BARRIE AT HIS BEST IN HIS LATEST PLAY

The Old Barrie of 'Dear Brutus' Is There, but a New and Deeper Barrie as Well

W. S. Gilbert's philosophic sentry of "lolanthe" made that sage remark, and although it seems like a long fournes from Gilbert and Sullivan light opera to James Matthew Barrie's latest play, the fact remains that the sentry could have gone on to say that every one is either pro or anti-Barrie.

Therefore to some "Mary Rose" was just "another of those incomprehensible

"Mary Rose" is not fancy.

More and more is Barrie getting away ent linear dimensions of the theatre from utter whimsy to definite theme, and here he has taken one fraught with as much difficulty as beauty-the rern of our loved ones believed dead, Mary Rose disappears one day while with her husband on "the island that likes to be visited"; vanishes in the returns to her family

She senses their feelings.

There were few dry eyes in the Broad last night, just as there were few after the scene between Mr. Gillette and Miss Bellamy in the "forest that might have been" in "Dear Brutus." To many it seemed that Barrie achieved his greatest effect in that disappearance of Mary

meeting until after Mary Rose was dead and returned as a "ghostic," still seek-

inder and, certainly, happier so.
Miss Ruth Chatterton, forever "come out of the kitchen" and freed of "moon-light and honeysuckie." was a wonder-fully beautiful and spiritual Mary. She rose to her great chance in the last act as her best friends would have desired. Surely. Barrie would have wished his character so.

others were all so good that it would be a shame to burden them with cold, limiting adjectives. Especially did Tom Nesbitt bring poetry and imagi-nery to those remarkable lines of Bar-

'ENTER MADAME' WINS

Varesi as Author and Star. Pleases Audience

Loric-Madame entered last night in the person of Gilda Varest and worked ber charms upon an appreciative audience as successfully as Lisa Della Rob-bia worked them upon her recreant hus-

"Enter Madame." which Miss Varesi wrote with Dolly Byrne, is a study in feminine arts and a demonstration that the woman with dramatic training can outplay the woman without it when it comes to holding the love of a man. Madame Della Robbia is an opera singer, whose husband has grown weary of traveling around the world with her and who, as she has been absent in Europe for five years, has decided to divorce her and marry a widow who lives in the same apartment house with him. He writes his wife of his inten-tions and she takes the first steamer Henry Regal and Simeon Moore and home. On her arrival the battle begins, company in a sketch. The Carnival, the treated in the comedy spirit and where some soft shoe dancing and breath-taking acrobatic stunts won breath-taking acrobatic stunts won breath-taking acrobatic stunts. tists. Miss Varesi acts the opera singer vigorous applause, with a lightness and grace which are Alfred Naces and company, assisted

that she triumples over the widow. The Clark and Flavia Arcaro might be called eattish if it had not been so skillfully managed. Jane Meredith, who was the widow in the eriginal New York cast, was in the Stock Players Give Graphic Produc-first act the comfortable domestic crea-

Henry Stephenson as the emotional as the many young ones she has played.

Irish husband, torn between two attractive women, left nothing to be desired, and Gavin Muir as the stolid son the Frank Fielder players. Mr. Fielder was unimaginative enough to suit the most exacting taste. The play itself is all the mother's broad. Frank Camp. constructed with the skill of one familiar with all the artifices of the stage.

The story, as arranged for the stage, able to use old situations in an effective of the stary, as arranged for the stage. ought to attract women.

"Over the Hill" at Orpheum Orpheum-"Over the Hill to the starts. Poorhouse" won a crowded house last night, and the favorites of the company have seldom made a better impression. Ruth Robinson was excellent as Lillian Clark, and Dwight L. Meade played at his best as Dick Meade played at his best as Dick Saunders, while Nettie Davenport, as Ma Saunders, was a box figure. Harry Wilgus and Molly Fisher

NEW TROCADERO SHOW

Continuing Shows

GARRICE — "Mr. Pim Passes By,"
delightful English comedy by A.
A. Milne, with Laura Hope Crews,
Dudley Digges and Erskine Sanford in the leading roles,
ADELPHI—"The Bat," mystery play
of plays. Thrills and shudders
judiciously spread throughout an
evening by the skillful hands of
Mary Roberts Rinehart and Avery
Hopwood.

