

SIDELIGHTS ON THE
STAGE AND SCREEN

"MOTHERS OF FRANCE" Scenes filmed in French trenches, views of the ruined Rheims Cathedral and views in French hospitals—all these are seen in "Mothers of France," the tremendous photo-drama which comes to the Rex theatre on June 11-12-13, with Sarah Bernhardt as the star. Never has such a picture been produced before, for never before was it able to secure the combination of the world's greatest actress in a drama written by one of the world's greatest authors about the greatest war of the world. Madame Bernhardt put her heart and soul into this picture as did Jean Richepin, the author, and Louis Mercanton, the producer and all the members of the cast. Pictures of rare beauty, scenes of extreme pathos are found in this production. The picture throughout has been produced on a plane of exceptional artistry. From an artistic standpoint alone you should not miss this production. And when it is realized that this will probably be the last motion picture in which Madame Bernhardt ever appears and when the historical significance of this production is realized, then it will be seen that this is an attraction that you cannot afford to miss. "Mothers of France" is presented by the Peerless Film Company. The French government is a part owner of this big feature.

"SLEEPING FIRES." Beautiful Pauline Frederick is the star of the Famous Players-Paramount production, "Sleeping Fires," by George Middleton, which is the featured attraction at the Brant Theatre for Monday, Tuesday and Wednesday, the coming week. In this intensely gripping photoplay Miss Frederick is Mrs. Bryce, devoted wife and mother, but able to display the claws of the primitive tiger-woman when attacked through her child.

Director Hugh Ford, who has been responsible for many of the Pauline Frederick pictures in the past and who was the director of her first photoplay, "The Eternal City," has directed this photoplay and it is an excellent example of the team work of these two who have proven their ability times before.

A woman whose religion prevents her from accepting a divorce, and whose intense affection for her little son, known in the picture as "The Little Fellow," is the beautiful Zelma Bryce. Her unprincipled husband, Edward Bryce, is in love with his young secretary, Helen King, and willing to sacrifice all to marry her. They plan to influence Mrs. Bryce through "The Little Fellow" and a

relentless nurse is hired to guard him and keep him away from his mother. The latter, desperate, strives to forget all in plunging desperately into the limited pleasures possible to her under the circumstances and also takes up social settlement work, meeting in this way a young lawyer who gains her confidence. The husband still has the care of the child, and Mrs. Bryce, unable to avert the long decisions of the court, takes matters into her own hands and steals the boy. The way the husband hires detectives to steal him back again and the desperate mother follows him to the home she has left, there to become involved in a terrible quarrel and accused of shooting her husband, makes a graphic tale that needs to be seen to be enjoyed.

Gray defends her in a long trial during which the mother thinks many times that she has reached the limits of endurance. It finally results in the verdict—not guilty—and the innocent mother is at length able to take up the threads of her broken life again with Gray and "The Little Fellow," who has also suffered during the long separation.

"THE GREAT SECRET." This story is the King Pin of all the great serials that ever faced the public in the bowling alley of motion picture popularity. It has action, and plenty of it, from the prologue right on. It has Love, Mystery, Wealth, and Plotting by Master Minds. It has the crowned King and Queen of motion pictures as the stars.

In the fifteen chapters which are to be shown, you have a plot that is chock-full of thrills, and yet there is nothing cheap, tawdry or improbable about the situations presented. For one of the most successful playrights of modern times—Fred de Gresac—wrote the story, the most successful director of modern times—Wm. Christy Cabanne—staged it; and the most successful stars of modern times appeared in it. Another good point: Bushman, who shines in heroic roles, is seen here not only as a romantic hero, but also in light comedy parts. It is a departure from his usual work, and shows himself capable of comedy parts that blend finely with his heroic role. And so the patron who views this serial doesn't get filled up with romance. There is fun in it—fun enough to liven up the story—fun that is wholesome and clean-cut.

As to the plot, it deals with situations regarding which amazing revelations recently have been made in real life—society black-malling—crime in high financial circles—gangsters that do the bidding of men of brains and wealth. It deals with love—the love of a rich clubman for a poor girl—love that is a chance meeting. This puts him completely in the bad grace of pretty Katy.

Uncle Ben likes the youngsters and is always playing with them. He shows them one time the series of guns in their little home could be discharged at once by pulling a lever and how a mine around the house could be discharged in a similar manner.

"The Great Secret," is shown at the Brant the first half of every week.

"LET KATY DO IT." The new Triangle Fine Arts play, deals with the adventures of a modern Cinderella and her brood of seven adopted children in Mexico. Jane Grey and Tully Marshall star in the play, which will make its appearance at the Rex Theatre Monday, Tuesday and Wednesday.

