SIDELIGHTS OF THE STAGE AND SCREEN

"SANDY."

Alice Hegan Rice, among prominent American novelists, probably stands as one of the foremost of those who have delineated in fascinating stories that particular type of American life of Mrs. Rice's best books and the se popular events which centre intimately about families in small communities. She has written five books which are particularly known by the public, these being "Mrs. Wiggs of the Cabbage Patch," "Lovey Mary," "Sandy," "Captain June" and "Mr. Opp," most of which were serialized by the Century Company.

"Sandy," which was published in 1905, has now been adapted for the films and will be shown at the Brant Theatre next Monday, Tuesday and Wednesday. It should prove, as many film productions have already demonstrated, that artistic and successful screen productions can be made from thoroughly clean and delightful stories of American life. "Sandy" has a particularly charming group of characters and a location loved at the outset. It is Kentucky, and the people of the story are the most charming of Kentuckians.

Ruth Nelson and Annette Fenton are charming young Southern girls. Sandy drifts into the community—a Scotch immigrant. Judge Hollis, Dr. Fenton and the others are likeable characters, artistically painted by Alice Hegan Rice.

Jack Pickford will be seen in the film version as Sandy and Louise Huff will portray Ruth Nelson These two stars of the Paramount have already offered some of the best co-starring productions taken from successful novels of American youthful life. It goes without saying that the combination of these film players has been especially well chosen. The picture was produced by the Lasky company under the direction of George Melford. The fine book suffers not at all through Miss Edith Kennedy's scenario.

Jack Pickford & Louise Huff in "SANDY"
A Paramount Picture
AT THE BRANT MONDA Y, TUESDAY, WEDNESDAY

AT THE GRAND

One of the early attractions this season at the Grand Opera House, on Sept .14th for a limited engagement of two performances, matinee and night, comes the Liebler Company's "The Garden of Allah," on its sixth annual tour, and it will be the same gorgeous and majestic production detailing the adventures of the young Trappist monk among the scenic splendors of Northern Africa and in the heart of the great desolate Sahara desert.

The nine scenes are beautiful and realistic in a rare measure, portraying the life and customs of Oriental mystics which comprise the story and its surroundings, written by Robert Hichens and dramatized by himself assisted by Mary Anderson de Navarro.

Miss Edna Archer Crawford heads the company in the role of "Domini Enfilden" and is fascinatingly adapted to the role of the saddened woman seeking solace amid the desert wastes, loving with a true wife's ardor and sacrifice the broken-vowed monk of the Trappists. Mr. Paul Gilmore gives a masterful and artistic portrayal of "Boris Androvsky," the monk who deserts his monastery to walk out and meet the stranger things of the world. His expression never fails of appreciation. Mr. Walter Edwin's interpretation of the role of "Count Anteoni," the good friend of both, is masterful.

Others in the cast of principals are Miss Pearl Gray, Mr. Leo De Valery, Mr. Edward Everett, Mr. John Ridgeway and Faddma, the Dancer of the Orient.

The company of one hundred also includes Arabs, Armenians and Africans, together with five camels, seven horses, six donkeys, eight goats, pigeons, etc.

"THE LONE WOLF"

Tragedy—this one word, reinforced by its less forcible kin, melodrama, might sum up a criticism of the Brenon-Selznick production, "The Lone Wolf," which will be seen at the Rex the first of next week, if it were not that this screen presentation of Louis Joseph Vance's work has accentuated some and created other salient points in favor of the silent drama.

Some will say that, of tragic moments, this production has too many, but those who see life as it really is —as it is lived by some, abused by others, sacrificed by the few— will unanimously acclaim "The Lone Wolf" as a most remarkable production, bristling with tense moments, strong action, human incidents and powerful drama. To Herbert Brenon, is due a full quota of credit for this production; to George Edwardes-Hall, who made the adaptation is due the maximum credit allowed a clever scenarioist; to James McKay, who wrote the sub-titles, we can say, "Well done," and to Louis Joseph Vance, who penned the thought, is due honorable mention

