

## SIDELIGHTS ON THE STAGE AND SCREEN

**THE REX**  
The motion picture bill at the Rex Theatre for the week-end is headed by the appearance of that ever popular star William Farnum in the five part Fox production "Fighting Blood." Virile, gripping, absorbing, this picture is one which holds the attention of all throughout by the force of its story and the tenseness of development. The cast supporting William Farnum is one of exceptional strength and capability. The ninth episode of the thrilling serial, "The Purple Mask," with Grace Cunard and Francis Ford, is again a source of great popularity. A Fox film and a Frank Daniels comedy add the final touch of mirth to an excellent program at Brantford's newest picture theatre.

**"Il Trovatore."**  
When Joseph F. Sheehan, America's greatest manrico, and Nelli Gardini, Europe's greatest Leonora, decided to join forces it was only natural that they should choose for their co-star vehicle Verdi's masterpiece, "Il Trovatore."

Opera singers, like people in other professions, have certain preferences. Some are great in one opera, some in others; therefore, in selecting the cast to support these two famous stars, special attention was paid to get only artists who have won renown in their respective parts in "Il Trovatore."

Joseph F. Sheehan is said by competent critics to be one of the greatest manricos in "Il Trovatore" the world has ever known.

Mlle. Gardini is without a peer as Leonora; in fact, it is doubtful if any other living artist equals her in the role.

Elaine De Sellem has won her biggest laurels as Azucena, the Egyptian hag in "Il Trovatore," and so down the line every artist was chosen because he or she was eminently fitted for the one particular role they were assigned to.

The results—well, suppose you picture for yourself such a cast, together with a specially selected chorus and beautiful scenic production would do in "Il Trovatore." If you have any imagination at all you will not miss it.

**"KICK IN"**  
The motion picture version of the famous stage success "Kick In" was presented for the first time in this city at the Grand last evening, being well received. The story is one in which comedy and tense drama are happily blended, and has to do with a woman who married a "crook" in the hope of reforming him, in which aim she is finally successful. The cast is strong and well

balanced throughout, and the production in every way an excellent one.

**"THE SHOP GIRL."**  
Edith Storey and Antonio Moreno will be seen co-starring in the Vitagraph production "The Shop Girl" at the Rex theatre, Monday and Tuesday of next week. The plot of the play is a sociological one; character clashes with caste. She is a shop girl, beneath him in social station, but in true bluesness—his equal.

From the minute their eyes first meet on shipboard, his sister seeks to separate them. But the opposition simply fans the flame of love the stronger, and although he loses her, he finds her again—and just in time to save her.

**THE CHALICE OF SORROW**  
Cleo Madison, who will be star of "The Chalice of Sorrow," to be presented in Bluebird Photoplays at the Rex theatre on Wednesday and Thursday, confesses that her ambition is: "To be worthy of success"; her favorite work: "The portrayal of human emotions of joy and grief." She should be a very happy girl for Bluebird has given her the means and the way to fulfill her ambition in her favorite occupation.

In "The Chalice of Sorrow" Miss Madison is called upon to portray exactly the line of work she most desires and enjoys. The gamut of human emotion, from joyous happiness to the depths of tragic despair is run; the five acts of Rex Ingram's tragedy require an actress of supreme talent and Cleo Madison meets every demand in the fullness of her artistic gifts.

Presenting a deep tragedy to diversify the offerings on Bluebird's program is a mark of good showmanship. Every imaginable taste must be catered to in the moving picture theatres and a play that will immensely please one person will only partially satisfy another. Neither the classes or the masses have command of the situation in a picture playhouse—and therein lies the great popularity of Bluebirds in an appeal from week to week, that keeps every class of "picture fan" interested.

"The Chalice of Sorrow" tells a story that will be sympathetically received by everyone. An American singer goes to Mexico and wins a great success in grand opera. The Governor of the province covets the beautiful girl, and adopts every evil practice his cunning may devise to draw the singer into his net. He partially succeeds, but in gaining the small victory that comes to him, he forfeits his life to the girl he



A Group of Stars From "Il Trovatore" to be Presented at the Grand on Friday Next

would disgrace. Her victory even less, for her betrothed is treacherously assassinated, and in the last tragic episode of the gripping story the girl falls dead upon the breast of her sweetheart, killed by the sudden realization that her life's love has crumbled in death.

