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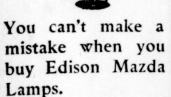
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solution of crime, tugged at his do you think of it?" white side-whiskers and

nd his shrewd eyes twinked.
"You tell me that there is now

almness upon the waters? No rime of more importance than the verage petty misdemeanor engages that why you have honored me tonight with an unexpected but most welcome call, and in your civilian

"You've got me, Professor Semy-"The detective aughed again kly. "There's no crime wave frankly. threatening to break over us that I know of, but a rather curious case has come to our attention at head-

quarters. .The roll of distant but approaching thunder broke in upon his words.

"We are going to have a storm." The professor rose from his chair and waddling over to the windows "I do not like to watch it approach; it fills me with a sense of suspense, of foreboding. It is the electricity in the air, I suppose. You shall tell me all about your case, but first you must see my apartment. My laboratories are quite on the other side of the city, you know, but here on this old square where the aristocracy of forgotten generations lived once upon a time I find the absolutely differ-ent atmosphere which brings relaxa-

Barry followed his host through a spacious, old-fashioned dressing room and bath to the bedroom at

Here, too, the professor paused to oull down the shades and then open ing a door at the right displayed a modern kitchenette.

This house, you perceive, must once have been a family mansion but it has now been made over, an apartment to each floor," Professor Semyonov explained. "A shop of hammered brasses and other atrocities occupies the street level, a young gentleman whom I do no know has but lately arrived on the second floor. His apartment is large er than mine, however, for an exra room is built out over the strip f garden, but the extension ends on the floor above his in a studio with skylight. It is occupied, that third floor, by a woman who paints portraits, Mrs. McGrath tells me.

The fourth apartment, that directly below mine here, houses a rotchety gentleman with no ear for nusic; he raps on his ceiling when play my violin at unseasonable

"Above me in an attic studio lives one of the feminine freaks peculiar to the neighborhood in its declining creature with bobbed hair and a

NEW YORK, Jan. 16.—It has been

six hours since I saw D. W. Griffith's "Orphans of the Storm." I am trying "to cool off," to get a balanced per-

spective of the picture that I may use o undue superlatives in my praise of

However, I say now and I'll say a

rear from now that Lillian Gish's per-ormance in this film is the greatest bit

facting I have seen on screen or stage p to this date. Her mobile face that sweeps from nutterable anguish to infinite pathos

atures indelibly upon my mental

I have been sitting in the amen cor-

ner nodding approbation to all the superlatives used to describe the tragic quality of Pola Negri's acting—and for-

setting Lillian Gish, especially the work she did in "Broken Blossoms" several

Between Pola Negri and Lillian Gish

nere is a wide margin and it is in aver of Lillian. If the highbrows and the hypercritical shout "Pantomime!"

t this, I booh back at them with

Realism!" Lillian Gish doesn't act. She lives

r part. She cries honest, salty tears.

Her heart is in her smile. And her

oul in her sympathy.
Griffith challenges the world with

He challenges all those who claim there is no art in motion pictures. If this film isn't art, a high form of art,

then the brow from which these lines spring is low—and proud of being so. He challenges such writer as Burton

Rascoe who wrote in "The Bookman" that all good plays and books lose merit when converted to the screen.

He challenges those who say the

screen is vasty inferior to the stage as a form of art.

"Orphans of the Storm" puts blood into history. It straddles you on H. G. Wells' "time machine" and, in reverse, speeds you back to the days when human blood ran in the Seine as

when human blood ran in the Seine as

the monarchy of France tumbled. It makes you one of the mob that stormed

demand the guillotine for those who care to see

Orphans of the Storm.

ears ago.

o virgin loveliness has etched

P ROFESSOR SEMYONOV, the writes for the eccentric celebrated chemist whose pro-found knowledge of toxicology had more than once been placed at the disposal of the authorities in the

He chuckled as he led the way The professor's head with its shock of white hair nodded slowly and his shrewd eyes twinked to the living-room and Barry followed, at a loss what to reply. The professor was known on three continents, his scientific discountered. lived in solitary state in a house of his own or occupied the most expensive bachelor apartment in town the attention of your bureau? Is away in such dingy, dreary quar-

ters?"
"You seem to be mighty comfortable, Professor Semyonov." The detective spoke as heartily as he could and his host laughed outright.

"That is the point!" he exclaimed "I saw that you were surprised when you came, but my wants are sim-ple and here, you see, I am just a queer, old foreigner named Semywho minds his business and goes his way in peace; I am not Professor Semyonov, the chemist, to whose laboratories all the world comes. No one knows of my abode

tell me about your case. Is it an affair of poisoning?" Before Sergeant Barry could reply another flash of lightning as keen as a knife thrust swept be



HIS EYES TRAVELED TO THE FOOT OF THE EASEL AND TO WHAT LAY THERE.

shades and for an instant dulled the electric lights into an angry orange glow. Professor Semyonov started, then

shrugged. "That was nearer, eh? I am as bad perhaps as a hysterical housemaid but does it not seem as though | which streamed through an opened breaking of the storm?"