Bert Lytell, in presenting the part of "The Lone Wolf," will find his name written at the top of the list containing the name of "stunt" actors. He screens like a "winner," moves with the agility and "pep" of a Fairbanks, and executes with a subtleness and unaffected air of a born artist. Hazel Dawn as Lucy Shannon, registered an average percentage. In the lighter veins she lives up to her reputation in comic opera. Cornish Beck, the youngster who presents the role of Marcel, the Waif, carried the "heavy" element with a degree of emotion seldom expressed more convincingly by a seasoned actor. Stephen Grattan, Alfred Hickman, Ben Graham, Robert Fisher, Wm. Riley Hatch, Joseph Chailles, William E. Shay, Edward Abeles, Florence Ashbrooke and Juliet Brenon—all are as spokes in a wheel—indispensable to Herbert Brenon's crowning achievement "The Lone Wolf."

The Story and Players

Marcel, the Waif (Cornish Beck), saves Burke (Stephen Grattan), a clever crook, from the police. Burke adopts him, and teaches him his profession. Burke is killed by an accomplice, Eckstrom (Alfred Hickman). Years later Marcel becomes a master cracksman, and takes the name of Michael Lanyard. His clever work baffles the police of Paris, and he is called "The Lone Wolf." "The Pack," a gang of criminals notifies "the Wolf" that unless he joins them he is marked for destruction. Lucy (Hazel Dawn), who has engaged herself as nurse to Bannon (Robert Fisher), leader of the gang, helps "the Wolf" to escape. The two have many thrilling adventures with the "gang," and finally escape to England in an aeroplane. Upon landing in England, Wertheimer (William E. Shay), a detective from Scotland Yard, who has acted as pilot, introduces himself as a detective, and Lucy as his assistant. "The Wolf" thinks he is caught at last, but Wertheimer knowing that his assistant loves him, forgives and forgets, and Lucy and "the Wolf" combine forces.

"Friend Husband"

Madge Kennedy, the irresistible star in Goldwyn Pictures, comes in "Friend Husband," her latest production, to the Rex Theatre, Thursday, Friday, Saturday, and her admirers are promised the pleasure of seeing her in a situation unlike those familiar to them.

She is Dorothy, a girl who professes to deplore the domestic ties which bind her sister to a home and husband. Dorothy stands for freedom and utter scorn of the opposite sex. Circumstances cause her to recognize the need of a husband, however, when a certain will is read and Dorothy learns that she must marry in order to inherit a large sum of money.

The family lawyer is instructed to scare up a nice young man who will be willing to marry Dorothy— for adequate compensation— and then go away. The girl faces the prospect of marrying with composure. She will have gained a fortune without losing her independence. The man is not worth considering.

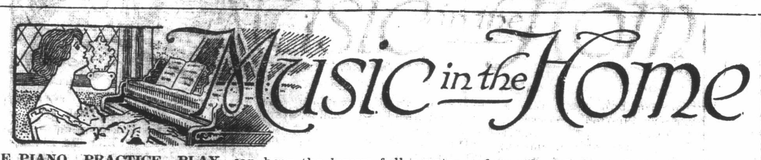
At the lawyer's office Dorothy meets a young man, the son of a judge, and assumes that he is an applicant for the position she offers. Not until after they are married does Dorothy discover that Don isn't poor and has no thought of accepting her money—or even going away. He means to assume all the authority of a husband. Then all Dorothy's plans go wrong. Instead of dropping her husband after the ceremony she is horrified to see that he means to stick. Not only that, but when she refuses to accompany him Don promptly takes her by force. Soon Dorothy finds herself on a lonely island, and is forced to perform menial tasks. Then an astonishing adventure sweeps her off her feet and changes her idea of life. All her notions of freedom and feminine emancipation are forgotten.

"THE FIREFLY OF FRANCE."

Pictures dealing with varying phases of the great war in Europe are many, but it is doubtful if there is any in which there has been provided for "The Firefly of France" which will be shown at the Brant Theatre next Thursday, Friday and Saturday. Wallace Reid is starred; Ann Little is his leading woman. Raymond Hatton plays the title role, and Donald Crisp was the director.

