

SIDELIGHTS OF STAGE AND SCREEN

"THE WHITE FEATHER"

An announcement that will be hailed with pleasure is that in response to popular demand, ever welcome Albert Brown has revived "The White Feather," the English War Office detective drama that has scored a greater success than any other spy play written in years. Mr. Brown has never appeared to greater advantage than as "Kit" Brent the British Secret Service agent whose alertness and quick wit are responsible for the undoing of the band of German spies who endeavor to keep the Kaiser informed of the English government's intentions with reference to the movements of troop transports. This as the basis of the story of "The White Feather" and its development supplies almost endless thrills. It will be presented at the Grand Opera House on Tuesday, March 5th, and Mr. Brown will have the support of an all English company of exceptional excellence.

"STELLA MARIS"

Mary Pickford's next appearance in an Artercraft picture will be in a

one of the greatest achievements in her artistic work. The story revolves around the curing and entrance into the real world of the paralytic, Stella Maris, and the revelation to her, after having been sheltered for years in a world of dreams and ideals, of the actualities of the misery and sorrow in the real life outside.

"A DAUGHTER OF MARYLAND." Edna Goodrich will be seen at the Rex last of next week in "A Daughter of Maryland." John Standish, a young northern landscape architect, employed to improve the Maryland estate of Oliver Treadway, falls in love with pretty "Beth" Treadway, who is supposedly betrothed to Walter Ripley, a lawyer. Ripley schemes to rob the girl's father after being exposed in a scandal with a girl on the estate. At about this time the sheriff (Neil Finley) shows up and puts the bandits to the trouble of making him a prisoner. The men conclude that the gambler had wronged the girl. The

sun and when the cold water flowed into the tank and filled it, an unequal strain was placed on the outer and inner surfaces of the glass. The tank was filled and Miss Kenyon made the jump she was scheduled to make into the tank and the scenes were taken. Just as the stunt was finished, as per the scenario, another stunt not on the program began. One pane of the thick glass gave way and Miss

and-Half" do all they can to make the girl comfortable. Clara (Ruth Thorp) tells the men are mistaken but tells the "Fledgling" she must see the game through. At about this time the sheriff (Neil Finley) shows up and puts the bandits to the trouble of making him a prisoner. The men conclude that the gambler had wronged the girl. The

WOMEN WILL RETURN TO LOVE AND HOME

"Will Tire of Prancing Round in Trousers," Says Marie Corelli

Now that the women of England are virtually assured of the vote, a discussion has arisen as to what they will do with it after the war, writes a London correspondent of the Associated Press.

Approved by Parliament of the new Franchise bill, which before the war undoubtedly would have been the signal for a great feminine demonstration, elicited far less excitement than the average street queue which forms nowadays in front of a corner grocery shop. While the mere mention of the introduction of such a measure formerly would have been flashed across the front pages of all the great English newspapers, its enactment into law now commands only passing notice and its relative importance to the other news of the day is so slight that the average reader might easily overlook it altogether.

Gives Her Forecast "What does it all mean?" the once uncompromising Englishman is asking.

"It means," says Miss Marie Corelli, the novelist, "that woman's work after the war will be very much on the straight and simple lines of nature—love, sweetness and home! That's all woman's work—which she is just now compelled to neglect—but only to cling to it more when the madness of the nations is past."

Americans who, before the war were wont to seek out the places of historic interest in Shakespeare's town, never failed to pause when they came upon the careful vine-covered house which Miss Corelli has occupied for some years.

Miss Corelli declares she has her fear for her sex.

"The wheel goes round always, you know, and then it stops at the same old place," asserts the novelist with enomatic assurance. "Grace, coquetry, pretty apparel, and all the dainty sweet things of womanliness will come back again—again another Dante will muse on another Laura. Again reverence for women and chivalry will adorn the strength of manhood—and slang and roughness be things of the past. I love my sex, and would have them all creatures of beauty and joys forever."

"I have seen a great deal of women's work in this war," says Miss Corelli, "and I am sure their mettle is affection, devotion, tenderness and that they hardly need the polling booth to assert their claim to consideration. But the vote will give them a rightly won position in the affairs of the nation. Good and brave men will always pay them honor; they can do without the admixture of politics in their lives, still they may as well have it."

The Old Sweet Place "I hope and believe the place woman will occupy after the war will be the old sweet place nature intended her for—in the home nest, with love to guard and sanctify her existence."

"She will soon be tired of prancing around in trousers and working on the land. Women are privileged to change their minds, and about a year ago I changed mine from strong anti-suffrage to the other thing. In educational matters women's votes and their influence are imperatively necessary."

"HIDDEN PEARLS"

At the Brant Theatre Tuesday and Wednesday, Sessue Hayakawa appears as star in his latest Paramount photoplay "Hidden Pearls," from the story of Beulah Marie Dix. Much of the action takes place out of doors, and the scene is laid in a remote South Sea Island, of which Hayakawa is ruler, being the son of a native princess last of her line, and an American pearl trader. Falling in love with an alluring native maiden on his first visit to the island, Hayakawa proceeds to fall suddenly out of love with the flashy, snobbish American girl, whom he had formerly almost worshipped.

