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All Next Week at 3 and 8:30 p.m.

Mr. Alexander Pantages
Presents

"SUBMARINE F-7"

The Best Novelty Sketch of the
Season With a Cast of Twelve
People

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GINIA SISTERS

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MINSTRELS

JULIETTE DIKA
Franco-American Comedienne

GREEN AND PUGH

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"SCARLET STRAIN" REMOVED BY AN ICE CREAM SODA

Should a young girl be made to suffer
for a "scarlet strain" in the life of her
mother? Would you marry a girl over
whom hung a cloud because of a sup-
posed misstep in the career of one of
her parents? These two questions are
asked and answered in "The Scarlet
Shadow," Mae Murray's newest Uni-
versal Special Attraction, which comes
to the Regent today and tomorrow.

The little sister star of "Modern
Love," "Her Body in Bond," "Dan-
ger, Go Slow," and "The Bride's
Awakening," is seen as Elena Evans, a
lovely little maid, on whose good name
is cast a perpetual shadow because of a
"scarlet strain" which her maiden aunt
alleged existed in the life of her dead
mother. On this account the aunt kept
Elena a virtual prisoner, guarding her
day and night from contact with the
outer world, fearing that the "scarlet strain"
of the mother would assert itself when
the daughter came face to face with the
temptations of the universe.

But one day a romantic young college
boy invaded the sanctuary the aunt had
built around Elena, persuaded her to go
to the movies, and to partake of a sinful
chocolate ice cream soda. It was then
that life began to take on complexities
for the girl, for that first visit to the
outer world changed her whole life. It
took her from Greenwood, a little New
England village, to New York, the
whirlpool metropolis. What occurred
there is graphically inscribed on the
silver sheet in "The Scarlet Shadow."

SUBMARINE F-7 AT PANTAGES NEXT WEEK

So realistic that you shiver. That is
the only comment words will give the
Pantages headline next week. The
English language is too vague to tell
what you see, hear and feel when you
are witnessing this masterpiece of me-
chanical genius. "Submarine F-7" is so
true to life that the United States war
department had to pass upon it before
it could be shown on the other side of
the border. The scenery depicts every-
thing minutely from the much told per-
iscope to the ballast valves. And the
periscope is very realistic, showing the
ocean blue and the fleet of dread-
noughts pass in view in line with the
sub commander's monologue. You feel
just like you were encased in the great
sheet of iron bent on destruction. The
mechanical devices in this act are won-
derful, but the actors bring out the
effect in such a true to life manner that
at times, it makes the blood run cold.
Besides the mechanical features of this
remarkable headline set there is a well
written playlet woven around the spec-
tacular feature.

"They go wild over me" may well
be said of Juliette Dika, billed as the
distinguished Franco-American com-
edienne, a former light opera star, who
is the added attraction on this program.
Mlle. Dika is as delicious as the confec-
tions of her own sunny France. She
cleverly sings in her captivating accent,
songs that no one else could sing—that
is in the same way. The men are fasci-
nated, the women of the audience rave
over the beautiful figure and wondrous
gowns worn by the brown-eyed French
beauty.

EDITH ROBERTS IN "SET FREE" AT THE DREAMLAND

Roma, cherishing in her eager little
"dream-soul's" capacity for romance,
which ultimately leads her into a daring
adventure, finds herself again confront-
ed with a problem she once escaped by
leaving the musty old home her antique
spinster aunt provided for her in the
country.

In New York, after Roma has "taken
to the road" in true Magyar fashion,
events bring her into the home of Mrs.
Roberts, who proves her benefactress.
But practical-minded John Roberts, son
of the family, falls in love with Roma
and proposes marriage.

"Marriage with John means return-
ing to the drab, uneventful life I en-
dured so long before abandoning,"
nurses Roma—and refuses John.

But John is made of stern stuff and
determines on heroic measures. The only
way to win Roma, he decides, is to cure
her of the "romance bug." He plans
to give himself the glamour of the "un-
usual" that Roma so ardently craves,
and his first step is to abduct—

Well, what he plans and the manner
in which the happy scheme evolves pro-
vide enough surprises and thrills for
the most jaded picture-goer, particularly
because of the crushed-violet person-
ality of the star, little Edith Roberts, who
exudes continuous delight and joy un-
alloyed.

See how John Roberts brings her into
his arms and how she takes the "ro-
mance cure" tonight at the Dreamland
theatre, in "Set Free," a brand new
Bluebird which Tod Browning has
directed with splendid perception for
dramatic and art values and flavored
with an exquisite atmosphere of true
romanticism.