"It is like the report of guns! The professor pulled his worn, goryears; a smocked, thin, wraith-like geously-hued dressing gown more pointed chin. She might be 20 or more into his chair. "I have heard mingled with it was a harsh, acrid 40, and it is understood that she them in my own country many years odor that was not new to the de

"Orphans of the Storm" Reaches Heights in Art of Cinema

of them is with me always. But let doorway of the studio and then hands. is forget the storm if we can. The paused. ase you mentioned; is it murder?"

"Frankly, I don't know." Barry esponded. "It is similar to that l'udor affair at Sandy Cove last for the fraction of a second staring at each other. The professor's ner-

The realization of the truth had pierced the detective's consciousflung it open, with the rotund figure what lay these. It was the hud-in the tattered dressing gown close dled body of a woman with masses

The narrow hall was but dimly lighted and in the unnatural si-lence which followed the echo of ward in his hands and the curiousthe shot, their own feet as they ly long, narrow, half-opened eyes clattreed down the matting-covered stared up suddenly into his with a stairs drowned out the lesser sound dull, unwinking gaze. which had come up to them.

The hallway directly below was deserted and the door leading into Professor Semyonov paused to hammer upon it but Barry hastened on downward, his eyes striving to pierce the gloom. Was that a fleeing tigure below him or just his distorted shadow advancing before his reckless descent?

On the third floor he halted. The door of this apartment also, which his host had told him was occupied by a woman portrait painter, was closed, but from the line of the sill streamed a peculiar, bright light like a beam of sunshine. The proand waddling over to the windows pulled down the shades. He moved with astonishing rapidity and vigor. I have given my address and I am and rejoined his companion just as I have given my address and I am and rejoined his companion just as undisturbed. But now you must there came a soft thud and then from the street level a violent ring-

ing and pounding. "Perhaps we were mistaken." Barry remarked. "It might have been a fracas out in the street-The professor shook his head decidedly and then pointed to the line of light from beneath the door be

"Someone is in here, at any rate We will knock."
Suiting his action to the word, he

rapped smartly, waited, and rapped again, but there came no response, nly the steady glare of that garish light and the banging from the enrance on the ground floor. Professor Semyonov shrugged and urned to descend still further, but

the sergeant grasped his arm. "That's only someone who heard what we did—the officer on this Apr. 8, May 13, June 17 .... Caronia beat, perhaps—and wants to investigate. Let him wait. If anything s wrong in this house it is behind that door! I'm going to assume esponsibility for breaking it in professor. Stand back!"

The door itself was a massive on but the lock evidently old and flim-sy and at his third onslaught i snapped with such suddenness that he was almost precipitated into the

A single glance sufficed to show the outlines of daintily carved furniture and cushions scattered about in profusion by an obviously feminine hand but the room was empty and its only lilumination was that strange ray of counterfeit sunlight door in the opposite wall, a door which led evidently to that studio built out over the strip of garden of which the professor had spoken.

The still, heated air was heavy closely about him as he sank once with a subtle, cloying perfume but mingled with it was a harsh, aerid

tective and he sprang across to the | brush have but just fallen from her

Facing him upon a large easel was the portrait of a woman in a gray evening gown poised on the third step of a staircase with one ummer—" slippered foot slightly advanced and A sudden, sharp detonation burst a hand of startling whiteness upon crackling upon their ears and both men leaped to their feet and stood on the dark, polished wood of the Superintendent, J balustrade. The painting was only half finished, but it was indicated vousness had fallen from him and in broad splashes of color and with E. Paterson; assistant superintend the spoke with the calmness of fatal-the bold, sweeping lines of the car-ent of supplies. Edward Sandham toonist which rendered the likeness

city's highest society.
All this Barry took in with one ness even before his host voiced it darting glance and then his eyes and he sprang for the door. As he traveled to the foot of the easel and at his heels, he heard unmistakably of tawny hair scarcely dishevelled the sound of hurrying footsteps below and plunged for the head of the upon the breast of her paint-daubed

Kneeling beside it he gently

"Dead!" the professor announced beside him. "She was at work when the apartment was closed and blank. her thumb is still thrust through

#### ANCHOR **ANCHOR-DONALDSON**

PORTLAND-HALIFAX-GLASGOW. Mar.2, Apr.13 .Cassandra. Mar. 4, Apr. HALIFAX TO GLASGOW

HALIFAX-PLYMOUTH-CHERBOURG

SUMMER SAILINGS, 1922. MONTREAL TO LIVERPOOL

May 6, June 10, July 15 ... Albania May 20, June 24, July 29 . Tyrrhenia July 8, Aug 12, Sept. 16 .. Ausonia MONTREAL TO PLYMOUTH, CHERBOURG AND LONDON.

