

SIDELIGHTS OF THE STAGE AND SCREEN

AT THE BRANT.
Dorothy Gish, a victim of stage fright, so she says. Although she was on the stage from the time she was four years old until she was nearly fourteen, she declares that it is the most difficult thing in the world for her to address an audience.

David Wark Griffith, under whose direction she created the most famous girl character in pictures, says Miss Dorothy is the most irrefragable personality he ever met. When it was announced that she was to appear in her own production he expressed himself as believing her to be on the highest of the high roads to success.

"Batling Jane," Miss Gish's first Paramount picture will be shown at the Brant Theatre beginning next Mon., Tues., and Wed. It is in every way a charming production.

Chief in the support of Peggy Adams, the star of the new Plag comedy "Romance and Brass Tacks" which will be displayed at the Brant Theatre next Mon., Tues., and Wed., is Cliff Howland, who made so notable a success as a publicity writer in the first Plag comedy, "Hick Manhattan" recently shown here. Mr. Howland is an actor of merit and in this production he plays the part of a "nut" musician with signal success.

Miss Annette Richards, prima donna soprano, who will appear at the Brant Theatre December 23rd, 24th, and 25th., is a young and attractive singer who possesses a voice of exceptional range, power and sweetness. She will be heard in a repertoire including operatic numbers, musical comedy hits and the best of popular selections. Her songs are especially designed to characterize the songs. Miss Richards' own arrangement of the great sextette number from Lucia da Lammermoor, for her use as a solo is a rare treat.

Appearing with Miss Richards, is Miss June Forrest, a phenomenal contralto who will be heard in the solo musical comedy hits, including Harry Fox's popular hit "I'm always

with his head on the little child's pillow, passes into "The Temple of Dusk."

"WHEN DO WE EAT?"
James Forbes, a young bank cashier of Waterville, was unfortunate enough to get into the toils of Eastern crooks, who fleeced him as a banker. It is rumored he used money belonging to the bank to make good his losses. However, the crooks were captured in the act of robbing the bank, through the instrumentality of Nora, a waitress, who came into town in a box car. The whole affair was hushed up and the young man and the girl who apparently saved him—are to be married. That is romance with a vengeance—and proves that the Middle West still has its exciting experiences.

This is a brief synopsis of the plot of "When Do We Eat?" a new picture by C. Gardner Sullivan, starring Emil Bennett and produced by Thomas H. Ince for Paramount. It will be seen at the Rex Theatre on Thursday, Friday and Saturday next.

"MISS BLUE EYES."
Fastidious theatre-goers had a pleasant surprise at the Grand Opera House last night, for it is safe to say that the musical play "Miss Blue Eyes" exceeded the highest anticipations. "Miss Blue Eyes" is a terrific production with a laugh in every line. It is not a musical comedy, but a fast moving farce, with musical accompaniments, and throughout the entire three acts of the production, the audience was held breathless. The story line to do with the adventures of John B. Widgast and Charles R. Pidgeon, divorce lawyers, and their intrigues and entanglements. Mr. Harvey D. Orr, who has been seen here before, handled the role of Widgast to excellent advantage, his dry humor never flagging for a moment. Miss Gladys Fisher displayed an unusual degree of naivete in the intricate role of Beatrice Mason, the "Miss Blue Eyes" around whom the complications of the plot centre. The

MUSIC in the Home

ACCOMPANYING IS NO SINE-CURE.
"Oh, she does not play much—only enough to play the accompaniments of the songs," said a mother in speaking of her daughter to a friend. But this mother forgets that to play accompaniments, and play them well, is not an accomplishment. The truth is that one who can play accompaniments acceptably has reached a high level in music. Certainly it looks easy. The accompanist is always in the background. It is the singer or instrumental soloist, or chorus who receives the applause, the public mention and the credit, while the accompanist is a figure head or a necessary part of the stage equipment.

But the democratic process of making music an art for everybody to enjoy has helped show up the accompanist in a new perspective. It is becoming known that accompanying requires great skill. Some seem to possess that skill naturally. Others acquire it. For the amateur it might be said that the old idea of "making one's presence felt" by making the accompaniment of a song a grand and continuous fortissimo is no longer the thing. Much piano and spiccato work is now done. Only when the piano is playing alone or in dramatic passages, is loud playing indulged in.

The accompanist also displays good judgment in selecting correctly the first beat in 2-4 and 3-4 time; the first and third beat in 4-4 time; and the first and fourth beat in 3-8 time, etc. This assists the singers in expressing themselves, all important words and accented syllables in poetry are placed on the rhythmic beats. The time should also be followed strictly. Singers who look forward to singing with an orchestra know that the orchestra waits for nobody. The time must be precisely exact. The same rule should apply to piano accompaniments.