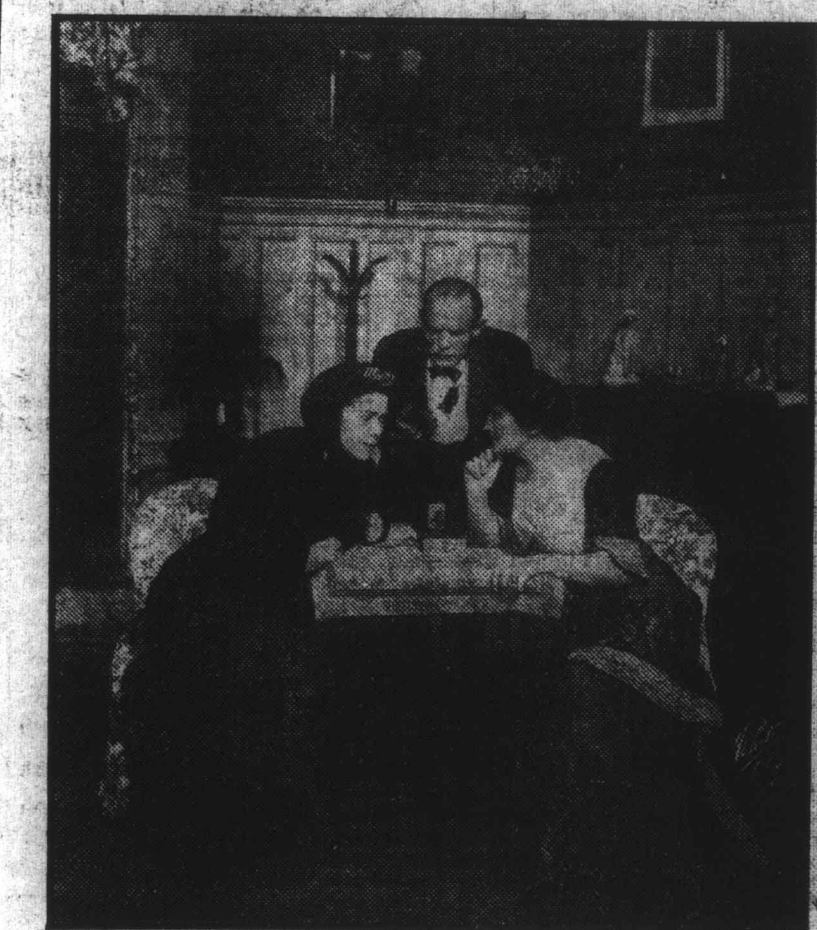
Being called upon to portray this sudden and violent change of sentiment by a twist of the story, it is needless to say that the popular Japanese player has responded nobly to the call. Director Melford, who also directed Hayakawa with Fanny Ward in the Paramount picture, "The Cheat," is responsible for a generous share of the success of the production, as is the splendid cast.

"THE HIDDEN HAND"

"As silent as a graveyard at midnight" has been the accepted description of Wall Street on Sunday, but the writers who have used this descriptive until it has become a trite phrase, barred from the host publications, could have modified it to include the words "except when scenes for an episode of 'The Hidden Hand' are being filmed," had they witnessed the large crowd that gathered on a recent Sunday when an episode of this Pathe serial, which opens at the Brant Theatre Thursday, Friday and Saturday, March 14, 15 and 16, was being taken on Wall Street.

The scenario called for Wall Street atmosphere and to get it over G. A. Smith, former publicity manager of Pathe, who supervised the production of this serial, decided that Wall Street was the proper place to go for such atmosphere. The ordinary crowds in Wall Street would prevent the filming of the scenes on week days, so Mr. Smith decided to take them on Sunday, despite the fact that he would have to gather in a large supply of extra men and women to make up the crowds.

In addition to taking the scenes on Wall Street itself, one of the stunts in the episode called for Doris Kenyon, the star of the serial, to jump five stories into a big water tank located on the roof of a building. There was no suitable tank to be found and one which would hold 4,200 gallons of water, was built. The sides of this tank were of glass, one inch thick, and it happened to be so placed that the morning and mid-day sun warmed the glass. Water was not allowed to flow into the tank until a short time before it was to be used. The glass sides had become heated by



The German Spies, in "The White Feather," which Albert Brown will present at the Grand Opera House on Tuesday Night, March 5th.

Kenyon was being carried with the camera tripod, was seized by the quick-witted Mr. Smith and placed crosswise across this hole. On this Miss Kenyon placed her foot and kept her from being drawn through the dangerous ring on her finger the "Streak" bids her good-bye and prepares to surrender. She begs him to flee, but he refuses. Then she rushes to his arms. He mounts his horse, lifts her behind him and dashes off.

A well-built youth enters the office of the president of the express company. "Well, I've been getting from you in the way you advised," he tells the president. "And I have something outside better than money. The 'Streak' brings in the 'Fledgling' now his wife. The father receives his daughter-in-law coolly, until a revolver is pressed on his forehead."

