Louys' neo-Pagan novel of decadent Alexandria. Among those credited with various features of the production are Morris Gest, David Belasco, Henri Fevrier, Anselm Goetzl, Leon Bakst and Michael Fokine.

BROAD—"Shavings," a human comedy of Cape Cod, made out of "Joe" Lincoln's agreeable nove, by Pauline Phelps and Marien Short. Harry Beresford has the role of the "young-old" titular character, a whimsical carves of toy ships, who is always forgetting himself in caring for the interests of those around him. Clara Moore, for some seasons leading woman with William Hodge, plays the young widow who brings romance into Shavings' life. Well acted.

the young widow who brings romance into Shavings' life. Well acted.

WALNUT—George Arliss, in a distinguished impersonation in "The Green Goddess," a drama of Asia. William Archer, the celebrated critic, has written a modern "play of adventure." which, however, is distinct from the mere melodrama of thrills. Splendidly cast and produced.

LYRIC—"Buddies," George Hobart's attractive story, with B. C. Hillian's tuneful music, of a maid of Brittany and a shy American lover, one of a group of doughboys billeted in a Briton home after the armistice. Donald Brian, Peggy Wood and Ralph Morgan have the principal roles.

CHESTNUT—"East is West," appealing drama of a Chinese bride hought for a San Francisco tea merchant. Fay Bainter is starred as Ming Toy, the purchased bride, whose reactions to American ways when the scene shifts from China make an appealing little play. It is pictorially staged.

GARRICK—"Return of Peter Grimm." revival, with Mr. Warwick again in the role of the lovable old gardener, whose story shows the persistence of personality after death. An affecting and solacing drama and one of moment in view of contemporaneous interest in psychic phenomena. Last week.

tremendous reputation. Mr. Rose's reading of the last movement was original and ingenious, even if it might not stand the analysis of classicism.

stand the analysis of classicism.

The third of the principal numbers was the Chausson Poeme, which depends largely upon the orchestral coloring for its effect, and having been heard with orchestra, as has been heard here twice, the piano accompantment sounds rather flat. In spite of this, Mr. Rose did the best work of the evening in it, rising at times to considerable poetic heights. This was the case far more than in the other works, but the reason for this may have been that the composers did not put any poetry into their compositions. He closed with a group of shorter numbers by Wieniawski, Sarasate and a good arrangement by himself of Rimskygood arrangement by himself of Rimsky Korsakoff's "Hebrew Love Song."

Korsakoff's "Hebrew Love Song."

Summed up, Mr. Rose is a good violinist in all the elements which go to make up violin playing, without being superlating in any of them. He has a pleasing tone in quality and moderate in volume with sufficient technique to play the Lalo, which is enough for all practical purposes, but his technique is never astounding. His program gave little opportunity to judge him as an interpreter, although he was at his best in the most difficult work on the program to interpret—the Chausson Poeme. The audience was moderate in size but enthusiastic.

Varied Bill Atop Walton

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NEW BARRIE PLAYLET HEADS KEITH'S BILL

Beth Beri and Ethel Mac-Donough Also Please-Other Vaudeville

Keith's—"Half an Hour," a dramatic playlet presenting once more the "eternal triangle," transformed by the deft touches that can be given only by a master hand such as that of its author. Sir J. M. Barrie, was brilliantly interpreted by Mme. Besson and her company before an enthusiastic audience at Keith's, last evening.

Considerable interest attended this production, owing to the fact that on only one previous occasion has Sir James devoted his imaginative powers to writing a playlet adapted for use on the vaudeville stage, Madame Besson played the leading role, that of Lillian Garson, the wife, who in a moment of despair decides to accompany her lover on a long trip, only to have her dream of happiness shattered by his accidental death. Clifford Brooke easily carried of the secondary honors as prediction, and the fact that she had intended to desert him. The playlet was presented in three scenes, laid in London, and the action of the piece moves with almost breath-taking rapidity. William M. Crimans, as Garson, the unimaginative husband, and Helena Parsons as Susie, a sympathetic maid, both did clever character work.

Beth Beri, "the dancer from the west," presented an attractive dancing was that of Joe Cook, with his scored was that of Joe Cook, with his scored

in their clever manipulation of rubber balls.

Dave Kramer and Jack Boyle as "the happy-go-lucky pair" sang some amusing songs, and Bert and Betty Wheeler offered bits of comedy, song and dance, A decidedly unusual offering was that of Ethel MacDonough in "Milady's Busy Day," a satire of the eternal-feminine, which was warmly received by her audience. Other acts included the Big City Four, a quartet of singers, and the Musical Hunters, in their artistic novelty, "The Huntsman's Dream." Kinograms and Topics of the Day as usual lead the bill.

Allegheny—The Kincald Kilties, noted in vaudeville for their unusual accomplishments in dancing and singing, head the bill. Ross, Wise and company present a brand-new comedy offering. The Black and White Review is an exceptional minstrel entertainment. Russell and Dewitt, "acromedians," are funny and skillful, and the same goes for Peters and Labuff. "Madame Peacock" is the photoplay feature.

Globe—Latest movements from the world of terpsichore are shown by Car-son and His Girls. Al and Angy Knight scored with a sketch having special scenic effects. Varied acts included Charles McDonald and Co., sketch; Sophie and Harry Eyerett, comedy skit; Brown and Myrtle, dancers; Histe and Huston, comic songs. Huston, comic songs,

Grand—Ashi and several talented assistants perform astounding feats of magic in a series of surprises. Songs on up-to-the-minute topics are dispensed by Louis J. Seymour. The bill also includes Bernard and Garry, snappy comedians; Princes Wahletka, mind reader, and Bennett and Lee, laughs.

Broadway—"Extra Dry," a musical comedy built along modern entertaining lines, was awarded headline honers. "The Spotlight Girls," too, got many laughs, Julia Kelety sang several good numbers. Douglas Flint, comedian, and the songs of Flannagan and Stapleton went over big. Nazimova in "Madagie Peacock." was the photoplay star.

Cross Keys—"The Heart of Annie Wood," a clever playlet, is the head-liner. The Three Johns present a novelty act which went over big. Sherman, Van and Hyman are a happy combination in several numbers. Renard and West have an entertaining skit Gallerina Sisters, dancers, and Onri Duo, cyclists, pleased.

William Penn—"Bits of Hits," a con-oction of pretty girls, many laughs and uneful music, is the headliner. Paul Cunningham, the song writer, and Flo

Your Direct

Gain

ence, a pretty little singer, introduce Mr. Cunningham's new songs, "Taxle," an educated canine; Mack and Lane, good entertainers, and Jean and Val-jean, in a novelty, are others on the good bill. A new movie, with Charles Ray, is also shown.

Nixon—Classical melodies and those which appeal to the popular taste offered by Madame Doree's Celebrities, won approval. Lively comedy was presented by Nestor and Haynes, while good acts were shown by Elkins, Fay and Elkins, Clark and Verdi, Girdon and Germaine and Hill's Circus. "Just Pals" is the movie attraction.

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