

only 1,650 are members, the report seeks "to raise the question why state banks do not become members," and "what situation in law or administration restricts the development of banking principles for the safety of agriculture and industry."

While it is unable to indicate how the Government could correct difficulties caused by certain state banking laws, the Agricultural Commission asserts, "it cannot, on the other hand, fail to point out the resulting difficulties for agriculture. 'The problem,' it says, 'is so big and so important that the commission feels it merits the active interest and thorough consideration on the part of the state authorities and particularly the agricultural interests.'"

A unified credit system, the report declares, can be developed only through a federal banking policy which will draw membership in a unified national banking system.

Commending the work of the Bureau of Animal Industry and the Federal Horticultural Board, the commission declares, greater funds and powers and new administrative programs are necessary for the protection of American agriculture.

Recommendations also are made that state directors of agriculture receive the status of collaborators with the secretary of agriculture and that joint conferences be held at the expense of the Federal Government.

The report says the Tariff Commission has powers upon which to build an "aggressive, fact-finding body" that should take the initiative in assembling information needed for a wise and efficient application "of existing schedules," adding that "with such information at hand the president can call for investigation and receive a report in time to act with at least a fair degree of promptness in proclaiming modification of duties when commodities are suffering from the pressure of foreign competition."

Expansion of the crop reporting and market news service of the Department of Agriculture to include additional market and producing centers also is recommended.

This Week



By Arthur Brisbane

THE SUN'S RADIUM. HE BELIEVES IN GOD. OUR GUNS STAY DOWN STABILIZING BANDITRY

Science studied the earth's magnetic currents, as affected by the eclipse. Every ship's captain noticed that the eclipse had an effect on the compass. Science does not know why.

Possibly some scientist got from this eclipse the most important information of all, which has to do with the amount of radium in the sun.

The sun's length of life and the lives of this and other planets depend on the sun's radio-active force. If the sun were merely burning up, as was once supposed, the life of human beings here might be cut down to a few million years, whereas it will probably go on for several hundred million years, aided by radium energy in the sun.

Bishop the Right Rev. William Montgomery Brown, of Cleveland, is put out of the church. Accused of being unorthodox, he protested, "I believe in God." But that was not enough, and he is out.

Bishop Brown's exact description of God in which he believes would be interesting. One small boy, asked to describe God, replied instantly, "He's got a long white beard, and high-top boots." That was perfectly respectful. It described the boy's highest ideal.

Many human beings imagine a God, somewhat as that little boy imagined him, with a beard that might need trimming, boots to be mended, etc. What is the Right Rev. Bishop's idea of a Supreme Being managing such a universe as this, with time and space unlimited, millions of suns and planets, constant change everywhere with everything whirling and flying around and nowhere any comfortable stability?

Can any human mind really have any but a childish conception of such a being?

Tidbits From Our School

Honor Roll for first half of present school year:

Second Grade
Rita Burns, Martha Eldridge, Anna Fulkerson, Doris Howland, Marion Lever, Mary McAndrew, Virginia Smith, Edwin Alderson, Donald Kemp, Peter Packard, Richard Trowbridge, Phillip Lynch.

Fourth Grade
Charles Howland, Eleanor Baker, Malcolm Brundage, Richard Crance, Evelyn Lloyd, Mary Gardner.

Fifth Grade
Joseph Lynch, Margaret Holmes, Wisner Cook, Aileen Walsh, James McCalland.

Sixth Grade
Lorella Boyd, Marion Cook, Florence DeRemer, Ella Baker.

Seventh Grade
Mary Branch, Doris Church, Lucille Dawson, Loletta Lehman, Marguerite Perry, Florence Wefley, Jay Cummings, Elwood Williams.

Eighth Grade
Robert Common, Edward Cannon, Eleanor DeRemer, Cecelia O'Connell, Margaret Folsing, Lillian Holmes, Georgia Broughan.

High School
Frances Brundage, Ferne Greene, Howard Baker, Wayland Livermore, Clifford Howland, Robert Lynch.