The father notices the alcohol flush on the youth's face and strikes him. He strides across the room to a picture of a western holdup. The son staggers over to his father. "I'd rather you'd take it as they did when I was an express messenger than come sponging for it. Here's your last. Get out," says the father.

The youth refuses the money and leaves. Stealing in the western mountains is a town and no more. The proprietor of the saloon and social center (Tom Cameron) has lost everything to a gambler (Denny Sullivan). He stakes his establishment against the gambler's winnings. The gambler wins. The proprietor packs up. His daughter (Violet Palmer), known as the "Fledgling," also packs up. The gambler offers to return the saloon in exchange for the "Fledgling" in marriage, of course. The deal is accepted and the three return to the saloon. The gambler lifts a glass to toast his future bride.

A shot takes the glass out of his hand. A smoking revolver shows it was fired by one of three rough characters who had just entered the saloon. He is known as the "Blue Streak."

The sheriff approaches. "I disapprove of the shooting, but I commend your disgust," he says. "You misunderstand," draws the "Streak." "What's good enough for him is good enough for me." He covers the room and orders all guns on the bar. At a wave of his hand his companions, "Butch" (Ed. Roseman) and "Half-and-Half" (Martin Faust) seize the girl and escape. The "Streak" leaves after them.

The "Streak" his fellow bandits and the "Fledgling" are in a cabin in the mountains. When she retires she realizes she is at the mercy of these men. Hearing a rustling outside the wall she shrinks into a corner and stuffs a baby's garment (the dress she wore when a tot and which she had packed with the rest of her belongings when about to leave with the gambler) into the chink in the wall.

The "Streak" strolls outside. He sees the piece of linen, pulls it from the chink and gasps. He tells his companions and sends "Butch" to town to get a woman. He and "Half-

"Streak" starts east to get him. In a couple of weeks, he returns with his man and a woman. Clara tells the clergyman the bandits are mistaken and arranges for a fake marriage to get her and the girl escape. When the "Fledgling" comes out of the with a wedding ring on her finger the "Streak" bids her good-bye and prepares to surrender. She begs him to flee, but he refuses. Then she rushes to his arms. He mounts his horse, lifts her behind him and dashes off.

PAYMASTER STOLE
By Courier Leased Wire
Winnipeg, March 2.—Major G. H. Welby, former paymaster of Military district No. 19, pleaded guilty to the theft of over \$11,000 of army funds. He admitted the truth of both charges laid against him. His counsel asked for a remand of a week before sentence is imposed. This was granted. The former paymaster made no statement before pleading. Two charges of theft were read and he announced his plea of guilty.

DIVIDEND DROPS
By Courier Leased Wire
New York, March 2.—Directors of the Utah Copper Company to-day declared a quarterly dividend of \$2.50 a share against \$3.50 a share three months ago.

MARY PICKFORD in "Stella Maris" An Artercraft Picture
SHOWING AT THE BRANT THEATRE, THURSDAY, FRIDAY AND SATURDAY.



Edna Goodrich, Mutual Star, in "A Daughter of Maryland," which will be shown at the Brant Theatre Thursday, Friday and Saturday.

adaptation from Wm. J. Locke's novel, "Stella Maris," which will be shown at the Brant theatre Thursday, Friday and Saturday, March 14, 15 and 16, was being taken on Wall Street. The scenario called for Wall Street atmosphere and to get it over G. A. Smith, former publicity manager of Pathe, who supervised the production of this serial, decided that Wall Street was the proper place to go for such atmosphere. The ordinary crowds in Wall Street would prevent the filming of the scenes on week days, so Mr. Smith decided to take them on Sunday, despite the fact that he would have to gather in a large supply of extra men and women to make up the crowds.

SESSUE HAYAKAWA in "Hidden Pearls" A Paramount Picture
AT THE BRANT, TUESDAY AND WEDNESDAY

BRANT THEATRE

NEXT WEEK'S ATTRACTIONS

TUESDAY AND WEDNESDAY

ED LYNCH AND COMPANY

In the delightful comedy playlet

"His Liberty Bond"

SESSUE HAYAKAWA "The Hidden Pearl"

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"Stella Maris"

WM. S. HART,

In a thrilling 2-Reel Western Story

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COMING—PATHE'S GREATEST SERIAL

"THE HIDDEN HAND"

Also RUTH ROLAND in her latest Serial

"THE PRICE OF FOLLY"

REX THEATRE

VAUDEVILLE—PICTURES

TUESDAY AND WEDNESDAY

William Fox Presents

William Nigh & Violet Palmer

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"THE BLUE STREAK"

A Story of the Rugged West

JOHNSON AND CRANE

Singing, Talking, Dancing

KEYSTONE COMEDY

EDNA GOODRICH

A DAUGHTER OF MARYLAND

Renowned beauty of two continents, in the most fascinating

photo play of her career—A romance of the old Southland.

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GRAND OPERA HOUSE Sat., Mar. 2

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Evening, 25c, 50c, 75c, \$1.00
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GRAND TUESDAY NIGHT March 5th

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