The heavy part of the spy is admirably portrayed by Charles Ogle. Indeed, the cast is a superior one in every respect. Marion Polk Angellotti wrote the story for the Saturday Evening Post and it was translated to the screen by Margaret Turnbull.

It concerns a German spy whose plot against the Allies is frustrated by a daring young American, who saves important papers obtained by the Firefly, an aviator with the French army. A dainty love story relieves the strain of the constant suspense and thrill. It is a picture to make spectators sit on the edges of their chairs and hold their breath continuously throughout the development of the stirring story.



MAKE PIANO PRACTICE PLAY, NOT DRUDGERY

As long as piano practice is considered "work" by children, the country's musical advancement will suffer. Matured men and women know that every hour of practice put in is like making a deposit in the bank. Some day the full principal and generous interest will be repaid in genuine pleasure and culture. But that cannot be impressed on the child mind. It isn't human nature for children to fathom such truths. Driving boys and girls to go through with so much drudgery each day makes sullen grudging pupils.

The happy, willing pupil is the result of a conception of music as fun, enjoyment, a game if you like. To inculcate that thought, it is never too early to begin any more than it is too soon for a child to be encouraged to walk and talk. Practically at the commencement of a child's life he is receptive to lullabies and all musical sounds. The question is one of turning that desire at once into proper channels.

Just recently a prominent physician told a friend of his to start in the enjoyment of music. He said: "It is to my mother's training that I owe my love and appreciation of music. She was fond of music herself She was also fond of telling me the stories of adventure and heroism that form a part of every person's childhood. Whether or not she consciously thought out her plan. I don't know but she had a unique way of sitting down at the piano with me at her side, and telling me the stories with the accompaniment of music that she herself improvised.

"It really wasn't music in the full sense of the term; there were no long snatches of melody that one usually associates with the word music, but she would make those keys speak to me just as her voice did.

"I remember distinctly the story of the Three Bears. Even now I can hear the different ways she had of designating their characters on the key-board. I can hear the high pitched tremolo of the tiny Baby Bear. I can hear the lower, fuller notes of the Mother Bear, and I can hear the deep gruff tones at the bass end of the keyboard of the fierce Father Bear. I remember quite clearly the stealthy entrance of Goldilocks and the crashes of the chair that she broke and the hardness of the one bed and the softness of the other. I can still hear the whole vivid story from the moment the bears left the house to the time Goldilocks jumped through the window and ran and ran and ran. The music told it to me all as my mother would go on telling me the story in words while she fingered the keys.

"It wasn't until I grew up that I began to appreciate what those music stories had meant to the development of my musical appreciation. I had enjoyed them as a child is beyond question, but that they were a part of my musical education I did not know at the time. Sounds and emphasis had always meant something to me. I could at times guess the name of a story, by my mother's playing and by something on the piano that would describe to me the trait of the principal character. And it isn't hard."

Any person who has any knowledge of the piano can sit down and tell a story to a child in this way. It may not come spontaneously just at first; but in time it will become an easy task. To do this and to do it as soon as the child can understand a child's story is an obligation on parents.

WHY THE BLIND ARE TAUGHT MUSIC.

A gentleman who recently visited an important institution for the blind was much impressed with the results of the musical training given there. He found that music was taught for its educational value and not that many blind people might make it their profession as most people think. Practice and lessons were conducted in the same manner as study and recitations in literature, history, mathematics and other subjects on the curriculum. From this regular study and practice there is no escape. Through the kindness of friends of the institution the blind persons in attendance are enabled to attend operas, symphony concerts and recitals with the result that the frequent hearing of good music coupled with a logical, systematic and thorough study is responsible for the superior average musicianship found among these students.

Choral singing is required of nearly all. The large chapel choir meets for rehearsal four afternoons a week. They also sing each morning at the forenoon assembly of the school. Concerning his work, the head of the music department who has had twenty years' experience in this position said: "We teach music to our pupils because it is the only fine art which they can pursue on an equality with those who have their sight, and because we believe any system of education which omits this subject or which leaves it to chance is seriously defective. We hope that all our pupils may have an intelligent and discriminating appreciation of music. We wish them all to play or sing well, but we sincerely advise that only those with a genuine talent and all-round ability should undertake the mastery of music as a vocation.