At the Regent Today in "The Scarlet Shadow"

"THE HELL CAT"

FILMED IN WEST

The entire production of "The Hell
Cat" completed in Wyoming, Geraldine
Farrar and her company of twenty are
back in New York City after five weeks
away from civilization. Far from fati-
gued by what she declares to be the
most strenuous undertaking in her en-
tire career, and the long railway jour-
ney the star is eager to begin her next
Goldwyn Picture at the studios in Fort
Lee.

Her last day at Valley Ranch, Wyo.,
she will never forget for many reasons.
With all reservations made for the re-
turn trip, it was imperative that the
production be finished on schedule time.

In an early hour the entire company
was in readiness to begin the last day's
work and all rejoiced in the promise
given by the sun. The day bid fair to
be perfect and the final scenes of "The
Hell Cat" could not take more than the
morning, thought Reginald Barker.

The difficulties began to develop.
The cameras were set, the scene re-
hearsed and all was in readiness for
Percy Hilburn to turn the crank when
the sun coquetted with a cloud. This
happened more than anyone had time or
patience to record and resulted in Ger-
aldine Farrar and the others dashing
from the open space in the mountains
to another, always in pursuit of elusive
Old Sol. The luncheon hour passed and
was forgotten in the mad pursuit, and
when finally the last scene was photo-
graphed in defiance of the elements, the
star and her associates raced back to
the ranch to pack for the fifty-mile ride
over rocky roads to Cody, the point of
departure.

Then the star kept a promise made to
herself and drove out to Sulphur
Springs, five miles from Cody, for a
bath in the curative waters. And so,
under the light of Western stars, the
international celebrity, accompanied
only by her maid, luxuriated in the
wonderfully invigorating bath.

Each of the cowboys assisting in
"The Hell Cat" brought her individual
offerings—mounted elk's teeth, beaded
moccasins and a magnificent buffalo rug,
presented by Jimmy Tuff. Finally the
star boarded the private car "Kear-
ney," reserved for the party, and the
long journey was begun.

A few days ago Miss Leitzbach, who
is a native Buffalonian, entered into
an agreement with Charles K. Harris
whereby she will collaborate with the
writer of "After the Ball," "Hello,
Central, Give Me Heaven" and "Break
the News to Mother" on a series of 20
feature motion pictures, some of them
to be founded on the Harris songs.

ADELINE LEITZBACH

FAMOUS SCENARIOIST

"Photo-playwriting is an art," de-
clares Adeline Leitzbach, the play-
wright and scenarioist, "just as much
of an art as painting a picture, writing
for the speaking stage or giving poster-
ity some worthy work of fiction. One
must know the value of light and shad-
ow, of situation, suspense, comic, relief,
heart interest and characterization, just
as he must know the value of color and
perspective in a painting or the value of
a strong climax and brilliant repartee
in the spoken drama."

"As the author of a number of pro-
duced stage plays, I was naturally con-
versant with the technique of the stage,
and when I decided to take up photo-
playwriting I decided to combine the
art of the stage with that of the silent
drama. I was told frequently, that it
could not be done, that the two things
were diametrically opposed and would
never blend, and yet I found that they
blended beautifully, and that a knowl-
edge of the art of the stage was a won-
derful stride toward the writing of a
good screen play. Paradoxical as it is,
photoplaywriting adds dramatic art to
a certain degree. Of course, the stage
got along pretty well for centuries be-
fore the silent drama ever was thought
of, but innovation and novel situations
are always welcome."

"Very often one hears the remark
that pictures are hurting the stage and
vice versa, but to any one who gives
the matter a little serious thought such
a notion is pure fallacy. Both the
speaking and the silent drama are art
in themselves, and both are forms of en-
tertainment. I do not think that motion
pictures have seen their best days. Writ-
ers are putting more effort into their
work for the screen, famous player folk
are beginning to look upon the silent
drama as something more than a mere
get-rich-quick method of obtaining a
fortune, and manufacturers are sparing
neither labor nor expense to make their
output superior in every way to their
past efforts."

Miss Leitzbach, who is a native Buffalonian, entered into
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feature motion pictures, some of them
to be founded on the Harris songs.

WHY TELEPHONE GIRLS CAN SING

Has the telephone girl the sweetest
singing voice? An inquiry has been
made among well-known singing mas-
ters, and the opinion seems to be that
the telephone in regard to voice pro-
duction and development is of great
value.

"One has only to compare the singing
of years ago," one of these teachers
said, "with that of the present day to
realize this. There may have been much
music in the singing of the past, but
there was certainly little clearness. Peo-
ple did not realize the value of each
word, and the care that should be taken
to enunciate each syllable."