And so when a pupil comes to a teacher saying: "I just want to take enough lessons to be able to

play some accompaniments," that person shares the same idea that others entertain. But in a time, if not at once, a proper presentation of the case will change that pupil's mind.

CHOPIN IS POPULAR.
The Etude recently examined with interesting results 150 concert programs selected at random from those sent to the Etude in 1912 and 1913 respectively, with a view to finding out whose names occurred most frequently. Out of the ten most popular whose names are identical in both, though in different order, Chopin leads both the lists, his name appearing six times in 1912 and ninety-three times in 1913.

Beethoven is third in both lists, with fifty-five appearances in 1912 and forty-seven in 1913. Bach is nearly stationary in fourth place. He appears on forty-four programs in 1912, on forty-three in 1913 (Mendelssohn changes, oddly enough, from second in popularity in 1912 to last in 1913, while MacDowell is eighth in 1912 and ninth in 1913).

S A False Accusation.
Sometimes a charge is laid against somebody or somebody, and by thoughtless repetition it becomes widely accepted as correct. The Germans ought to use this characteristic by propagating the idea that France was nothing more than what is represented in the expression "gay Paree"—a bubble of gaiety which if once pricked would melt away instantly. But the way France has been to meet the National crisis, has long since nullified this. It has been affirmed and reaffirmed that music, that is serious music is only of interest to the gentleman who is ignorant of music. The life is limited by comic opera and ragtime on one hand and by Ben Holt, Kathleen Mavourneen, Old Black Joe—the old ballads on the other. These parrots repeat that not only are men ignorant of the high forms of music but they are of that ignorance. This condition is

chasing rainbows." Will Rossett's new song, "At the end of a weary day, and 'Have a smile," Miss Forrest's singing of Eugene Cowles' great, old song, "The Gypsy Love Song" in gypsy boy costume, is one of her most popular offerings.



Sessue Hayakawa and Iano Novak in "The Temple of Dusk." Rex Monday, Tuesday and Wednesday.

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AT THE REX.
Sessue Hayakawa, the noted Japanese screen star, in his new play, "The Temple of Dusk," made by the Haworth Pictures Corporation and released by Mutual, has a dramatic role that arouses sympathy, admiration and holds interest. The picture revolves about a story of Japanese devotion to ideals that is forcibly told.

The story in its initial phases develops the love of Akira, a young Japanese poet and dreamer, for Ruth Dale, a sensitive and delicate girl, who was placed in the care of his father. She turns to a man of her own race, a young American millionaire, who is visiting in Japan.

Three years later, unhappy, neglected and ill, she is slowly fading away. Her husband's interest is centred on another, while he is making merry in a tea garden with his new found friend, his wife passes away. On her death bed she entrusts the care of her young daughter to Akira.

The next year finds Markham married to Adrienne Chester, and they leave Japan for America. Akira true to his promise to protect little Blossom, accompanies the Markhams to the western world.

In America, Pembroke Wilson, an old friend, resumes his attentions to Adrienne. When Markham becomes suspicious she promises to desert him. He, however, returns unexpectedly from a business trip, discovers Wilson in his home, and during the ensuing altercation Markham kills him.

Not wanting the disgrace of the prison to come to the father of Blossom, Akira takes upon himself the guilt for the crime.

Akira manages to make his escape to go to the child, who is ill. He is shot and pursued to his home's house. He rushes into Blossom's room to find it vacant. He finally finds her out in the rain, suffering excruciating agonies from his wound he attempts to amuse little Blossom; he succumbs and,

remainder of the cast was of substantial merit. The chorus was attractively gowned throughout, and its singing and dancing was of marked merit. A dancing specialty by Oakes and DeLour in the second act was one of the features of the production. The scenic effects were unusually striking, particularly that employed in the second act, "Miss Blue Eyes" is the premier musical show of the season, thus far.

SURRENDER OF HUN FLEET.
The motion picture camera performed probably the greatest service in its history last month, when it recorded fully the ignominious surrender of the German high fleet to the allied naval forces. There is thus preserved for posterity a graphic record of one of the most momentous episodes in the history of the world. Manager Moulie by putting forth special efforts, has secured these pictures as an added holiday attraction, and they will be shown at the Brant the first of next week.

WOULD PUNISH GUILTY.
By Courier Leased Wire
Sofia, Dec. 18.—Under the caption, "For the Honor of Bulgaria," the newspaper "Volia," former foreign minister of Bulgaria, publishes an article conceding that ill treatment was given the inhabitants of Greek Macedonia and Serbia by the Bulgarians. The newspaper demands the punishment of those guilty for the reason that such punishment is not meted out foreign nations will have reason to believe that the Bulgarian Government countenanced the ill treatment complained of.