Katy Standish (Jane Grey) is a family drudge on a New England farm. Her elder sister "enjoys" poor health and her mother sees to it that Katy not only does her own work but that of the weak or lazy



AT THE BRANT MONDAY, TUESDAY AND WEDNESDAY.

elder sister, Priscilla. Oliver Putnam (Tully Marshall), a husky young farmer lad, comes across Katy, but her parents interfere so much that he is discouraged. Oliver finally goes to Mexico with Ben Standish, uncle of Katy. Priscilla, who owns a valuable mine there.

Priscilla marries Caleb Adams, a young man who has bought a farm adjoining that of the Standishes. Father and Mother Standish die and Katy goes to live with her sister. She soon is doing all the work in the house and as Priscilla rapidly becomes the mother of seven, each and every one of them is turned over to the care of Katy. Then Priscilla and her husband are killed, while driving to the city, by an express train.

Then poor Katy has to teach school to help keep the wolf from the door. It is a hard life for the girl between taking care of the children and teaching school, but she loves the pretty little ones and makes the best of it. She writes to her uncle, telling of the death of her sister and how the care of the children had devolved upon her. The uncle invites her to bring the motherless brood with her and make her home with him in Mexico.

Oliver Putnam is expecting Katy, but the information about the children is withheld from him. He is overjoyed when he sees Katy step off the train, but is flabbergasted when he catches sight of the many children.

The children have a way of getting between Oliver and Katy and the man takes an antipathy to them. He sees two of them in a mine and spansks one of them. Katy catches him in the act and gives him a scathing rebuke. She then happens to hear Oliver tell Dan that he has children. This puts him completely in the bad grace of pretty Katy.

Uncle Ben likes the youngsters and is always playing with them. He shows them one time the series of guns in their little home could be discharged at once by pulling a lever and how a mine around the house could be discharged in a similar manner. The children are all there but one. The missing one happens to be outside in a cave, where he is saved by a cowboy who goes after help.

Meanwhile the children defend themselves by discharging the guns and firing the mines as they had shown them. Katy and Oliver are attacked by another band of Mexicans, but hold them off in a desperate combat till the cowboys rescue them. Then there is a grand charge by the cowboys on the main body of the Mexicans and they drive them away, just as they are returning for a final attack on the little home.

Oliver can't help admiring the brave way in which the children have defended the house and is grateful also for the fact that the silver under the floor has been saved from the Mexicans. So Oliver and Katy forget their differences and make a home for the beautiful children in a mansion in the more peaceful States.

"THE PEARL TANGLE." Amusing complications and mix-ups follow one upon another in the Triangle-Keystone, "The Great Pearl Tangle," in which Sam Bernard is starred, at the Rex Monday, Tuesday and Wednesday of next week. It all comes about through the stealing of an expensive string of pearls. Sam Bernard and Harry Gribbon are extremely enjoyable in their funny misadventures.

Gribbon has a fashionable modiste shop and employs Bernard as his designer. Gribbon is a villain in a way and lavishes attention on Minta Duffee, the designer's wife. But then Sam Bernard neglects his wife for Mildred Adams, a good looking model. All the ins and outs of the tangle center around the necklace of pearls. Gribbon is trying to get them into the country free of duty. Some crooks palm off an imitation string of jewels on the unsuspecting messenger.

Gribbon wants to do the handsome thing with Minta and gives her the imitation pearls, thinking that they are the real ones. She doesn't care much for the gift and gives them for \$2. Her husband takes them out, or rather, he receives the real pearls for the counterfeiters. This comes about because one of the crooks has pawned the real gems. Sam gives these perfectly good pearls to the model, whom he meets soon after leaving the pawnshop.

To square himself with his wife, Bernard takes home a string of beads from the ten cent store. She doesn't dare say anything until she sees the

model in a courtroom wearing the pearls that had been given to her. Of course Minta gives Sam a lively call-down, interrupting the trial of the crook, who had stolen the pearls originally.

Then the pawnbroker identifies Minta as the woman who had pawned the string, and Sam has a chance to do the gloating. Gribbon is found guilty of smuggling. The quarrel between Minta and Sam is finally patched up, and they fall into each other's arms.

"FAUST."

The roster of the Boston English Opera Company, which comes to the Grand Opera House Monday, June 4th, is an impressive one. Headed by Joseph P. Sheehan, America's foremost tenor, and Mille, Nell Gardini, the greatest of all French dramatic sopranos, the cast includes such eminent artists as Signor Vittoria Trevesan, whose characterization of Mephistopheles, the Devil, is said to be the finest piece of character acting in the annals of opera; Robert Evans, the renowned English basso; Miss Floristine St. Clair, one of America's foremost prima donnas; Arthur Deane, whose beautiful baritone voice has been heard in many of the leading operatic productions in this country; Mr. Henry DeVarre, Mr. John Wandling, Mr. Clark Harcourt, Miss Sofia Du Franc, Miss Louise Heming, etc.