"Lack of sight in no way increases the amount of musical talent in any individual and our students are neither more nor less talented than the average persons who are not blind. They all do, however, live in an atmosphere of music and they have a keener zest in the pursuit of musical attainment than most people. As an avocation, for its invaluable merit and worth in the building of character, as a social asset, music study is permitted and encouraged up to a point where students should begin to devote their maximum time and effort to their life pursuit." For this music study, of course, a specially prepared system of embossed sheets, to be read by the sense of touch, is used.

Women's Institute

The July meeting of the Alford, Park and Governor's Road Women's Institute, held at the home of Mrs. E. Shuert, opened with the usual exercises, 30 ladies being in attendance. It was decided to increase the order already placed for 50 pounds of yarn to 100 lbs.

A number of letters were read which had been received from soldiers in acknowledgment of parcels. Following this an enjoyable program was given consisting of a duet by the Misses Armstrong; a recitation by Miss Woodley, and an excellent report of the annual convention, held in Brantford, by Mrs. G. Simpson.

The usual collection for Red Cross purposes was taken, amounting to $5, which was voted to be forwarded to the Women's College Hospital, Toronto, in response to an appeal from that institution.

The meeting then closed by singing God Save the King and God Save our Splendid Men.

A well attended meeting of the Alford, Park and Governor's Road Women's Institute for the month of August was held at the home of Mrs. S. Walsh.

The singing of the ode and repeating the motto opened the afternoon's proceedings. Several communications were read, including a number of appreciative letters from men over seas, who had been remembered by gifts and socks from the Institute.

It was reported that there was in the treasury $170.47, and that five parcels containing 71 pairs of socks had been sent to France since July 18th. The Red Sox collection at this meeting amounted to $5.26.

A very pleasing program was enjoyed, and which, with the exception of a piano solo by Mrs. W. Marsh of Toronto, was given entirely by the three little grand-daughters of the hostess, under the direction of Mrs. Adams of Vancouver, consisting of a Japanese exercise and two recitations, all in costume, one of which was patriotic.

Mrs. Mordue, recently returned from a trip to western Canada, gave a few interesting remarks regarding the scenery en route and the condition of the soldiers returning there from the front, many of whom were paying the supreme price after reaching their home land. Mrs. Adams also expressed in a few words her pleasure at meeting old acquaintances.

The meeting closed in the usual manner. The September meeting will be held at the home of Mrs. H. Storey.

LOSS OF APPETITE is commonly gradual; one dish after another is set aside. It is one of the first indications that the system is running down, and there is nothing else so good for it as Hood's Sarsaparilla—the best of all tonics.

Fish Waste As Live Stock Food

Proposal of Experimenter in Report to Commission of Conservation

250,900 TONS AT HAND

Yearly Waste Might be Used Both as Feed and as Fertilizer

Ottawa, Aug. 22.—Utilization of fish waste in Canada for the manufacture of live stock food and fertilizer is proposed in a report made to the Commission on Conservation by J. B. Fielding, who has been carrying on experiments for the past 18 months.

Mr. Fielding operated a small plant at Port Dover, Ontario, where he treated fish waste supplied by Lake Erie fishermen. His experience, he says, indicates that stock food and other useful by-products could be produced profitably in a larger plant with adequate machinery. A factory capable of treating 32 tons of fish waste daily could be established at a cost of $33,000 to $39,000. The daily cost of operating such a plant would be $95 and the value of fish meat and fish oil produced would be at current prices, $660.

Experiments to determine the value of fish meat as a stock food are now being conducted at the Central Experimental Farm here. Mr. Fielding estimates that there is at least 250,000 tons of fish waste available for treatment in Canada each year. About 46 per cent. of the catch in the Pacific Coast fisheries, and 44 per cent. of the catch on the Great Lakes each year is waste. In the lobster packing industry the waste is estimated at 75 per cent.