'MECCA' AN ELABORATE, COLORFUL SPECTACLE

Beautiful Dances a Feature of Latest Big Extravaganza Seen Here Last Night

their musical spectacles any more elabthings of Barrie's," while to others it orate and spectacular than "Mecca" and all the beauty and wonder that is, they'll have to enlarge their "Dear Brutus" had, and all the others stages; if they try to crowd any Frear as the unctuous Nish and R. movie stuff and reflects no particular of the long string of the Scottish more into an evening's entertain- E. Graham as the dry Marsovian credit on any one. There is a great deal dramatist's works. So all that can be ment, they'll have to enlarge their ambassador, whose taste for intrigue of talk about re-soiling dredges which done is to treat it from one angle and evenings. Not that "Mecca" hits wrought the remantic complications of may have been highly scientific, but was let it go at that. Instead of the forest of "what might any particular high spots as a work of Mary art, nor that it is particularly satisfyhave been" of "Dear Brutus," "Mary art, nor that it is particularly satisfy-Rose" has its "Island that likes to be ing as entertainment; but for sheer size visited." a lonely spot in the Hebrides.

It is a typical place for the Barric schemes and the handling of stage fancy to roam—but make no mistake.

but, in spectacles, the story is only an Twenty-five years later she excuse, and the big dances and the songs and the specialties are the real things. The tragedy is that "Mary Rose" is In these "Mecca" abounds. If there unchanged, while they have aged. They were less story and less real attempt love her still, but there is a difference, to make them seem real, the result She had become a memory to them; would be much better. As it is, it is alive they do not know how to take about the shoutingest speciacle that How bald is that description, and of half the cast survive the crimes comret how useless it would be to transcribe mitted upon their vocal chords only the pathos and wonder if that scene voice specialist can explain. This isn't of "Mary Rose's" disappearance; the in the singing; the singing is good. tragedy of her return, perplexed, seek. But everybody seems to have to yell throughout the piece and those who don't really have to seem to feel they should so as not to be overlooked in

All the way through, there are beautiful dances, costumed in a way to de-light the eye. The big climax comes in the bacchanale, arranged by Michael Fokine, which occurs at the end of the events, he definitely side-stepped what would have been the most cruel scene of all, the meeting of Mary and her twents is not only the result of the twents, he definitely side-stepped what agine anything more elaborate than this of all, the meeting of Mary and her twents is not only the result of the who has grown to man's estate a and the color effects of costumes and tentral transferer. Instead, the playwright delayed that grace and beauty of form, and she is ably supported by something like one

hundred others.

The comedy element of the story is Denald Brian (who, and returned as a gnostic. Still seesing her son. Then, indeed, she meets
him, but knows him not, knows only
that her search is over and that she can
go once more to the "lovely, lovely
place." Perhaps, after all, it was out in the more serious roles are Hannah the Prince at the premiere) had better vocal cords than Mr. Brian. had more effective music to sing; Gladys Hanson, Thomas Merryman and Orville R. Caldwell.

DONALD BRIAN HEADS BILL OF SHUBERT VAUDEVILLE

Sings, Dances and Tells Stories That Win Every One-Other Acts

Chestnut Street Opera House lines which have maintained the m of the old Barrie and added a Shubert vaudeville scored another all- keep the principals company. and significance of an entirely star bill this week, with Donald Brian BY ITS KEEN COMEDY and such a huge welcome everywhere into jokes which convulsed his audience, songs of charm and mirth, and Delightful Satire, With Gilda a kick-off with the feet which seem to speed on wings of tir. He sang a good old Irish tune, "Grandina's Sunday Dinner," recited a poem, "It Takes the Hoose—it no belongs to me," he have able to continue turning out stuff Lot of Living in a House to Make Home," and introduced a new song. 'My Darling," for his closing num-Miss Peggy Byman was at the

Georgie Price scored a success with amusing paredies on "Boots, Boots, Boots" and "The Killing of Dan Me-Grew," and sent the audience into proxyms of mirth with an impersonajaroxyms of mirth with an impersonation of Fannio Brice and Al Jolson.