In addition to this unequalled cast of principals, there will be an unusually attractive chorus, both as to voice and beauty, and the simple announcement that the orchestra will be under the leadership of Giacomo Spadoni, is in itself a guarantee of excellence in that direction.

From a standpoint of production, the Boston English Opera Company has excelled all previous efforts. Special attention has been given that every detail is carried out to perfection, making the scenic picture one of rare beauty. There are few operas which give the opportunities for beautiful stage-setting which Faust does; its different scenes are all picturesque to the extreme, and full advantage has been taken to make this end of the production on a par with its wonderful artists who comprise the Boston English Opera Company.

"THE WHIP."

When "The Whip" was first shown privately in New York city to a little group of leading film men, the verdict was unanimous that here was a wonderful picture.

"It has everything that a motion picture should have," said one man, "and none of the things that a motion picture should not have. It has snap, dash, fire, romance, youth, thrills, excitement, big scenes and splendid actors. It is staged on a lavish scale. It has been superbly directed and the photography is perfect. This is a wonderful production."

This opinion is being echoed by the hundreds of thousands of people in all parts of the country who are seeing this memorable production. They are being immensely entertained by the consistently intense and wholly pleasing story; they are being thrilled by the exciting train wreck and the exciting horse race at Saratoga, and they are leaving the theatres after seeing "The Whip."

declaring that it is the biggest motion picture in the world. The people of this city will have the opportunity of adding their chorus of approval to the general verdict of all people who like a good entertainment, for "The Whip" is coming here. This supreme offering of filmdom will be the attraction at the Grand Opera House on Saturday, June 2nd, and 5th and 6th.

ACCIDENTALLY ON PURPOSE.

The Lasky management does not quit picking on them Louise Huff and Jack Pickford threaten to return east. While they were filming "Freckles," the adaptation of Gene Stratton Porter's novel, the director ordered that they stand at a certain spot while expert woodmen felled a tree so close that it would carry out the illusion that it had fallen upon their heads. The scene depicted "Freckles" saving the life of the Angel by receiving the force of the falling tree and being nearly crushed to death in his heroic act—no casualties were reported.

LIBERTY LOAN

It became known this week that the motion picture industry, not to be outdone by the other great industries of this country, is organizing itself for the express purpose of subscribing generously to the new Liberty Loan. The Famous Players-Lasky Corporation has already subscribed for \$100,000 of Liberty Loan, the announcement of this fact being made public following the creation of a new Finance Committee of the corporation of which Frederic G. Lee, president of the Broadway Trust Company, is chairman. The bonds are to be subscribed for through the Broadway Trust Company. Mr. Lee has been a director of the Famous Players-Lasky Corporation ever since its inception.

Another announcement of far-reaching significance is the fact that the National Association of the Motion Picture Industry has appointed Adolph Zukor, president of the Famous Players-Lasky Corporation, the chairman of a committee to promote subscriptions to the Liberty Loan within the industry itself. It is the purpose of this committee to raise at least \$1,000,000 for the Liberty Loan among the producers, exchange men, and other components of the motion picture industry. Mr. Zukor is already perfecting plans for the promotion of this gigantic enterprise.

Arthur S. Friend, treasurer of the Famous Players-Lasky Corporation, is chairman of the Finance Committee of the association. This means that Mr. Friend will have complete charge of the mass of detailed work involved in the collection and distribution of the subscriptions to the Liberty Loan.

By this action on the part of the representative body of the Motion Picture Industry and of the greatest single producing organization, the purpose of the Motion Picture industry rally in response to the call of the government for financial assistance in the prosecution of the Great War, receives positive confirmation because of the national scope of the motion picture industry and its direct contact with people of all walks of life. It is confidently expected by those who are in charge of the movement that the decision of the motion picture industry to give the greatest possible aid to the flotation of the Liberty Loan will have its effect throughout the entire country.

"PEARL OF THE ARMY"

"There are thrills in every foot of 'Pearl of the Army.' With a dramatic story of love, mystery, and adventure and an all-star cast supporting her, Miss White is certain to achieve the greatest success of her career. It is doubtful if any star in the work has as great box-office pulling power. Pathe's name on a serial is a guarantee of its high quality. 'Pearl of the Army' lacks none of the essentials of a successful serial. It has a strong love-interest, the development of which starts with the first episode. There is mystery, adventure and suspense. Every reel is replete with thrills of the kind that bring audiences back week after week."

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