HE HAD A BRIDE BUT FORGOT WHO.
Sapper Raymond Gingsas of the Engineers Depot was arrested at Ogdensburg last week on a charge of being bigamously in the State. He explained that he had come over from Prescott and had married on brief acquaintance. He did not want to return without his bride and he could not remember whom she was.



Children Cry FOR FLETCHER'S CASTORIA

EXPERIENCES OF A RUSSIAN PRISONER
Soldier Escaped From Captivity Tells of Ill-Treatment
(By Captain J. A. F. Ozanne.)
A Russian prisoner of war who succeeded in escaping from captivity, has given a very interesting account of his experiences. He was sent in a party of 200 men from Poland to the Belgian front in the neighborhood of Comines and Werwieg. On arrival at the front the party was split up into detachments of 500 men who were assigned to various battalions. These battalions were divided into kommandos of from 170 to 200 men and were put to work on different sections of the front.

The first work that fell to the informant's kommando was the collection and burying of the dead on the battlefield. The informant's party was next sent to a place between the second and third lines to prepare emplacements for machine guns. There were also Belgian prisoners of war at work on these emplacements and in the trenches. Twenty-eight men of the informant's party refused to go on such work. An additional guard was therefore called up, the twenty-eight recusants were led to one side and were at once attacked by the guard who belabored them with the butts of their rifles. Soon after this a general came upon the scene with an interpreter, and the men were questioned as to their reason for refusing to work. The general told the men that by the terms of an agreement between the German and the Russian Governments they must work.

The men remained obedient and a detachment of twenty Hussars, armed with lances, was brought into action under the command of a staff officer. The prisoners were formed into two ranks and the Hussars were in front of them. On their refusing he ordered the Hussars to unsling carbines, and the command to aim followed. As the prisoners remained firm the carbines were lowered and reloaded. The prisoners were then taken into a ring by the Hussars who beat them with the butts of their carbines and also with the butts of their lances.

The prisoners were then turned over to another mounted detachment which took them to the rear about eight kilometres from the third line. This conveyance the men at a fast pace and best those who lagged behind. As the party passed through some villages Belgian women and children came out of their houses and wept at the sight of the half-naked, bruised and blood-stained prisoners. They were driven away by the troopers.

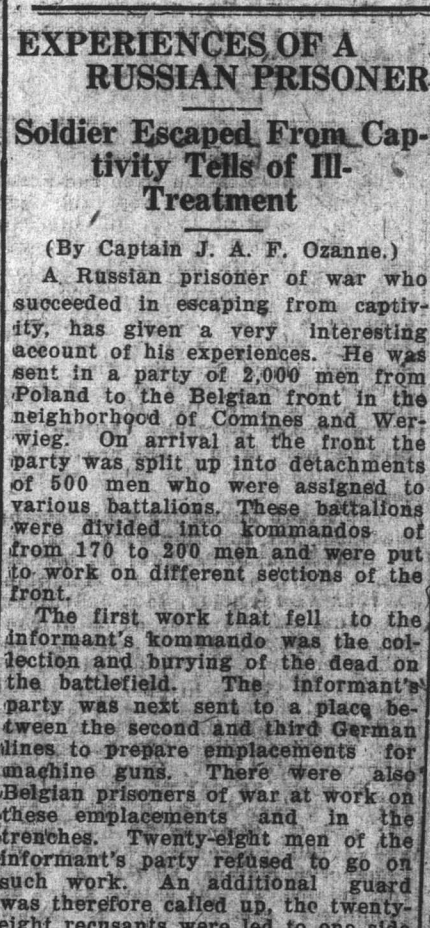
The next day an official questioned the men with a view to finding out who had incited them to refuse to work. A few days later the men were brought before a court-martial and received sentences varying from six to twelve months' penal servitude at the Spandau penitentiary.

After six months at Spandau the informant was sent to Cologne, where for three months he was kept in jail. He escaped and was recaptured, but, having given a fictitious name, he could not be identified. He was, however, sent to work at a marmalade plant at Anstel, near Romerskirchen, a town some twelve miles southwest of Düsseldorf. This plant produced during the season 270 cartons of marmalade in barrels of about 300 pounds weight.

After this the informant worked on a farm about three kilometres from Anstel. In this kommando there were 55 Russians and three French prisoners. The prisoners were fed apart from the farmers' family, but received practically the same food. For breakfast they had a couple of slices of bread, about an inch thick, with trapp marmalade and coffee. For dinner they had a plate of thin soup without any fat in it, which contained some barley. About 30 grams (1.05 oz.) of pork was given daily, except on Tuesdays and Fridays. Besides the soup there was given a plateful of red cabbage and two or three potatoes. The supper was like the dinner.

