

GRAND THEATRE WILL AGAIN BE ON ORPHEUM CIRCUIT NEXT YEAR

Manager Lydiatt Looks with Favor on the Future for Theatrical Attractions for Calgary—Orpheum Will Help to Put Calgary on the Map with Larger Cities.

It may sound like a paradox in war time to say that the theatre has never been such a necessary part of the public life of the community as it is today. The strain of business worries and the general state of mind which war produces, brings with it a craving for some relaxation in the form of wholesome amusement of a light character, and the theatres which have made an honest effort to supply this need have had little cause to complain of lack of patronage since the commencement of the war. Good vaudeville entertainments and well-balanced movie programs have been the most popular in all parts of Canada, and more especially in the very heart of the empire—London—while the dramatic successes of the legitimate stage have been confined largely to outstanding American comedy successes and one or two notable war plays, such as "The White Feather." There can be no question but that theatrical entertainment is undergoing reconstruction, and he would be a wise one who could predict the popular fancy for amusement during the next two or three years. The movies are finding their place and are here to stay, but there is just as much uncertainty as to the future of the movies as in the case of the legitimate stage.

Calgary, because of the long distance separating it from the centers of amusement, is a difficult operating proposition for the theatrical manager, but, all things considered, the year 1915 has brought its share of meritorious attractions, and the patronage extended to the Grand by the Calgary people has been very generous throughout the year. Probably the most outstanding events during the year were the memorable engagements of Sir Johnstone Forbes-Robertson and Cyril Maude, as well as a return visit from Canada's own Margaret Anglin.

The most important development of the New Year will be the return, after over a year's absence, of the Orpheum vaudeville shows, generally admitted to be the greatest vaudeville entertainment on the continent. Calgary is the smallest city in population on the entire circuit, and it is only because of the modern theatre and the fact that the shows are passing through the city every week that we have been able to complete arrangements for them to resume. It is up to the people of Calgary to say whether they want the city to remain permanently on the circuit; the scale of prices have been made to conform to the prices charged in every other city on the circuit, and the question of price cannot possibly keep anyone away, with the cost ranging from 15c to 75c, and even as low as 10c at the matinees.

Another line of entertainment at popular prices, and on the same elaborate scale as in the big eastern cities, is now being organized by our company, and will be introduced to the Calgary public early in February. In the intervening weeks the Grand will be occupied on the last three days of each week with some very pretentious local entertainments and an occasional road attraction.

"GRAFT" DEPICTS THE TENEMENT HOUSE EVIL IN NEW YORK

You Must See the Great Photo Play that was New York's Christmas Gift.

(By ZIT.)

Ever since the moving picture has been strong enough to attract the public in force, there have been real melodramatic serials with a tremendous punch in them, but for real adulterated romance, intrigue, startling climaxes—climaxes that make the audience gasp for breath and hang with a death grip onto the arm of their seat—one must witness the big serial "Graft," the new offering of the Universal Film Manufacturing Company, at the Stanley Theatre, Seventh avenue and Forty-second street.

The story opens with Dudley Larnigan, a District Attorney, discovering the existence of a powerful graft trust. He had been unable to discover the identity of any member, but this he does know—the trust consists of fifteen members. His activities in running the trust to earth causes the powerful organization to send him a warning. When this is unheeded his death is planned.

Bruce Larnigan, the son, is a young

attorney who is ambitious to follow in his father's footsteps as a champion of reform.

The elder Larnigan is killed in a mysterious way, and dies in his son's arms. Bruce swears to avenge his father's death and determines to carry out his unfinished work. Therefore he becomes a candidate for District Attorney. The graft trust fears the young man should be elected, so Murphy, head of the liquor trust, is appointed to bring about his defeat. Murphy uses all the methods of corrupt politics—gangsters, repeaters, poll workers, etc.

Dorothy Maxwell, whose father is head of the insurance trust and a member of the graft trust, is much interested in Bruce and his ambitions. She is an ardent suffragist, and addresses a large meeting. In the course of her remarks she says: "We are not allowed to vote, but we can make our presence felt at the polls just the same. On election day let every woman go to the polls with a man—father, brother, husband or sweetheart—and if none of these are available get a man some way, take him to the polls and see that he votes right!"

The idea finds instant favor, and in its novelty appeals to women in all walks of life. It becomes a campaign slogan. The novel turnout on election day surpasses all expectations. The gangsters and poll workers are powerless in the face of the mob of women. They hastily report to Murphy, head of the graft trust, for advice. In a hasty conference which follows it is planned to lure Bruce to Murphy's private den on the East Side and either make him commit himself to the service of the trust or put him out. Bruce, of course, not suspected by Murphy, is a friend in a way—also rivals for the hand of Dorothy Maxwell's daughter.

