

SIDELIGHTS ON THE
STAGE AND SCREEN

"A CHRISTMAS CAROL."

The wonderful world - pictures Charles Dickens created in "A Christmas Carol" have heretofore been the only vision we have had of old Scrooge, Tiny Tim, Bob Cratchit and all the other interesting characters in the literary classic that is destined to endure while time shall roll along. Therefore lovers of Dickens—and their name is legion—will rejoice to know that one of the greatest works of their favorite author has been selected by Bluebird Photoplays, Inc., for illumination upon the screen. In order that a title may be given the Dickens picture that will not be confined strictly to "Violet," "The Right to Be Happy" has been chosen as a fitting caption to be enduring like the lessons in human kindness that are taught in the wondrously beautiful story. Rupert Julian will head the Bluebird company that will present "The Right to Be Happy" at the Rex Theatre, on Wednesday and Thursday, supported by a capable cast of screen artists. On Friday and Saturday George Walsh will appear in a powerful Fox production, "The Beast."

"REDEEMING LOVE."

"Redeeming Love," a Morosco-Paramount picture which is the attraction at the Brant Theatre next Thurs. Fri. and Sat., marks a double stardom debut. Kathryn Williams, one of the most popular stars on the screen, makes her debut as a Morosco player and Thomas Holding, who costars with her, appears for the first time under the banner of that producing company. In the case of

Miss Williams, the picture represents her first appearance on the Paramount program but Mr. Holding has been identified with Famous Players productions ever since he appeared in support of Pauline Frederick in an adaptation of Hall Caine's "The Eternal City." Other important members of the cast are Herbert Standing, Wyndham Standing, Helen Eddy, Jane Keckley and Don Bailey.

"Redeeming Love" is a powerful drama relating the story of a country girl whose beauty fascinates a gambler who comes to her town to rest. She falls in love with him and finally goes the city where she plunges into the life of a gambler and becomes so imbued with the spirit of the gambler that the getting of money becomes her only religion in life.

Before she has left her home, she had been impressed by the personality of John Bancroft, a young minister. While Naomi is perfect herself in the art of gambling, Bancroft is forging ahead in his chosen field and is becoming famous. He finally comes to the city and wages a great campaign against gambling in which he finds himself pitted against Naomi, who has won his love despite the fact that her mode of life is so appalling to him. In the conflict between the growing love of these two and their efforts to reconcile themselves to the domination of that love over the natural antipathy which each feels for the other as a representative of the opposite code of morals, there is embodied a big dramatic story.

The tale is not without its thrills for there is one big scene in which a large touring car goes hurtling over a cliff into the sea, carrying with it its passengers. This is one of the most remarkable accident scenes which has been produced on the screen and clearly shows that the big touring car which was used for the purpose was actually sent over the cliff.

Though there have been many elaborate settings in Morosco photoplays of the past, the scenes showing Naomi's gaming palace will be the most sumptuous ever built by that company. It is of mottled marble with an elaborate stairway and is lavishly decorated with mural panels, statuary and hangings, much after the manner of the celebrated casino at Monte Carlo.

"SNOW WHITE."

Unquestionably one of the most charming photoplays ever presented is the famous players' picturization of "Snow White," in which dainty Marguerite Clark repeats on the screen the tremendous success she attained in the stage presentation of this delightful and lovable story.



ROBERT WARWICK
in "Friday, the Thirteenth," at the Rex Monday and Tuesday.

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KATHLYN WILLIAMS
MOROSCO-PARAMOUNT STAR
in "Redeeming Love," at Brant Theatre, Friday and Saturday.

in which she appeared for two seasons at the Little Theatre, under Winthrop Ames management. The Famous Players studio was turned into a fairy paradise for the adaptation of the Grim fairy tale and as a result there are on the screen witches, dwarfs, weird elves, and all the mysterious prapernalia which go into the making of a fairy tale.

Marguerite Clark's portrayal of "Snow White," will surely be conceded to be the most exquisite characterization she has yet contributed to the screen. The screen version of this tender, romantic story, like the original dramatic adaptation, is designed to appeal to young people of all ages and there is not a man, woman or child anywhere who will not be the better mentally and spiritually for this delightful Paramount picture, to be seen at the Brant Theatre the first half of next week.

BRINGING UP FATHER

Mr. Johnnie Hess of Gus Hill's Bringing Up Father in Politics Company, the reigning comedy hit of the day, to be seen at the Grand Opera House to-day, matinee and night, is a particular friend of John McCormick's, the famous Irish singer. Mr. McCormick is a wonderful raconteur and some of the stories he tells, possess a certain drollness that makes their repetition worth while.

"According to my friend," said Mr. McCormick, "there was a Celtic name McGinnity who had a very thick head of hair. In fact his hair was the envy of many baldheads who invariably tried to ascertain the secret of the unusual growth. McGinnity invariably had a witty reply and at times he was rather caustic. An English farmer who had often felt the keen edge of McGinnity's sharp wit tried repeatedly to crack jokes at the Irishman's expense, but with disappointing results.

"While he heavy's your wonderful hair McGinnity," said the farmer, "he can't help but admire it. Hit is so flourishing y' know. At times sir, it reminds me of a stack of hay." "To which several of the farmer's pale laughed hilariously. But McGinnity unruffled got back at him. "Sure," he said, "That's just what I was thinkin'," with quick concern, "cause it accounts fer so many asses around me."

MUTT AND JEFF'S WEDDING

In order to call attention to the advent of the latest comedy based on the famous cartoons, Mutt and Jeff, christened Mutt and Jeff's Wedding, which is underlined as the next attraction at the Grand Opera House next Saturday, March 10th, matinee and night, the management has inaugurated a unique contest. All patrons will be invited to enter. The idea is to see how many phrases and sentences can be made of the appended billing:—Mutt and Jeff's Wedding is the Merriest Show on the Stage. These to be formed into a criticism of the production.

