

EPISCOPAL CHURCH GAINS IN MEMBERS

Net Increase of 39,772 Reported
in Issue of the Living
Church Annual

A net increase of 39,772 in the communicant membership of the Episcopal Church is reported by the Living Church Annual for 1923, just issued, with an increase in contributions of \$875,404.47. Noteworthy as these gains are, the Living Church Annual points to the fact that this net increase in contributions of \$875,404.47 is supplemental to the ten and a half million dollar increase reported last year. Other gains reported are 34,132 in Sunday school membership, with 5,022 new teachers, 6,926 confirmations and 1,479 baptisms.

The shortage in the supply of clergy remains a source of embarrassment, only 13 new priests having been added to the roster during the year; though an increase of 33 candidates for orders and 48 postulants indicates progress toward improvement. A possible reflex of existing economic conditions is indicated in a decrease of 3,058 marriages in the church during the year.

Commenting on these totals which are for the calendar year of 1922, statistics for the current year being not available, the Annual says: "The net gain of 39,772 communicants is probably a record such, at least we have consulted the files of the Annual for the past 25 years and find no approach to that gain in any other year, and it is not likely that there was in any earlier year. The increase is quite general throughout the country. The contributions have kept up the remarkable advance of nearly ten and a half million dollars reported a year ago and have added an increase of \$875,404.47 to the previous total. Thus the gains in income were not sporadic but give promise of permanence."

Credit for the increase in both membership and income is given by the Annual to the nation-wide campaign which was organized in 1919 to awaken the membership of the church to its duties and responsibilities and is a permanent movement conducted wholly within the ranks of the communion. Especial significance is attached by the Annual to that gain in any other year, and it is not likely that there was in any earlier year. The increase is quite general throughout the country. The contributions have kept up the remarkable advance of nearly ten and a half million dollars reported a year ago and have added an increase of \$875,404.47 to the previous total. Thus the gains in income were not sporadic but give promise of permanence."

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SATURDAY NIGHTS
Matinee Saturday

"WHAT'S YOUR HUSBAND DOING?"

MONDAY, TUESDAY, and
WEDNESDAY

"THE SEVENTH GUEST"

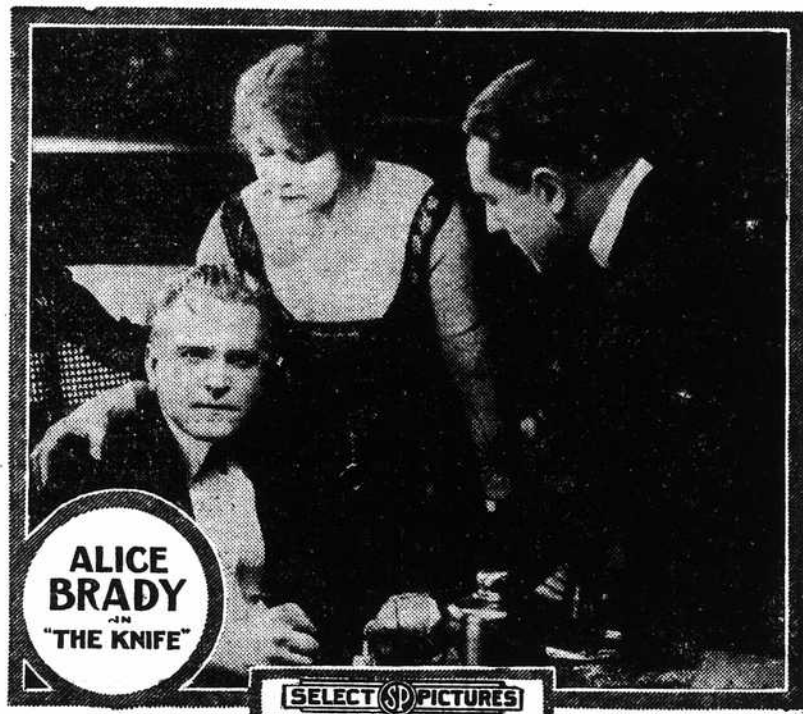
Admission:
Night 25c, 35c, 55c
Matinee (including Tax) 10c, 20c, 35c
Children at matinee, any seat, 10c
Performances Begin
Night 8:30
Matinee 3:30
Reserved Seats at Elvington's Drug Store

AMUSEMENTS

"LORNA DOONE" A TRIUMPH
In filming "Lorna Doone" Maurice Tourneur has succeeded in translating music to the screen.