Stone pens a note which seems to have come from the trust, giving the address of their meeting place and the signal that will admit one.

Inside Bruce is confronted with Murphy and given the alternative of signing an interminable paper or being killed by the thugs present.

Bruce notes that there are no windows in the place. A big, old-fashioned chandelier hangs from the ceiling, which formerly gave light from its many jets. Now the place is illuminated by a few electric lights hung to the chandelier with flimsy outside wiring.

He realizes the trap he has walked into, but more than all else he realizes the fact that here he has one of the graft trust and one of his father's murderers. He springs at Murphy and seizes him by the throat; the thugs draw knives and rush on Bruce. He releases Murphy and, picking up a chair for a time being of his assailants, but the odds are too great and Bruce is backed to the wall. Feeling the outside wiring to the lights he pulls them down with a mighty tug and leaves the room in darkness; the dim figures of the thugs are seen closing in silently. Several blows are struck, a man screams, then comes a rush of daylight as the police break down the doors. The end of the trust shows one vacant chair and the end of one form of corruption. Bruce has done for another grafter.

The picture is excellently produced, and the roles perfectly portrayed.

Hobart Henley, as the young son of the District Attorney, does some excellent work, while Jane Novak as Dorothy Maxwell proves she is one of the most emotional and dramatic actresses on the screen. Glen White, as Stanford Stone, the head of the trust, does his diabolical work with a touch which makes it all the more realistic.

A striking example of the extremes to which the big producers are going in order to give their patrons realism has just been brought out by a new comer in the film manufacturing field in Los Angeles, known as the Pallas Pictures. The subject selected by this concern with which to make its debut before motion picture audiences is an elaborate presentation of the well known Booth Tarkington drama, "The Gentleman from Indiana," in which Dustin Farnum is starred. In this production an entire town is destroyed by fire, and in place of building toy

A Town Built to be Destroyed

A Fortune Spent to Get "Realism" and "Atmosphere" for the Screen Fans.



By Pete J. Schmid

In days gone by when the motion picture script called for scenes showing the destruction of a building, or a series of buildings by fire, the producer would call upon his stage carpenter to construct miniature houses with tiny windows and doors, each the contraption with oil and with the aid of trick camera work effect the scene of destruction. The entire affair would be staged in a space occupying a few feet square and after the scene was taken the remains were swept out of the studio. While in many cases such views, when displayed on the screen, received favorable comment from the audience, still the realism was lacking and everyone suspected that it was but one of the many tricks performed under the roof of the motion picture studio.

The "education" on the part of a film audience as regards the quality of pictures has kept pace with the remarkable advancement in photography and while audiences of the past accepted cheap artificiality in the staging of pictures, this condition has entirely changed, with the result that the patron of the motion picture theatre today seems to be only too eager to criticize any short-coming in this respect. Producers of high class films are consequently now spending enormous sums just in order to get the correct "atmosphere" into the films. Where in former days toy houses were hammered together, the director now either, as a rule, buys outright the desired type of structure or else has a building especially erected for the purpose.

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houses, mounting them on a platform and applying the match, the producers engaged the services of an army of skilled mechanics and workmen headed by Earl Sibley, the well known expert on technical construction for motion pictures, who proceeded to build a regular country upon the spacious premises occupied by the film plant. Typical Hoosier thoroughfares were laid out together with a main street and a court-house square. Rural dwelling houses of actual size, churches, a post-office, town hall, court-house, school and a small town newspaper establishment were among the buildings erected, and the spires, bell-towers and chimneys of this little community loomed against the sky in a lofty mass in comparison with which the ten-foot fence around the studio premises seemed a mere footboard.

To present this town for the benefit of the camera was a tremendous effort and many difficulties were encountered before it stood complete. Chief Director Frank Lloyd, whose truly marvelous work in staging this spectacle places him among the foremost of American film producers today, had to go to extremes seldom heard of in the history of motion pictures, in order to get the desired results. Countless wagon-loads of lumber and supplies were purchased and carted to the extensive studio grounds; tons of earth had to be brought to the premises and graded off into streets, houses, cows and other livestock were leased, a complete circus, with its elephants, lady bare-back riders, clown and other essentials which go to make up a popular organization of this kind with other extraordinary undertakings were necessary before the town was ready to be destroyed before the recording eye of the grinding camera.