SUMMER COMPLAINTS KILL LITTLE ONES

At the first sign of illness during the hot weather give the little ones Baby's Own Tablets, or in a few hours they may be beyond aid. These Tablets will prevent summer complaints if given occasionally to the well child and will promptly cure these troubles if they come on suddenly. Baby's Own Tablets should always be kept in every home where there are young children. There is no other medicine as good and the mother has the guarantee of a Government analyst that they are absolutely safe. The Tablets are sold by medicine dealers or by mail at 25 cents a box from The Dr. Williams' Medicine Co., Brockville, Ont.

State of Ohio, City of Toledo, Lucas County—ss.
Frank J. Cheney makes oath that he is senior partner of the firm of F. J. Cheney & Co., doing business in the City of Toledo, County and State aforesaid, and that said firm will pay the sum of ONE HUNDRED DOLLARS for any case of Catarrh that cannot be cured by the use of HALL'S CATARRH MEDICINE.
FRANK J. CHENEY.
Sworn to before me and subscribed in my presence, this 6th day of December, A. D. 1886.
(Seal) A. W. Gleason, Notary Public.
HALL'S CATARRH MEDICINE is taken internally and acts through the Blood on the Mucous Surfaces of the System.
Druggists 75c. Testimonials free.
F. J. Cheney & Co., Toledo, Ohio.

CANADIAN PACIFIC RAILWAY

Many Thousand Farm Laborers Wanted for Harvesting in Western Canada

"Going Trip West"—$12 to WINNIPEG. "Return Trip East"—$18 from WINNIPEG.

GOING DATES	TERRITORY
August 20, and August 29.	From stations in Ontario West of Smith's Falls to and including Toronto on Lake Ontario Shore Line and Havelock-Peterboro' Line. From stations Kingston to Renfrew Junction, inclusive. From Stations Toronto to Parry Sound, inc. From stations Bethany Junction to Port McNicoll and Burketon-Bobcaygeon.
August 22, and August 29.	From stations in Ontario West and South of Toronto to and including Hamilton and Windsor, Ont. From stations on Owen Sound, Walkerton, Teeswater, Wingham, Elora, Listowel Goderich, St. Mary's, Port Burwell and St. Thomas branches. From stations Toronto and North to Bolton, inclusive.

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SPECIAL SPECIAL
"The Loan Wolf"
—WITH—
Hazel Dawn & Bert Lytell
A Remarkable Production Bristling with Tense Moments, Strong Action, Human Incidents and Powerful Drama.
First Time Shown at Regular Prices
"LADIES FIRST"
MACK-SENNETT COMEDY, WITH
CHESTER CONKLIN and MARY THURMAN
"THE BULL'S EYE"
COMING THURSDAY
MADGE KENNEDY
—IN—
"Friend Husband"
Charlie Chaplin in "WORK"

BRANT THEATRE
THE COOLEST SPOT IN TOWN
Monday, Tuesday and Wednesday
JACK PICKFORD and LOUISE HUFF
—IN—
"SANDY"
A THRILLING, HUMOROUS STORY OF KENTUCKY
Closing Episode: "THE EAGLE'S EYE"
FRANK AND MILT BRITON
THE JAZ MUSICIANS
Coming Thursday, Friday and Saturday
WALLACE REID
—IN—
"The Firefly of France"
A TIMELY STORY OF LOVE AND WAR
THE MOST NOTABLE PHOTOPLAY THIS SEASON

TWILIGHT MEET
Monday

Don't Suffer any Longer from Dyspepsia, Indigestion or Catarrh of the Stomach : : :
DR. BANTA'S
Dyspepsia
50c per Box Tablets 50c per Box
WILL CURE YOU
Dyspepsia is an advanced stage of indigestion, arising from the stomach refusing to perform its normal functions. Digestion consists in the changing of foods from an insoluble form, so that they may pass through the walls of the alimentary canal and become part of the blood. The stomach keeps the food in almost constant motion for a considerable time to accomplish this purpose, and should this organ not be kept in good condition, indigestion results, to be followed in due course, if not relieved, by dyspepsia. You can keep the stomach performing its functions, and even relieve and cure dyspepsia if you get a Box at 50c from
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