Jack Conway and company presented a skit entitled "The Cellar," the name of which explains a great deal. Jack Conway does a clever and funny "drunk" scene, in which he makes the most grotesque of faces. The Donald Sisters, hand balancers; Jock McKay, a Scotch comedian with his bagpines, and Emily Darrell, in "Late for Re-

and Emily Darrell, in "Late for Re-hearsal," with her dog. Oscar, also scored. "The World's Greatest" were

with a lightness and grace which are charming. She plays on the emotions of her husband, who has always loved her, and plays on them so successfully Wayward Conceit. Was given by Bert

DESMOND IN 'OVER THE HILL'

whole evening came after the vindictive week she shows her admirers the scope sings widow left the room and the wife began of her versatility by taking the part of Me. to think of the things she might have the aging mother in "Over the Hill to his said. It was so true to life that the the Poorhouse" and making that char-Applause was spontaneous and genuine acter just as vivid and just as lovable Henry Stephenson as the emotional as the many young ones she has played.

> It is the kind of a play that starts with an introduction be a chron-attract women. starts with an introduction be a chron-icler, which is followed by two short leler, which is followed by two short "pictures," one of Mother at the age of sixteen, and the other showing her at middle age. Then the actual play starts. There are four acts and six

"Tit-for-Tat" at Casino Casino-"Tit-for-Tat," this week's show, has a number of high points to recommend it, and everybody seemed to find something to please and entertain. "The Ridiculous to the Sub-NEW TROCADERO SHOW lime," a mustcal burlesque, is the main Trocadero—"The Jolly Girls" tickled feature of the performance. Helen

"THE MERRY WIDOW" STILL ALLURING

Freshened Comedy-Music Varied and Lovely

Forrest-Score as big a hit for the renormously enthusiastic gave emphatic thrills-and much hokum, testimony to this effect in the first ade ago at the Chestnut Street Opera spoil his romance, but don't quite, House, with Ethel Jackson as the arch and fascinating title character. Donald

ent linear dimensions of the theatre permit.

Of course, there's one of those near-Oriental, make-believe stories strung through to hold the scenes together, but, in spectacles, the story world and expert years and quicken the pulses as of yore. And the other numbers, the beautiful and expert years of the cast is uninspired except for one who "Oh Say No More," and the remarkably melodious choruseswonderful they all were, and how

persons and not merely musical comedy | Wallingford." An atmosphere onventional puppers.

kowska, of the Petrograd Imperial Blackie Daw Opera and formerly of the Boston familiar colors. Gilda here several years ago, in Hammerstein's regime), did not efface mem-ories of Ethel Jackson, because while be-mustached Daw she was rollicking and seductive (vampsh would be the modern word) she had Miss Jackson's subtle abandon. But she was, if anything, better vocally. Reginald Pasch, of the Rembrandt Reginald Pasch. Theatre, Amsterdam. of the amorous Prince Danilo vice house in which he created the role of orying diplomat intent on marrying off the analogy is complete.

HOUSE JOINS IN SINGING

Scotsman Gets Rousing Welcome and Has to Add Old Songs to New Harry Lauder an institution-for few institutions are humorous.

told the crowd that jammed the theatre when they began to sing his rollicking though it is palpable movie fare, full of songs. They fairly did that. Only the inconsistencies and impossibilities.

Scot's finished art of mimicry: to mel-low the humor that millions love: to and wild nature. neich the voice that can be humorous

too infrequent. his bearers when they insisted on a lit is a society drama with a rather speech, that he does not love the old lurid climax of a struggle between the ones better, but because if he hadn't villain and the girl and the killing of some new ones his audiences would feel the former by the hero. Originality is

semands that they sing with him star and do well, though not notably. old songs. "Sing I Love a Las" urged one of his fair auditors."

of the clan. Some one sent him a vase atmosp of chrysanthemums almost as tall as scenes. himself. Sir Harry had a good time -and so did every one else.

More Ald for Fire-Victim Family Another contribution to the family of John Devine, 2627 Catharine street, victims of a recent fire that destroyed all their household possessions, was re-A feature of the show is the intro-duction of the song "Over the Hill," sung by Fred Gordan.

A feature of the show is the intro-ceived by the Evening Public Lenger ment of this theatre for having the nerve to produce it. It is so totally truck dealer, 238 South Eleventh street. Mr. Knyser sent a check for \$5. Mr. Kayser sent a check for \$5.

