

**SOTHERN AT THE
IMPERIAL IN "AN
ENEMY TO THE KING"**

Highly Artistic Vitagraph Production — Akin to Rare Paintings and Rich Colours

That special pleasure one takes in visiting an exclusive art salon or which is enjoyed when inspecting a collection of dainty-worked old laces, must have been the sensation experienced by those who saw "An Enemy to the King" on Imperial Theatre's screen yesterday. That the picture form of drama has reached a plane commensurate with the rare things in art is clearly evidenced by this unusual Vitagraph offering. It may be truly said that the makers of this picture assumed a grave risk in going to the expense of filming so high-class a production and indeed with its old English title quotations and blank verse, the story called for much clear thinking to fully enjoy it. To be brief and to use what is considered an expressive bit of slang, it was decidedly high-brow.

E. H. Sothern as the dashing and daring outlaw, Ermentout DeLaunay in the time of Henry III. of France presents his most artistic portrayal. The expert swordsmanship for which he is famous stood him splendidly in this play and long experience in Shakespearean roles gave him that appreciation of the poetic value of his part the ordinary actor might miss or misconstrue. It was remarkable too that the popular actress, Edith Storey, who commenced her career in the movies as a wild romping cow-girl and roughrider, should have ascended to the class in which Mr. Sothern himself belongs. In playing the role of Julie DeVarion she was everything the author could have desired—daring, lady-like, at times haughty and again tender and loving. In fact all the characters in the story were portrayed with consistency and consummate art, making the whole of the six reels an epic not only in motion pictures but as a story of old France.

Mr. Sothern's character was that of a supporter of Henry of Navarre and the manner in which he met the heroine at the wayside inn, how he protected her from the attentions of a spy and finally bearded the governor himself in his palace, to win back at the point of the sword his new-found love, furnished many a thrilling scene, any of which might very well have been done in oils and gilded the gallery of a rich man's home. The fact that Julie DeVarion was commissioned to capture the lawless knight and bring him to the palace a prize for the liberty of her venerable father, added sent to the picture that kept watchers on the qui vive.

It was a very delightful two hours of pictures and while many may have considered it a tax upon their mental outfit to follow the story, yet few could complain of the marvelous acting and the equally marvelous settings. Such details as straw-strewn floors, the absence of knives and forks, the wearing of masks by ladies while travelling, the blotting of ink with sand and powder and all that sort of ancient thing, must have had some special appeal to those who cherish such fine points for their artistic value. Indeed "An Enemy to the King" will doubtless go down in the memory of observant people as a masterpiece, different, unusual and altogether charming.

The Imperial brought back a group of Russian scenes as a timely bit of film in connection with world's history at the present time and the Pathe British Gazette was especially welcome and lastly enjoyed because of recent developments in the war zones. The music for all the pictorial presentations was as usual of a high order especially that employed in giving setting to "An Enemy to the King." The effort thus spent by the musical director does not fall on unappreciative ears, as comments heard on all sides unmistakably indicate. Tomorrow and Thursday the emotional actress, Pauline Frederick, will be

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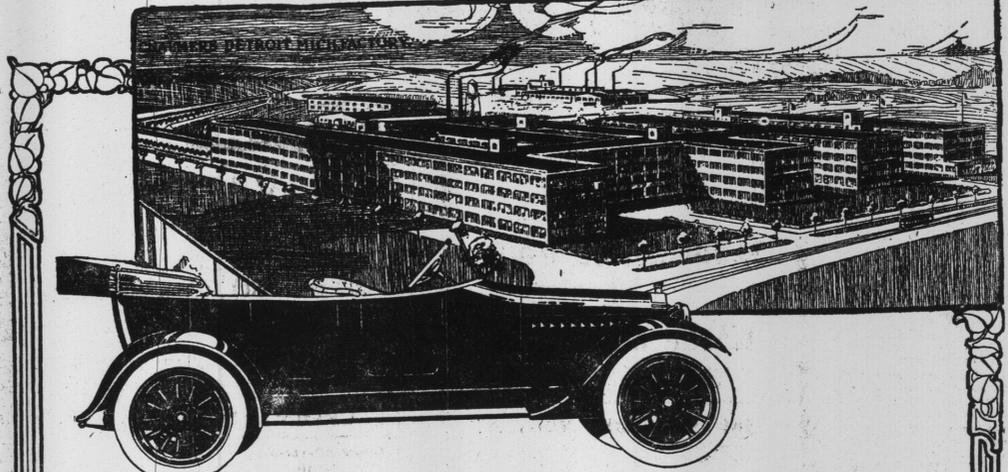
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