Miss Cross (in history class)—"When did the 'Revival of Learning' begin?"
Clifford H.—"The week before mid-days."

Lenford (trying to call a Junior class meeting to order)—"Let's have nothing but silence and little of that."
Overheard in a local shop—Barber: "You say you've been here before? I don't remember your face."
Victim—"Of course not; it's all healed up now."

CHIROPRACTOR

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At The Auditorium

Attractions That Will be Featured the Coming Week at Our Popular Playhouse

"PLEASURE MAD"

How Sudden Wealth Takes One From the Valley of Content to the Whitepool.

Saturday evening the Auditorium presents, "Pleasure Mad."

Here is the story: Although her life since marriage has been one of hard work and few material pleasures, Marjorie Benton (Mary Alden), is absolutely happy. Her husband, Hugh Benton (Huntly Gordon), earns only a small salary as a clerk but is ambitious and encouraged by his wife. Marjorie's devotions and sacrifices are repaid by her children. Elinor (Norma Shearer) and Howard (William Collier, Jr.), unlike most children of their age and are unspoiled and unsophisticated.

Ten years of economy and struggling end in Hugh's sudden financial success with a railway safety system he has devised. The change in their lives is radical. They move to a beautiful home in New York. Here Hugh and the children become thoroughly acclimated to the city night life and bored with their home life. Of the simple little family, only Marjorie remains the same.

The Coming-Out Party

On the night of Elinor's coming-out party, she quarrels with her mother because Marjorie objects to her evening gown. Elinor's intimacy with Geraldine de Lacey (Winifred Bryson), an adventurous widow, has completely spoiled her. Hugh and his friend, John Hammond (Frederick Truesdell), a well known attorney, act as peace-makers between mother and daughter. Geraldine fascinates Hugh, who ignores his wife during the party. The evening is further marred when she discovers Howard in a drunken stupor in his room. She stays with her son and Hugh stays with the attractive widow.

Marjorie realizes that her family is slipping away from her. She attempts to bring them together with an old-fashioned evening at home, but fails miserably. Hugh suggests a party at a roof garden, but Marjorie refuses to go. Among those in the party is Templeton Druid (Ward Crane), a friend of Geraldine's. He is trying hard to win Elinor, and Marjorie instinctively dislikes him. She forbids Elinor to go and a family row results. Hugh, intolerant of his wife's old-fashioned ideas, threatens to look for companionship outside their home. Elinor, sulking in her room, refuses to let her mother explain her aversion for Druid.

The Threat of Divorce

Hugh's late hours and growing intimacy with Geraldine do not escape Marjorie's notice. She sends for Mrs. de Lacey and charges her with trying to take her husband away. They quarrel and Hugh arrives in time to demand that his wife apologize to Geraldine. Marjorie indignantly refuses and Hugh escorts Geraldine home. He asks whether she would care for him if he were free and her answer is most enthusiastic. Hugh comes home to ask Marjorie for a divorce, promising her three quarters of his fortune if she consents. The blow is doubly strong, for she still loves her husband. At Howard's suggestion she has tried to dress and act in a more modern manner, and Hugh has not even noticed her changed appearance. Marjorie will not listen to talk of divorce and Hammond will not act as the counsel in the divorce case.

But Hugh is determined to be free and puts the question up to the children. He asks which parent they would prefer to live with—as he and their mother are going to be separated. Elinor goes to her father and Howard clings to his mother, to comfort her in her distress.

The Thrilling Climax

That same night Howard learns that Elinor is at a party in Druid's apartment. He hurries to bring her home and finds his father there. Hugh had been visiting Geraldine, who took him along to the party to cheer him up. The father is infuriated when he learns that Elinor is also there and breaks open the door of the room where Druid is making love to the unwilling girl. He rescues Elinor and apparently kills Druid. The police arrive and the surgeons work over Druid. Meanwhile Marjorie has heard of the excitement and hurries to be with her family.