Mr. Devine is an invalid unable to work and his wife Catherine supports

Mr. Seeing that most persons are too surprised to make up their minds on the spur of the moment whether they like him and their four children by working it or not.
Yet it at least has the merit of

Youth, Hurt by Auto, Identified The twenty-three-year-old youth who as struck by an automobile at Gerrecented, and Mile. Morita, a foreign is large and well chosen. The chorus artists, has a repertoire of dances can actually dance and sing, too. A mong which as out of the ordinary. Among number of catchy tunes are introduced, and the jokes seem to be of recent vintage and rewell put across by the street. The chauffeur who hit him scaped. Nickerbocker was taken to the Samaritan Hospital where his right hand was severed above the wrist. Police are searching for the chauffeur.

REID DISAPPOINTING IN HIS LATEST FILM

Revival Has Splendid Cast and 'Hell Diggers' Is Typical 'Movie' Stuff-'Dr. Caligari' Notable. Other Photoplays

Stanley-Everybody knew the gentlerived "Merry Widow" as for "The man in the snaky mustache was the vilderry Widow" in premiere produc- lain, and that started "The Hell Digtion! An enormous house and one gers" on its way with promise of many

And, on top of that, there was much Philadelphia performance of the re- talk of mortgages which the beforevival last night. And Philadelphia's mentioned villain threatened to foreverdict has been waited with mission close and thereby get the heroine's by the management, for it was here father in his power. Thrown in as the that the famed operetta of all the final necessary ingredients are Wallace European capitals had its American Reid, as a handsome young engineer, metropolitan premiere more than a dec- and a number of thrills which almost All of which is preliminary to saying

that "The Hell Diggers" is typically continuity, cohesiveness, suspense and hardly of the greatest order of inter

Somebody has said that Beethoven's Reld undoubtedly does the best he can seventh symphony is the "apotheosis with the material at hand, but that of the dance." Certainly Franz material is far below its author's other the dance." Certainly Franz material is far below its author's other char's score for "The Merry Widow," the same token, is the apothesis of Byron Morgan, author of the light but

tiful and expert part-writing of the was dewn on the screen as "Alexander famous sextet "Women" (which was Brown," but who it is whispered was unexpectedly sung as a septet, part of Richard Bennett, stage manager and me): Dantlo's regulsh 'Max producer. He was splendid. The Natalle and Camille's touching scenes, almost all exteriors, were good. splendid. The

Rufus Wallingford and Blackle Daw. wonderfully well they wear over the passage of the years.

The coincily has been freshened for the revival, but wisely no attempt has been made to improve on the original characterizations, which were believable entry conceived sequel, "The Son of Wallingford and Backle Daw, are found their way to the screen after all this time. They do not make their debut, as a matter of fact, in the original Wallingford stories which formed the basis of the stage play, but in a recently conceived sequel, "The Son of Wallingford."

The film tells of the son of the and imagination mark the entire pro-duction, which is in externals rich and pictorial. The new cast is splendid, all around and in detailed personnel. Lydia Liptonship at the personnel of the Petrograd Lydia Liptonship at the petrograd Lydia Liptonship at the petrograd Lydia Liptonship Lydia Liptonship Lydia Liptonship Lydia Lydia Liptonship Lydia L Blackie Daw are painted in their familiar colors. Wilfrid North, noted (she sang a good as a director, makes a splendid Walyears ago, in Hamlingford, fat, sleek and suave, and George Webb is a sufficiently lean and clean heaves while be must sched Daw The producers have wisely spread

melodrama with comedy-or vice versa -and the result is sereen entertainment, not of the highest order, but of such a character as to please all classes

The plot concerns an oil gusher and the plan of Wallingford's son to "put over a good thing." only to have his better instincts conquer.

Arcadia-Bebe Daniels, as piquant and Clark, song writer, appeared in person

his impecunious Prince to the wealthy widow. Jeff De Angelis brought his adroit and sure comedy methods to the buffo role of Mr. Nish with the most laughable results and the above the most laughable results and the above the most laughable results. laughable results, and the other members of the large cast were worthy to The fans seem to take to them on every

Theodore Von Eltz, a more or less new name in the ranks of leading men, WITH SIR HARRY LAUDER Hiers is, as usual, fat and funny, Frank Elliot, Norris Johnson and William Courtleigh are others in the cast.

and Has to Add Old Songs to New More snow in "The Golden Snare," and Walnut — It's hardly fair to call that's as it should be, since James Ollver Curwood is the author. It was a Harry Lauder an institution—for few long time ago that Curwood did "The astitutions are humorous.