This masterly transcription of the famous R. D. Blackmore novel can easily be likened to an orchestration, with the charming romance of Lorna

and wreaks his vengeance on the villainous pair who are responsible for his fiancée's predicament by using them as subjects for his experimentation. Later, Kate is restored to health, and although at first she recalls nothing of her life before she was drugged, it



ALICE BRADY
in
"THE KNIFE"

SELECT PICTURES

Opening Today at The Royal

and John Ridd the leit motif of the whole.

The melody carried throughout the sonata by the violins may easily be imagined in the gentle charm of lovely Madge Bellamy, her pathos and golden curls like a delicate thread upon which at times hangs the appeal of the entire orchestration.

The blaring of the trumpets, the beating of the drums and the clarinet calls to action, one fancies are reproduced in the stirring battle scenes, when the outlaw Doones sweep down from their feudal home upon the defenseless villagers, pillaging and leaving a trail of blood and horror in their wake.

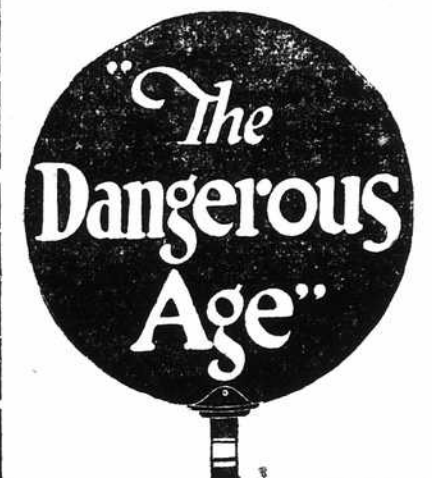
And so it goes on throughout the entire production—one who loves music can find the prototype of each orchestral instrument in various parts of the silent action upon the screen.

"Lorna Doone" opened yesterday to the most loudly enthusiastic audiences who have seen a picture in Wilmington this season.

ALICE BRADY in "THE KNIFE"
As Kate Farleton in "The Knife," adapted from Eugene Walter's dramatic success of the same name by Charles Maigne and directed by Robert G. Vignola, Alice Brady will be the attraction at the Royal theatre today and tomorrow.

Kate is a southern girl on a visit to New York, where her interest in fortune tellers leads her into a trap disguised as a clairvoyant's establishment, where she is drugged and imprisoned. Her lover and guardian, Dr. Robert Manning, famed for his surgical

Coming — that mysterious "Seventh Guest."—Adv.



Everything is in readiness for presentation tonight of the brilliant and snappy musical comedy "Diana of the Follies" at the Victoria theatre. Reserved seats went on sale yesterday and indications are that two record audiences will greet the two performances.

Those in the cast and those who witnessed the rehearsals declare that "Diana of the Follies" will excel any local production ever before staged in Wilmington. The play itself abounds

in cleverness. The comedy is rich, the situations afford much amusement, and the whole action of the play is quick and snappy. The mystery of the play has been kept secret by all those taking part, and the big surprise is left for the audience.