One of the chief obstacles which confronted Director Lloyd was the staging of a rain storm in rainless California. In order to secure this effect 15,000 gallons of water had to be brought in automobile trucks from a well three miles away. "Extras" to fill in for mob scenes were engaged in batches of a hundred, and in several of the most scenes Director Lloyd allowed thousands of onlookers to come into

the picture, thereby gaining a mob scene of most unusual strength. The new town which sprung up in the heart of a motion picture plant attracted the attention of the people all over Los Angeles and daily sightseeing trips were made to the studio grounds. After straightening out countless details, Director Lloyd pronounced the town complete, and a camera tower seventy-five feet high was erected for the battery of photographers under the supervision of Dal Clawson, who is known as the "prize cameraman" of the West coast. After a terrific mob battle and a storm that rocked the buildings, the entire place was set afire, and the next morning passersby saw nothing left of the quaint old town except the smouldering ruins, which the laborers proceeded to remove, and in several days no signs of the spectacle were evident. However, the camera man had preserved for all time a replica of Indiana of many years ago and promises to give motion picture patrons "realism" and "atmosphere" that has yet to be duplicated.

GOSSIP OF THE GREAT WHITE WAY

(Continued From Page Twenty-nine)

ture came sweeping back with the scene of them finely duplicated in miniature on the stage. Tim Murphy, out of comedy for the time, acted Bill Bones with an assortment of guttural promises and threats that made that picturesque old pirate live in the flesh.

Mrs. Hopkins, wide eyed and wistful, slim and pretty in her boy's togs, was the wondering Jim Hawkins, who got the map of Treasure Island out of Bill's chest and took it to Squire Trelawney and the good Dr. Livesey. A gentle Jim, grown a few years older, but an appealing figure, vibrant with childish enthusiasm for the adventure of the seas.

There was a scene at the quay, with the Hispaniola being provisioned for a cruise by the tricky family inheritance may be thus dim Jim Long Silver and his crew of pirates; another of the ship lying off the island; another when she is out adrift by Jim and he is forced to fight Ira Hands in the rigging, an exciting scene showing the fight at the stockade, and finally a view of balmy old Ben Gunn, the castaway member of Flint's crew, and Lady Ware has agreed to forgive another of his cave, to which he had transferred the pieces of eight, and try to love him for the pain These last scenes do not compare with the first two or three, which is a pity, for if they did the patient Hopkins would likely have an all season success on his hands. He may have as it is, for certainly every boy we know, and at least half the men, will want to see this under the circumstances, he swallows a pill of poison and dies from childhood classic.

Lou-Tellegen, who clings to his hyphen apparently because he does not know what else to do with it, deserted the motion pictures, in which he recently has been appearing, long enough to play "The Ware Case" at the Maxine Elliott theater.

He is the tall, athletic youth of Greek-Dutch extraction, who for several seasons was Mme. Sarah Bernhardt's leading man, both in Paris and America, and it is his present ambition to become an American actor of consequence.

As one step in what he conceives to be the right direction, Mr. Lou-Tellegen recently applied for naturalization papers, and his press agent promptly suggested that he also advertise for suggestions as to what stage name he should adopt. Audiences are to be asked to write out their suggestions, I believe, and hand them in at the box office.

"The Ware Case" is numbered with the few dramatic successes in London this season. It is much like many other English melodramas, in which a trial scene occupies the third act and brings the accumulated dramatic suspense to a more or less stirring denouement.

In this instance it is touched with novelty because the audience is made to serve as the jury. Whenever a witness in the box becomes indistinct to the presiding judge he asks him to speak a little louder and to "kindly face the jury" while he is giving his testimony. The witness thereupon turns his face toward the audience and continues. It gives those in the first rows quite an unexpected turn the first time the trick is played.

Of course, the trial is then forced to end before the case is put into the hands of the jury, for otherwise the only consistent thing, the audience could do would be to arise with dignity and file out of the theater. The curtain is therefore brought down when the wife of the man being tried for murder causes a scene of fainting. When it goes up on the next act the scene is changed and the jury is reported in deliberation.

"The Ware Case" gets its title from the fact that Sir Hubert Ware, a philandering and spend-

thrif nobleman, is accused of killing his wife's brother that the family inheritance may be thus diverted to his (Sir Hubert's) own pirates; another of the ship lying off the island; another when she is out adrift by Jim and he is forced to fight Ira Hands in the rigging, an exciting scene showing the fight at the stockade, and finally a view of balmy old Ben Gunn, the castaway member of Flint's crew, and Lady Ware has agreed to forgive another of his cave, to which he had transferred the pieces of eight, and try to love him for the pain These last scenes do not compare with the first two or three, which is a pity, for if they did the patient Hopkins would likely have an all season success on his hands. He may have as it is, for certainly every boy we know, and at least half the men, will want to see this under the circumstances, he swallows a pill of poison and dies from childhood classic.