"Go ahead, lads—take the roof off try and the Woman" for the screen, been able to continue turning out stuff that is so fresh and interesting, even

solid construction of the old Walnut in its beautiful new dress saved it. They laughed and they clapped and they cheered. They found it as easy to have be not been suited from the same and the same an

laugh with Sir Harry and sing with Sir Harry, bandy legs and roving blue eye and all, as ever they did in the days when he was plain "Harry."

The years seem only to enhance the Scot's finished art of mimicry; to mel-

and tender almost in a breath, It takes no prophet, of course, to say that Harry Lauder will "pack 'em in" whenever he comes to town. His visits are and there is a great deal of fuss about the showing of the latest fashions in a He has come to Philadelphia with a Fifth avenue shop scene, but the star

It is a society drama with a rather were getting less than their not a characteristic, but the action is ney's worth.

n a delightful intimate corner of evening the crowd retaliated for and Ethel Grey Terry support the young

Ambassador -- It is so seldom that Charles Dickens finds his way to the tented rival, and she was dramatically settle from the most delicious moment of the whole evening came after the vindicitive widow left the room and the wife began to think of the things she might have said. It was so true to life the said makes and she was true to life the said makes and she was dramatically settle from the said makes and she was dramatically settle from the said makes and she was dramatically settle from the said makes and she was dramatically settle from the said makes and she was dramatically settle from the said makes and she was dramatically settle from the said makes and she was dramatically settle from the said makes and she was dramatically settle from the said from t Amang the Heather."

As wonderful as his singing are his characterizations — the sailor lad who sings "There Is Somebody Waiting for Me," the ancient with his cough and his snuff bottle and his reminiscent "When I Was Twenty-One," and funniest and most finished of all, the sniveling schoolboy who is the "Saftest of the Family."

Other standards. "Our Mutual Friend" is not a technically great picture. In lighting, direction and continuity it has serious faults. However, there is a sin-cre jurpose, there is evidence of a great love and admiration for Dickens and there is some very excellent acting.

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The members of the Caledonian Club were there in full uniform with their dipes, and they made Harry a member of the clan. Some one sent him a vase of the clan. Some one sent him a vase atmosphere attending the waterfront

The cast is well chosen for type, and although there are no big, well-known names, they are uniformly excellent.

striking out in a new way to express on the screen the mental attitudes of the persons concerned in the story. It is all weird and carries a spirit of unreality, but that is exactly what it is in-

Photoplays Elsewhere

Hughes' story.

RIVOLI—"Up the Road With Saille," release of one of Constance Talmadge's most popular pictures.

BELMONT—"When Lights Are Low," Sessue Hayakawa's latest.

COLISEUM—"Beyond," with Ethel Clayton.

Clayton.

CEDAR—"The Affairs of Anatol."
Cecil B. De Mille's all-star feature.
STRAND—"Cappy Ricks," with
Thomas Meighan.

LEADER—"Cappy Ricks," with
Thomas Meighan.

LIBERTY—"Jim the Penman," with
Lionel Barrymore.

FAIRMOUNT—"Ever Since Eve."

and Applause Stops Their Act

or the audience all the time they were

on the stage. Sharkey, Roth and Witt, in their

first appearance in Philadelphia in a triple alliance of song, music and fun, got a reception which shows their re-turn will be more than welcome.

all the fun, song and dance, there were

novelty acts to round out the bill. Frank and Ethel Carmen were seen

in hoop rolling, and the three original Regals in feats of strength. "The Love Race." a miniature musical comedy.

MOSCONI FAMILY GIVEN

bill include Billy Edwards and company in a comedy called "Antonio Bambino," Jack Eddy with song hits, Florence STANTON—"Over the Hill," taken from Will E. Carleton's poems.

PALACE—"The Sign on the Door," with Norma Talmadge.

CAPITOL—"Dangerous Curve Ahead," with Richard Dix and Helene Chadwick.

COLONIAL—"The Sign on the Door," with Norma Talmadge.

IMPERIAL—"The Sign on the Door," with Norma Talmadge.

ALHAMBRA—"The Little Fool." a screen adaptation of Jack London story. Martines and company in aerobatic stunts, Corinne Arbuckle "The Broad-way Country Girl," and Laypo and Benjamin.