N. Y. TO GLASGOW (via Moville) 5, May 6, June 3 ... Cameronia TO Q'TOWN and LIVERPOOL. 26, Feb. 25, Mar. 22 ... Scythia 18, Apr. 1 ... Albania 11, \*Apr. 6 ... Cameronia so calls at Glasgow.

y. To Chembourd, Shimilon. b. 7, Feb 28, Mar. 21 ... Aquitania Y. TO PLYMOUTH, CHERBOURG AND HAMBOURG.

For rates of passage, freight and further particulars apply to local agents or

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TORONTO, ONT.

(Continued in Our Next Issue.)

(Copyright, 1922.) CHOOSE SCHOOL OFFICERS. TILLSONBURG, Jan. 15.—The Tillsonburg Baptist Sunday School elected officers for the year las

Superintendent, J. W. Weeks; assistant superintendent, Alfred Crossett; superintendent of supplies, A ent of supplies, Edward Sandham secretary, Miss Janet McLeod "There was no lightning. That unmistakable to anyone familiar treasurer, Walter Berry; pianist was not thunder, but a shot! Come!" with the lineaments of those in the Miss Winnie Weeks; missionar Walter Berry; pianist, superintendent, Mrs. T. M. Layman temperance superintendent, Walte Mrs. E. Fick; assistant cradle-roll

superintendent, Mrs. John Ostrander; Beckett; assistant Bible class teach-Bible class teacher, Mr. George er, Mr. Robert Shepherd.



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## 1921---The Banner Year

Watch for the Annual Financial Statement of the "Old Huron & Erie," which will shortly be published.

### Five features of the year's solid progress:

- 1. The largest profits in the Corporation's history.
- 2. A substantial addition to the Reserve Fund.
- 3. An increase in the volume of Savings Deposits.
- 4. A striking gain in the total of debentures issued in Canada.
- 5. And best of all---no bad debts.

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by check.

Robespierre and then vacillated between loyalty to each of them after their ways parted. With Robespierre you men of feminine ugliness as one would demand the guillotine for these



Dorothy Gish wearing a dress in the style of the French Revolutionary period headdress that

in which "Orphans of the Storm" is set. Louis XVI. Lucille La Verne as the moustached

demand the guillotine for those who tyrannized the poor and created 30,000 beggars of alms upon the streets of Paris. With Danton you plead for mercy and for a stoppage of the flow of blood.

Griffith has given this film the most striking development of types yet seen on the screen. No stage play could hope to cope with such a number of distinct characterizations. The stage in making a romance of historical making a romance of his

material Griffith has pivoted his action about Lillian Gish as Henriette. Dorothy Gish, the comedian, plays with finesse the part of Louise, the blind sister.

Joseph Schildkraut, the roughneck hero of "Liliom," is a revelation as the romantic Chevalier De Vaudrey. This he for first film appearance but he let were something more than mere fade-out may show the lovers in happy cause. The same the properties of the cast who did impressing the reprieve at the head of a cavalcade. Others of the cast who did impressing the reprieve at the head of a cavalcade. It is prolonged until it loses its realism, the prolonged until it loses its realism, and in the end Danton is not guillenged. There were unnamed players in the more proved at the head of a cavalcade. Others of the cast who did impressive the reprieve at the head of a cavalcade. It is prolonged until it loses its realism, the reprieve at the head of a cavalcade. Others of the cast who did impressive the reprieve at the head of a cavalcade. Others of the cast who did impressive the reprieve at the head of a cavalcade. Others of the cast who did impressive the reprieve at the head of a cavalcade. Others of the cast who did impressive the reprieve at the head of a cavalcade. Others of the cast who did impressive the reprieve at the head of a cavalcade. Others of the cast who did impressive the reprieve at the head of a cavalcade. Others in the prolonged until it loses its realism, to the reprieve at the head of a cavalcade. Others of the cast who did impressive the reprieve at the head of a cavalcade.

extras.

Griffith, artist, and Griffith, showman, were in conflict throughout the making of "Orphans of the Storm."

reunion. That was the work of Griffith, the showman. What an unforman, were in conflict throughout the gettable tragedy he could have made of the film!

Lillian Gish wearing the fantastic the elite of Paris in the time

care to see.

Monte Blue does the best work of his details of the picture being true to

# CUNARD

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