**LOST AND WON**

Marie Doro, the distinguished young artist of the stage and screen, will be seen at the Brant on Monday, Tuesday and Wednesday in the Jesse L. Lasky production "Lost and Won," a gripping drama of newspaper life written especially for her by the two noted dramatists, Channing Pollock and Renold Wolf, and prepared for the screen by Margaret Turnbull.

Since making her debut under the Lasky banner in "The Heart of Nora Flynn," Marie Doro has scored success after success with the photodramatic public and in "Lost and

Won" she has a still greater success since it is especially suited to her charming personality and gives her ample opportunity to display her wonderful artistic talents.

The story has to do with Cinderella, a little newsgirl, who on a bet, is made the ward of a wealthy stockbroker, he vowing that he can make a newsgirl over into a society belle within a year. The girl becomes a reporter on the paper which she formerly sold. When her benefactor is about to win the wager, he loses his money and is arrested for theft, and the former newsgirl and reporter, by her cleverness, discovers the identity of the real thief and frees the man whom she loves, and who has learned to love her.

Not only is Miss Doro seen as a news girl of the streets, in a ragged suit and dilapidated hat, but after her rise in society she is given an opportunity to wear some beautiful gowns. For her coming-out ball the

Lasky Company has made an especial effort to display the latest creations of the American designers.

The cast supporting Miss Doro is one of unusual excellence, including Elliott Dexter, Maym Kelso, Carl Stockdale, C. H. Geldert, Sydney Dean, Robert Gray and others.

This latest Paramount Picture is in tenacity of story, dramatic appeal, acting ability and photographic excellence, equal to the many remarkable photoplays which have consistently borne its trade-mark.

**"PATRIA"**

Mrs. Vernon Castle, star of the International photoplay serial released by Pathe under the attractive title of "Patria," is the originator and creator of more separate and distinct feminine fashions than any other living woman. She has some interesting things to say about the well dressed woman to which the devotees

of fashion may well give heed. In a recent interview, Mrs. Castle, who will be seen at the Brant theatre, in the first episode of "Patria," said:

"The woman who wants to be well dressed, and this is the natural desire of every woman, must first of all learn to be honest with herself. She must see herself as she is and not as she would like to be. If she is angular and broad she must not think herself plump and rounded. And then having seen herself honestly as in a looking glass, she should dress in a manner suitable to her own peculiar style. She must not fall in love with a vogue and adopt it regardless of whether or not it is suitable.

"The well dressed woman must avoid all flash and display. Her costumes should be quiet and inconspicuous, but individual. That is the one thing to be desired. I wear

many things which I would not advise the well dressed, not in the profession to wear, and many things which a woman not as tall or as slender as I, could not wear. Each woman must study her own type and cut her cloth to suit that type. A woman of the oriental type, for instance, would look foolish in the pink rosebuds and tulle of the debutante.

"To repeat let me say that the well dressed woman does not lose her head and throw good sense to the winds over a fad or a vogue, nor does she clamor for a change of fashion every month or two. That has been one of the American woman's greatest faults."

**MONSIEUR BEBAN.**

In every production that George Behan has starred upon the screen, the celebrated character actor, who appeared in the role of an Italian, his "Pasquale," "The Italian" and "His Sweetheart" having proven him the greatest Italian character actor on the screen. In his forthcoming Pallas-Paramount picture, "The Bond Between," Mr. Behan breaks his long standing record—it will be remembered that he had been appearing on the stage as the Italian in "The Sign of the Cross" for several years before entering into the motion picture field—and plays the role of a French musician.

**BUTTERFLIES.**

"Poor little butterflies," said Mary Pickford, "they think the flowers are real, and that summer has not gone away."

There's a real glimpse into the everyday sentiment of Mary Pickford in that quotation, and an interesting story of the incident which inspired it. The famous star and her company had had a busy day on Long Island in the East Indian city erected for the filming of the big scenes in her first new picture for Artcraft, "Less Than the Dust." Among the other things she had been soundly beaten by an aged Hindu woman, whose street stand she had rifled and had been fished out of the sacred pool in the groves of bending palms about the great temple. It had been a hard day and Mary Pickford was tired. She sat in her automobile waiting to start for her summer home in Larchmont. There was a chill in the air that came across the dried meadows which undulated to the little cove at Whitestone Point.

Mary Pickford sat quietly looking on all the artificiality of the scenery before her that not so long before she had been making so real with her presence. The last lingering butterflies of summer were still flitting in the October chill; now and then they would hover about the huts and gardens of the transplanted East India and then with graceful flights descend upon the paper and tissue flowers—"Poor little butterflies," repeated Mary Pickford.

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