Allegheny—Lovers of motion pictures had an unusual treat with Charley Chaplin in his latest comedy, "The Idle Class," and Thomas Meighan, in "Cappy Ricks." "Getting It Over" was a big soldier-boy offering, which struck a popular and patriotic note. Other appreciated numbers on the bil great Northern—"The Sign of the Door," with Norma Talmadge MARKET STREET—"Cappy Ricks," with Thomas Meighan. LOCUST—"The Old Nest," Rupert Hugher stern were Amande Gilbert and Her Boys, Harry Ward and Harriet Raymond, in

Broadway-Chase and Latour, with Broadway—Chase and Latour, with their comedy skit, won first honors. "Step Lively" is the name of it. Gol-die and Thorn and their character songs made a decided hit. "The Idle Class." featuring Charlie Chaplin, and "The March, Hare," featuring Bebe Daniels, rounded out the bill of merit.

an amusing skit, called "Oh, Hello.

and the Four Bonnessettis, equilibrists

Cross Keys-"Man and Wife." a comedy skit with Bobby Connolly and Barbara Sabin, screen performers headed the bill. "The Cinderella Rescored heavily. Other acts which CONI FAMILY GIVEN
WARM RECEPTION HERE
Wee scored heavily. Other acts which pleased were Arnold and Manton, comedians; Frances and Daugherty, comedy and songs, and the Vanderbilt Brothers, in a high-class athletic

William Penn—Of course, the feature is Charlie Chaplin's "The Idle Class," hiladelphians Head Bill at Keith's but the vaudeville is overflowing with Keith's-The popularity of the Mos-oni Family, of this city, was easily company win laughs in a sketch, W. S. coni Family, of this city, was easily company win laughs in a sketch, W. S. determined when, at the opening of their songs and Edyth Cavanaugh score in act, the audience clapped until the persongs and comedy, while Fern Biglow formers had to stop a moment to show and King also keep the laughs moving their appreciation.

As an extra film attraction there is Their unique opening, showing the Constance Binney in "The Case of trades usually taken up by Italian im-

migrants, led up to a remark their father had discovered all their brains were in Keystone—"Century Girls," a minia-ture musical comedy, headed the bill their feet, hence their dancing. Of course, he had been a great dancer in which was timely and varied. his day, but, now having reached sixty-four, he had retired. Father belittled of dances; Leo Haley convulsed his aufour, he had retired. Father belittled of dances; Leo Haley convulsed his authis remark by appearing from the rear of the house and dancing with his chil-who helped provide pleasant entertainment were Lou and Jean Archer, in Conroy and Yates provided more than adequate amusement with a blackface sketch with a new twist to such entertainments. It meant a laugh a minute Hutch."

Hutch."

Nixon's Grand-Remarkable feats are performed by Shireen, known as the 'Girl with the X-ray eyes.' After double and triple bandages are placed over her eyes she is able to describe all sorts of objects held before her. "Ana musical tabloid in severa Aside from the fun and popular song angle, there were two acts to provide entertainment for true music lovers: Craig Campbell, the American tenor, who sang the "clown song" from "Pagliacci," and Ruby Norton, who, among her other songs, gave the aria from "Madame Butterfly." Besides all the fun song and dance there were Aside from the fun and popular nabelle,

Nixon-Solid merit from start to finish headed by Mrs. Gene Hughes and company. They offer a good comedy sketch which overflows with solid laughs Adler and Dunbar in a travesty ski Regals in feats of strength. "The Love Race." a miniature musical comedy, provided some singing and dancing and a varied assortment of gowns.

Globe—The Pot Pourri Dancers held the position of honor with a splendid of the position of honor with a splendid of the honor with a s the photoplay attraction.

the position of honor with a splendid of-fering of nimble-footedness, and Eddie Walton Roof-Many picturesque and the Prince at the premiere) had better vocal cords than Mr. Brian, though not such graceful and nimble legs. But he danced well and sang very well. Dorothy Francis, of the Chicago Opera, was fine as Natalie, the Ambassador's wife, and Raymond Crane made a typical figure of the prying diplomat intent on marrying off

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On the Irish-American Delegation:

"I have tried to help in the Irish matter, but the extraordinary indiscretion of the American delegation over here (in Paris) has almost completely blocked everything."

As an indication of the news value of the Tumulty story, The New York Times has paid for the exclusive newspaper rights in the Middle Atlantic States the highest price ever paid for such a publication.

The New York Times

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