The talented young artists handling the lines of the play are: Miss Helen Menzies in the title role. Mrs. Tom Whitehead and Miss Jane MacMillan as Flora and Dora of the Follies. Miss Eunice McAdams as Gilda Gray, and Miss Rosa Thompson as Rita Owen, stars of the "Ziegfeld Follies"; Miss Dorothy McNair as Constance Penryrich, charming young daughter of the "New Riches"; Miss Emma Williamson as Edith Carrington a society butterfly; Mrs. Murray Thompson as Mrs. Suzanne Penryrich, a social climber; Mrs. R. C. Cantwell, Jr., as Mrs. Van Rensselaer-Cutler, a leader of the "in-

ner circle"; Jimmie McKay as Peter Penryrich; a typical "get-rich-quick"; Fowler Morrison as Larry Penryrich, the debonair son of the Penryrichs; Willard Cantwell as Gregory Gray, in love with Constance; Holt Thompson as Billy Warring-Wainwright, who lavishly spends his father's money on chorus girls; Albert Baker, as Sir Sidney Seymour of England; Jack Poole as William, a stage box "Billy"; Miss Margaret Gibbons, Sophie Northrop and Margaret Jewett, as Nora, Ora and Cora of the "Follies."

Little Beryl Marjorie Cooper in an interpretation dance, "The Swan," gives a wonderful exhibition of toe dancing, impersonating a wounded swan. Wilmington theatre-goers have never before had the opportunity to see such exquisite toe dancing by one so tiny. "Diana of the Follies" will present so many novel features and so much

fun and amusement that no one can afford to miss it. If you have not yet bought tickets do so at once. The play deserves the patronage of every Wilmingtonian who is proud of her talented sons and daughters.

Sunshine Laundry Damp Wash Service. Call 172.—Adv.

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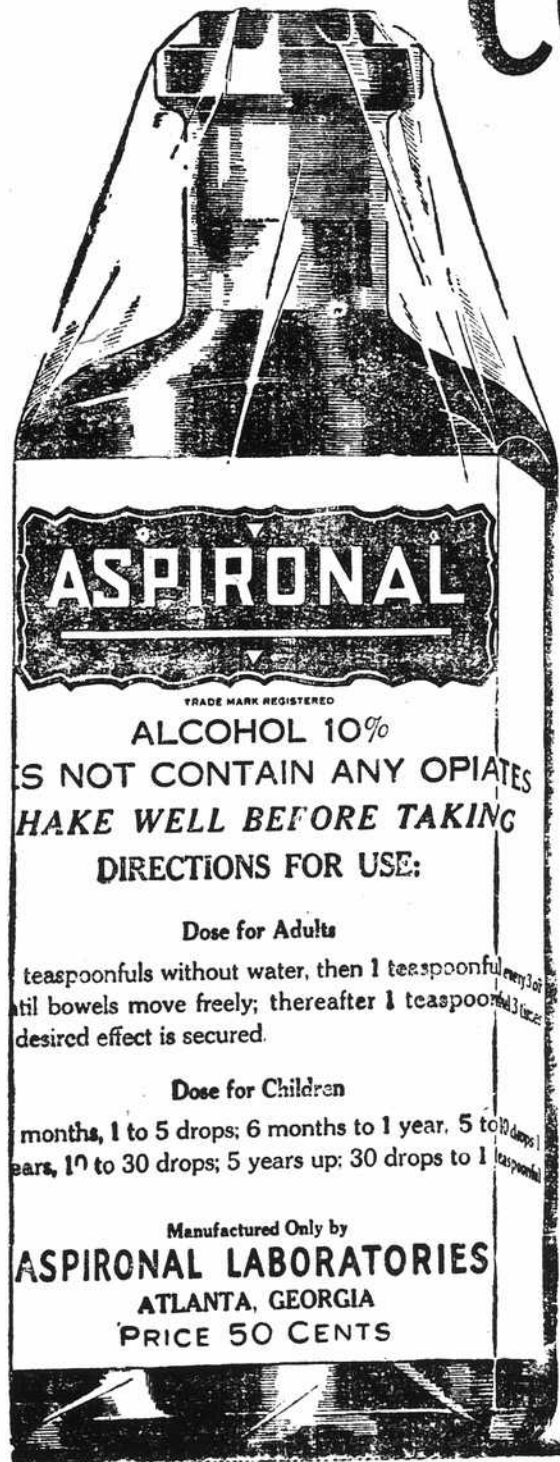
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