She declares her faith and love for her husband and now realizing Geraldine's true worthlessness Hugh goes back to Marjorie.

The re-united family is back again in the country when they receive word that Druid has recovered and has made no charges. Marjorie is happy once more, for the children have also learned their lesson in values and she forgives them all.

"ANNA CHRISTIE"

In This Picture, an Old Favorite, Blanche Sweet, Appears. The story of the drama, "Anna

Christia" coming in pictures at the Auditorium, Monday night, February 9, is as follows:

The sea furnishes Christopher Christopherson with his only means of livelihood, but for generations it has taken its toll in human life. Brothers, uncles—then his two little sons—have been drowned. His wife dies while he is away in a distant port, penitent at having spent for drink money that was to have paid his passage back to Sweden. In his fogged mind, he imagines that the



Blanche Sweet and George Marion Cook in "Anna Christie"

sea holds an evil power over its followers. He grows to have an intense loathing for all things connected with the sea.

He leaves his baby daughter, Anna, with relatives on a farm in Minnesota, believing she will have the protection that his wandering life makes it impossible for him to give her.

During her childhood and girlhood, Anna works as a drudge on the farm, cooped up on land when her blood burns for the freedom of the seas. As an ignorant and innocent girl of sixteen, she is forced into a morbid underworld existence by the infidelity of one of her cousins.

Years later, after a serious illness, Anna goes to New York to look up her father, on the chance that he will "stake her to a room and eat" until she can get work. It is a strange meeting of father and daughter in "Johnny-the-Priest's" saloon in lower New York, after their fifteen years' separation. Both are ignorant of the other's past—Chris childishly secure in his trust in Anna, Anna distrustful of everyone.

Days spent on Chris's coal barge perform a miracle for Anna. Out of the sunning and moonlight and fog of the ocean a new spirit is born in her. When she falls in love with a good-hearted young Irish stoker, Matt Burke, who boards their barge when his ship is wrecked, Chris renews his half-crazed tirades against the sea and swears that no sailor shall marry his Anna.

A climax is reached when Anna acknowledges her love for Matt, refusing to become his wife. He thinks it is fear of her father that holds her back, takes things into his own hands and arranges for their marriage when the boat docks the next day. Out of a howling storm Matt breezes into the cabin the next night with ring and marriage license and finds Chris waiting for him grasping the handle of a knife thrust in his belt. Anna interrupts the almost fatal fight that follows and tells her defiance turns to Matt and feels him that whatever happens he is to remember that he is the only man she ever loved. With grim determination she relates the sordid details of her girlhood—of her love that was too big to let her deceive the man she cared for even tho it deprived her of happiness. Old Chris is completely broken. The effect on Matt is totally different. Wounded pride, perhaps at being deceived, coupled with his really big love for Anna, makes him wild with anger.

At the zero hour, when Anna needs companionship most, her father again fails her.

After fruitless hours of waiting in the hope that Matt might return, she turns to the sea for the solution of her problem. Chris interferes and takes her back to the barge.

Spent with debauchery and grief, Matt returns to Anna with the confession of love that he has been unable to destroy.

"THE LULLABY"

Little Dorothy Marion Brock as the Baby Does a Wonderful Bit of Child Acting.

There is no couple quite so happy as are the two in the little hamlet of Porto Italy, whose romance, begun in their childhood, has just culminated in their marriage. Just Pilitto, the bridegroom, had returned from America to claim his bride, Felipa and take her back with him.

At the docks to meet them, is Pietro Martino, Tony's friend.

There is a noisy, inquisitive crowd in the street before Tony's flat to greet the new bride. Her face radiant, Felipa turns to Tony and murmurs, "Oh, Tony, Tony! I like this America of yours! Everything is so beautiful." For six months, this married life of Tony and Felipa endures without a flaw. Then one evening Pietro makes unthought advances.

Later, that evening, when she is able to talk to Tony alone, she suggests that they persuade Pietro to live elsewhere. He cannot understand her attitude, and finally tells her that the place is too big for two of them alone. She blushes and whispers to him that soon there will probably be another in the family.