The farmer had concealed about seven hundred kilos of barley and about the same quantity of potatoes in the house. On one occasion when he was taking some extra rye to the mill he was detected by the controller and was fined 500 marks (250).

There were five horses on the farm, in very poor condition. The allowance of oats was seven pounds per week and four pounds of potatoes were allowed, in addition to the oats. The farmer, however, supplemented the animals' food from his secret store. The oats were mixed with various refuse. There was no hay, but straw was given to the horses. In lieu of hay the farmer also had eleven cows which were fed upon the refuse of beets, turnips, etc. Very little straw was given to the cows, as when it was very scarce. There were no pasture fields in that section of the country and the stock



DOROTHY GISH in "Batling Jane." Paramount Picture. At the Brant Monday, Tuesday and Wednesday.

was kept in barns. The cows were very thin and in a wretched condition. No able bodied men were to be seen in the villages. Only old men, cripples and boys under sixteen years of age. When peace was concluded with the Ukraine the schools were closed for two days, and the people were in a hopeful state of mind. How far their hopes were justified appears very doubtful.

IMPORTANT CHANGES IN TRAIN SERVICE - CANADIAN NORTHERN RAILWAY.
Effective December 22nd, 1913.
Train now leaving Toronto 11:30 a.m., arriving Ottawa 8:30 p.m., will leave Toronto 8:45 a.m. and arrive Ottawa 6:00 a.m., except Sunday.
Train now leaving Toronto 11:00 p.m., will leave Toronto 10:00 p.m., arriving Ottawa 7:30 a.m. daily.
Train now leaving Ottawa 12:45 p.m. for Toronto, will leave at 11:30 a.m., arriving Toronto 8:45 p.m., except Sunday.
Train now leaving Ottawa 10:45 p.m. for Toronto, will leave at 10:15 p.m., arriving Toronto 7:45 a.m. daily.
Intermediate and branch line time from C.N.R. Ticket Agents.
John S. Dowling and Co., City

By Courier Leased Wire
Montreal, Dec. 13.—Bank clearing \$138,706,888.

AMERICAN ARMEN MURDERED
By Courier Leased Wire
Copenhagen, Dec. 18.—(By the Associated Press)—The killing of Lieut. Coehnen, an American airman in a German prison camp at Straub, on December 5, is reported by three British officers, who have arrived here. The American lieutenant, the officers say, went outside the camp to get some fresh air. He was shot by a German guard. The British officers say that Coehnen was killed by a bullet through the chest.

BUFFALO CATTLE MARKET.
Easy Buffalo, Dec. 20.—Cattle—Receipts 757; strong. Calves—Receipts 450; 50c high; 35c to 32c.
Hogs—Receipts 6,800; steady; heavy mixed and Yorkers \$17.75; light Yorkers and pigs \$17; roughs \$17 to \$18.50; stags, \$10 to \$12.50.

BRANT Theatre

FEATURE ATTRACTIONS
SPECIAL HOLIDAY ATTRACTIONS
DOROTHY GISH
in "BATTLING JANE."
PARAMOUNT COMEDY DRAMA
ANNETTE RICHARDS and JUNE FORREST
PRIMA DONNA PHENOMENAL CONTRALTO
in "Popular and Operatic Selections."
LEAH BAIRD
in "WOLVES OF KULTUR."
MACK-SENNETT COMEDY
SPECIAL ADDED ATTRACTION
OFFICIAL PICTURES
"The Surrender of The German Fleet."
THE MOST INTERESTING PICTURE OF GREAT WAR
COMING MONDAY, TUESDAY AND WEDNESDAY
WILLIAM S. HART
in "THE BORDER WIRELESS."

REX THEATRE

VAUDEVILLE PICTURES
MONDAY, TUESDAY, WEDNESDAY
SESSUE HAYAKAWA
in "The Temple of Dusk."
THREE NEVADA GIRLS
Classy Singing Trio
CHARLIE CHAPLIN
in "DAREDEVIL QUEEN."
THE LION'S CLAW
3 SHOWS CHRISTMAS DAY—2:00, 7:00 AND 9:00
COMING THURSDAY
ENID BENNETT
in "WHEN DO WE EAT."

No Milk Delivery on Christmas

We are going to give our staff Christmas off. Our boys work 364 days in the year, every day except Christmas. Get sufficient milk and cream on Tuesday for the holiday.

Don't Forget

Put the extra smack in the Christmas Festivities by using our whipping cream. Orders must be in on Monday to insure delivery on Tuesday. Phone 142.

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