Nowadays, when the telephone is one
of the pivots of our daily life, the nec-
essity to speak clearly and distinctly is
obvious. "The telephone girl, who is at
her instrument all day, most certainly
possesses the foundation of a good sing-
ing voice," said one master, "and prob-
ably there are many Melbas and Calves
amongst them."

ANOTHER CO-OP. STORE IS FORMED

Members of Division No. 194, Electric
Railway employees, at New Orleans,
La., have organized a co-operative store
with a capital of \$5,000. Stock will be
sold only to employees of the New Or-
leans Street Railway Company, no more
than 10 shares to each purchaser.

CHOIR OF 20,000 ORGANIZED IN LONDON, ENGLAND

To organize a choir of 20,000 voices
to sing in the open air in one of the
great parks of London has brought Dr.
Charles Harris to London from Santa
Barbara, California.

Dr. Harris is well known in London,
having been the conductor of the Im-
perial Choir.

He explained his plans recently.
"The choruses in Greater London
formed the nucleus of the Imperial
Choir," he said, "and during the war
I have received many letters from my
old singers—men and women—in Eng-
land, France, and other places, asking
me to come over and organize a choir
to sing as an expression of gratitude for
victory."

"Let me say neither I nor the sing-
ers receive, or ever have received, one
half-penny for our efforts. I am spend-
ing my own money—not other peo-
ple's."



THE AMUSEMENTS TAX ACT

Every person attending an exhibition,
performance or entertainment at a place
of amusement to which an entrance or
admission fee is charged shall on each
admission thereto pay an amusement
tax at the following rates:

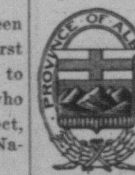
- (1) When the price of admission is
from 10c to 20c inclusive, a tax of
1c.
- (2) When the price of admission is
more than 20c and not more than
75c, a tax of 2 1/2c.
- (3) When the price of admission is
more than 75c and not more than
\$1.00, a tax of 5c.
- (4) When the price of admission is
more than \$1.00 but not more than
\$2.00, a tax of 10c.
- (5) When the price of admission is
more than \$2.00, a tax of 25c.
- (6) A tax of 25c shall be paid by every
person attending any boxing bouts or
contests.
- (7) Where admission is given by pass
or complimentary tickets a tax
shall be payable at the highest rate
charged for the performance to
which admission is granted.

PENALTIES

Every person who, without having
previously paid the tax provided by this
Act, enters a place of amusement to
the purpose of attending an exhibi-
tion, performance, entertain-
ment or game shall be liable, on sum-
mary conviction, to a penalty of not
more than \$50.00 for each offence, and
in default of the payment of the fine
and costs, to imprisonment for not
more than six months.

Every owner of a place of amusement
and every employee of an owner of a
place of amusement who permits or au-
thorizes or is a party or privy to the
admission of any person to a place of
amusement for the purpose of attending
an exhibition, performance, entertain-
ment or game therein, without payment
of the tax provided for by this Act,
shall be liable, on summary conviction,
to a penalty of not less than \$25.00, nor
more than \$200.00 for each offence, and,
in default of payment of the fine and
costs, to imprisonment for not more
than six months.

E. TROWBRIDGE,
Deputy Provincial Secretary.
Edmonton, April 24th, 1919.



TENDERS FOR AUTOMOBILE NUMBER PLATES

TENDERS will be received up to June 15th
for the supply of 40,000 pairs of motor
vehicle license plates for the Province of
Alberta for the year 1920. Plate to be 24
gauge metal, 4 1/2 by 12 inches, with embossed
figures and the words "Alta." and "1920"
on the right hand side of the plate. Colors
white lettering on a paddy green background.
Sample of plate bid on must be furnished.
Submit prices to Deputy Provincial Secretary
at Edmonton.
Edmonton, May 10th, 1919. C.B. 1736

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WEDNESDAY and THURSDAY

Mary Pickford

—IN—

"CAPT KIDD, Jr."

FRIDAY AND SATURDAY

Vivian Martin

—IN—

"Little Comrade"

MONARCH

Monday, Tuesday and Wednesday

MABEL NORMAN

in

"THE PEST"

Thursday, Friday and Saturday

Douglas Fairbanks

in

"ARIZONA"

REGENT

TODAY AND SATURDAY

MAE MURRAY

—in—

"The SCARLET SHADOW"

Also

Last Episode of
"THE LURE OF THE
CIRCUS"

and

Marie Walcamp

in the first episode of the new
serial

"THE RED GLOVE"

DREAMLAND

Today and Saturday

Edith Roberts

in

"SET FREE"

Also

"Screen Magazine"

LYON'S MORAN COMEDY

and

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