Everything which has ever been done in the legitimate theater is being repeated by the film companies. The Universal have just completed a fanciful Christmas play, of especial interest to children. There are three reels of fun in the "Kingdom of Noseyland," a story which concerns an imaginary people and their respective length of nose. If a citizen of this land has a small nose he is considered very common and bourgeois, but if he has a large nose, he is dubbed an aristocrat.

Now, as it happened, the king had a son with a very snubby nose. The king's wicked brother-in-law stole the king's son and daughter. The little girl was brought up in the woods and cared for by a host of animal friends. A lion with shaggy hair, a huge toad, a tiger and the monkeys guarded her welfare until the witch planned to foil the plotters. Prince Charming discovers the beautiful girl who has grown up in the woods, the throne is restored to its rightful owners, and all turns out happily. Elsie Albert plays the leading role in "The Kingdom of Noseyland."

Children's Christmas PLAY MAKES PHOTO. PLAY PHANTASY

Universal Film Company Stages Fairy Story of Woods and Imaginary Kingdom in the Three-Reel Rex Comedy, "The Kingdom of Noseyland"

Extravaganzas and fantastic performances are staged in the theaters of Europe and London every year during the holiday season. Great sets are always constructed for these productions, and the story plots usually concern animals, fairies and beautiful queens. Two of the greatest of these Christmas plays successes were "The Beauty and the Beast" and "Bluebeard," and these afterward toured America.

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Read the Great Photo Story

GRAFT

Now Running in this Issue

DO YOU REALIZE

What the ORPHEUM Circuit Means to Calgary

It has five, energetic agents in every amusement center of the world constantly searching for the latest novelties in any line of entertainment.

It has, with its affiliations, the most modern theatres in every large city in America and England.

It brings to Calgary every week the same High Priced Acts and Living Vaudeville Stars that appear in the big cities of New York, Boston, Philadelphia, Chicago, San Francisco and fifty others.

It furnishes entertainment to which you can safely bring ladies and children at any time.

It gives you the complete shows for exactly the same prices as charged in every other city on the Circuit.

At the GRAND Every Monday Night Tuesday Matinee and Night and Wednesday Matinee and Night

Get the Orpheum Habit

The UNIVERSAL presents

FATHERHOOD

Featuring that Eminent Actor

HOBART BOSWORTH

In a Gripping 5 Act Drama of the Far West
"Big as All Out-Doors"

CAST OF CHARACTERS:
Lan Gilchrist, Hobart Bosworth, Earl Sibley, Harry Hines, Lillian, Mackenzie, Lydia, Vanessa, Titta, Lower Jim, etc.
Bandmen, Range Riders, Cowboys, Rangers, Indians, Settlers, Farmers, Chisamen, etc.

Written and Produced by Hobart Bosworth.
Location, Arizona. Film, Technicolor.
Location and Settings by Mr. Bosworth.
Costumes from Universal Cost Studio, Calif.
Music Arranged by M. Winkler.
Photographed by Edwin S. Porter.

BROADWAY UNIVERSAL FEATURES

UNIVERSAL

"FATHERHOOD" AT THE BIJOU THEATRE NEXT WEDNESDAY AND THURSDAY

IN



LOUIS JOSEPH VANCE

Each Episode

Serialized

Produced by the [Copyright, 1915.]

SECOND EP

The Tenement House

Suggested by LOUIS JOSEPH VANCE
Author of "The Love of Life" and "Noblesse"

Dudley Larnigan, district attorney of New York, attacks vice trusts. He is killed of a secret society, the fifteen. His son, Bruce, elected district attorney up the fight. Bruce is Dorothy Maxwell, who head of the insurance t

BRUCE LARNIGAN first battle in his fifteen, a syndicate which, of cheap politicians, business men, had strangled its nefarious grip and spread its activities to country. But Bruce he a final and despairing him on election day ing to prove that he bribe from the liquor cure lax enforcement of failed, thanks to his and partly to the help of well, his finance.

But Bruce knew that was only just beginning syndicate was entrenched had warned his father, gan, that death would be did not desert from pose its corruption. In the warning, and Bruce

CAL

Concer

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Two Parts

The Come Prepare to laud

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3 PART PRIZE STORY COMPLETE

1,000 FEET

Million sweet pets

THI