After close inspection you will observe that the billing consists of 11 words and forty six letters. By using the letters of each word and twisting them in any number of angles and shapes, many sentences and phrases will result. The rules of the contest are that the criticisms must be complimentary and that no two be alike. As an incentive the management

will give to the winner or winners submitting the best criticism, two seats for any performance of the show during its stay in town. One of the rules of the contest is that the competitors must make their contributions very brief, being limited to one hundred words. For further information write to the manager of the Grand Opera House, Brantford.

"INTOLERANCE."

D. W. Griffith's world-embracing spectacle "Intolerance" is coming to the Grand Opera House for four days commencing Monday, March 5th, 6th 7th and 8th.

The stage has been productions of great magnificence but they seem paltry and tawdry beside the far-reaching, all-embracing story of the (trials of intolerance throughout the ages. Mighty Babylon seems but a few years away. On speeds the story and Jerusalem the Golden is restored to its ancient grandeur. Old Paris is reborn and weak-minded Charles the Ninth is on the throne and his malevolent mother, Catherine de Medici, begins to weave the web of evil. The luxurious feast of Belshazzar spreads before your eyes in sumptuous halls a mile in length. Again you are in Judea at the marriage of Cana and in the twinkling of an eye medieval Paris again spreads before your eyes. Not for one brief moment does the interest lag. Each story helps and supplements the other. Greater and greater grows the wonder of it all, a wonder that words cannot describe. As from the top of a great mountain one gazes down at the

world spread out before far-seeing eyes and the four mighty currents flow until they join in one majestic stream. It is like a dream come true, a vision realized. No one can tell the story with word, brush or pen. It is too vast, too comprehensive, too far-reaching in its scope. It must be seen to be realized. It will live for years and prove a boon of enjoyment to thousands who have never yet been attracted to the theatre as well as those who have been its frequent patrons.

An unceasing delight is the splendid musical score, accompanying the scenes, played by a large symphony orchestra.

"Intolerance" is Mr. Griffith's first and only production since "The Birth of a Nation," the record-breaker of theatrical history.

"FRIDAY, THE THIRTEENTH."

"Friday, the Thirteenth," title of the World Film photoplay drama which will be the attraction at the Rex Theatre on Monday and Tuesday, is taken from the day and date on which one of the most original of stock market stories was supposed to have taken place. A great furor was created a few years past when Thomas W. Lawson, well-known financier and millionaire, became contributing editor for a high-class popular magazine. One of his famous stories was "Friday, the Thirteenth." In the story, so phenomenally was the success of Robert Brownley on the stock exchange, that he was called "The Napoleon of Wall Street." Operating with him was his father, Peter Brownley, a long

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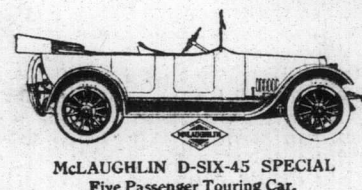
JOHN A. HOULDING
Overland Dealer For Brant County

time enemy of Judge Lee Sands of Virginia. The story opens with Judge Sands bankrupt because Peter Brownley has given him a false tip on the market. Sands invested all his own money and money from an estate of which he was trustee. Discouraged, he was about to commit suicide when his daughter, Beulah, entered. She vows vengeance against the Brownleys, and starting out through mutual friends she obtains a position as secretary of the elder Mr. Brownley.

There she learns many of the Brownley secrets, and helps her father recon his losses. By giving Brownley a false tip that Salonica steel is about to declare a dividend, Stevens and Judge Sands unload their Salonica steel stock through the exchange upon Bob Brownley and his associates. In order to completely crush the Brownleys, Sands and Stevens sell short. Bob Brownley makes a determined effort to buy the market, and other brokers, influenced by his heavy buying, follow suit, causing a riot in the exchange. This all takes place on Friday, the Thirteenth.

The love story of the elder Brownley and his young wife, who attempts to elope with another, and young Brownley's romance with his father's secretary, add interest and fascination to the story, which all ends happily, as all good dramas should, when Bob Brownley and Beulah are married, and a reconciliation follows between Peter Brownley and Judge Sands, especially when they learn that their children are married together.

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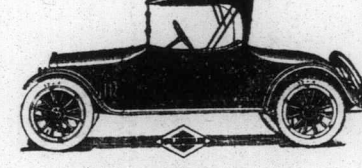
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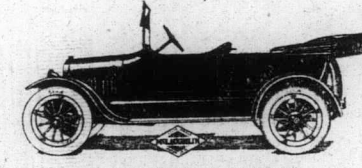
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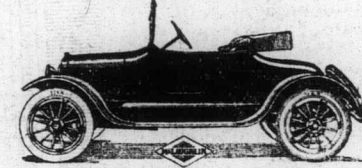
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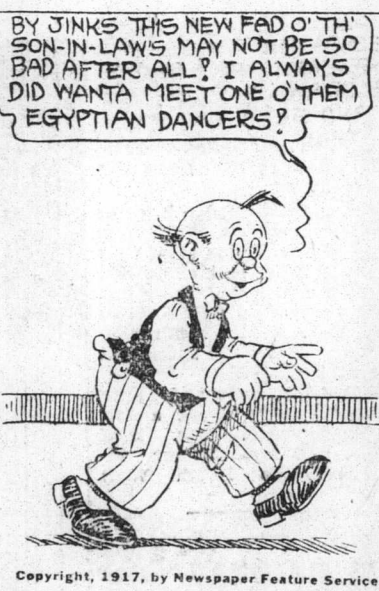
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