In another part of the city is the home of Judge Marvin, a home haunted by the tragedy of childlessness. Mrs. Marvin, however, finds joy in little Tommy Elliott, son of Thomas Elliott, who lives next door the Judge's best friend since childhood.

It is before Judge Marvin that, months later, Tony is tried for the murder of his friend, Pietro. It is the age-old story. Tony sees Pietro attack Felipa and rushes into the room. In the fight which follows he shoots his friend to death.

Tony is charged with the crime; Felipa as an accessory. They are tried in Judge Marvin's court, and the case is a simple one from the American viewpoint. To them, the law is unapproachable and people such as they cannot contest it. The lawyer who is appointed to defend them do little for them; Judge Marvin is finally forced to pronounce the sentence, murder in the second degree and twenty years imprisonment for Felipa; murder in the first



Scene From "The LULLABY"

degree and hanging by the neck until dead for Tony. The two lovers are stricken dumb by the blow; it seems incomprehensible. They cling to each other, beg that they be not separated; finally the futility of it all overwhelms them.

While Tony is paying with his life on the gallows; in the hospital of the prison a daughter is born to Felipa whom she calls Antoinette. For the following three years the child lives there in the prison cell with her mother; and all the sunshine of Felipa's life is centered about the small golden head.

During these three years, Judge Marvin has won the governorship of the state. He sends little Antoinette to an orphanage; later his wife is so charmed with the child that they adopt her. There Antoinette stays while seventeen years pass—because they love her, no one had ever told her of her lowly origin. Tommy has grown to young manhood and a pretty romance is growing between them.

Felipa's sentence has expired, she journeys to the orphanage and there is told that Antoinette has been adopted but that it is against the rules to tell her by whom. Felipa pleads with the matron, who is obdurate. The matron goes about her business. As soon as she has left the room, Felipa gets down the record book and discovers where her child has been adopted. Marvin! As soon as Felipa has left, the matron discovers what she has done and phones the Marvin home that the mother is on her way. Marvin directs that every gate to the grounds be closed and guarded and that if a woman tries to get in, to hold her.

That evening, Antoinette's coming-out party is to be held. Mr. and Mrs. Marvin are perturbed; they feel that they should tell Antoinette, in justice to her, concerning her origin. Mrs. Marvin pleads, however, that they wait till the party is over. Felipa peers thru the iron gates and sees her Antoinette dancing and promenading with the handsome Tommy. Tommy again tells Antoinette of his love and pleads for her answer. She begs him to wait. As a car slows down to enter the gate, Felipa clambers on the running board and thus enters the grounds.

Marvin has entered the library. The curtain behind him moves and Felipa looks in. Felipa crouches like an animal before him. "My baby, where is she?" she demands. Marvin recognizes her and insists that Antoinette must not see her mother. She snatches up a paper knife which lies on the desk. Marvin knows he is in real danger, but he does not flinch as he says quietly, "But Antoinette is happy here." He sees that this first blow has reached its mark. Felipa slips behind a curtain as Antoinette enters, saying to Marvin: "Daddy Jim, I've never asked you about who, I really am; but tonight I have to know." Tommy has asked me to marry him. "You love him, child?" he inquires. She replies that she does but that she could never marry him with the prison memories still in her mind. He asks her whether she was certain to marry Tommy unless she was certain that her family was as clean and fine as his and she replies that she couldn't go thru with it.

Felipa, listening behind the curtains, hears this; the knife which she has been clutching in her hand drops to the floor and she turns sadly toward the window. As she drags herself away from the house, Felipa stumbles over a sleeping dog which attacks her. When Felipa comes to consciousness, she calls Marvin to her and assures him that she understands his viewpoint and that Antoinette must never be told anything about her. But it was Marvin's contriving which, after Tommy and Antoinette were married, arranged that Felipa, in the guise of a nurse, should work for them, where in the years to come she was able to sing to the new generation the old lullaby.

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