

Pantages

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

"On The High Seas"

With a Cast of 12 People, a Mechanical Crew of 8 and a Carload of Scenery

BRITT WOOD
"The Boob and His Harmonica"

POLEY AND O'NEAL
A Couple of Nifties

COLLEGE QUINTETTE
"A Fraternity Rehearsal"

FOUR LAURELS
Tricky Scotch Treacherous

HENRY FREY
"The New Reformer"

"BOUND AND GAGGED"
Fox News

MINISTRY OF FINE ARTS IS RECENT PROPOSAL FOR U.S.

Musical America Says Need of Such a Ministry Has Long Been Felt

A movement for the establishment of a Ministry of Fine Arts in the national government was started in Washington some months ago. This movement was endorsed by the Arts Club there, which immediately took steps to appoint a committee for active work with the Congressmen and Senators, after an address delivered by the editor of Musical America and the president of the Musical Alliance, who was the guest of honor at a dinner there.

Musical America says the propaganda necessary to carry out the idea, the need of which has long been felt in the country, must take the form of an appeal to the millions, for they are millions, engaged in music, drama, literature and the arts, and that power consists in their hands, and that power consists in the vote, which they have hitherto neglected, for most professions take little or no interest in politics. When the great array of intelligent, cultured and well-to-do persons who are interested in music and the arts as a power, the battle will almost be won. It cannot be expected of legislators, and particularly of politicians, that they will have any regard for those who are neglectful of their civic duties.

With the establishment of a Ministry of Fine Arts, a number of questions as well as problems now before the musical and dramatic world will be far on the road to solution.

Such an organization will be able to indicate the means by which we can have national opera, a national Conservatory of Music, American composers, and musical schools for the education of players to fit them for symphonic and other orchestras. Such a ministry exists in almost every civilized country. It is true the United States took the matter up, not merely from the artistic or cultural point of view but from the practical business point of view.

Lewis Bros. Annex

Entrance Bell Building
101st Street Just off Jasper

THE NEWEST SURPRISE TO THE DISCRIMINATING RESTAURANT GOER

COLORED JAZZ BAND
DANCING EVERY EVENING
OPEN 9 P.M. TO 1 A.M.

Reservations Advisable
Phone 5311

New Scale Williams Pianos
Victor Victrolas, Records and Music
Rents

Used Pianos at Special Prices
JONES AND CROSS
10014 101st Street
(Opp. McDougall Church)
Phone 4746

MUSICIANS' LOCAL AT FON DU LAC, WIS. PLAY ROUGH

Story of How Musicians and Stage Employees Brought Employers to Terms

Some time ago the Musicians' Local, No. 309, of Fond du Lac, Wisconsin, became involved in difficulty with the Theatre Managers' Association of that city, and after consuming a number of weeks in fruitless conference, they appealed for aid to the Stage Employees Local, No. 235, of this Alliance. The latter has eighteen members, and every one of the number is a member. The first step was a meeting of the interested organizations, at which it was decided at the suggestion of Local 235 to organize a stock company, procure a house, and run in opposition to the unfair managers.

Three days later a feature picture show was given. The managers were given a shock and surprise not to their liking. It was hardly playing according to the rules. They had anticipated handbills and picketing; but to go out and make a bid for their patronage—well, that was sort of rough!

Some idea of the speed with which the boys worked is indicated when one is told that in the three days at their disposal, they arranged for the use of a projecting machine, fire-proof booth, films, picture screen and other necessary paraphernalia. Bills had to be printed and distributed, newspaper advertising attended to and a multitude of other details too numerous to chronicle.

On the night prior to the scheduled opening, the Musicians' local heralded the coming attraction by parading the streets with a band. Everything looked most promising, when all at once a bomb was dropped into camp. Information came that the managers had consulted an attorney and were prepared to prohibit the production owing to the failure on the part of the producers to obtain a license. There was some busting, and a county judge was dragged out of bed, the needed application and deposit laid down, and the precious document brought back.

The next object of concern was the picture machine, which was somewhat tardily arriving. However, a couple of the boys volunteered to meet the late train, and in the morning it was being installed. Seats were put in place; everything done to the house that could be suggested to improve its appearance and comfort.

Tickets were in demand, and the success seemed naturally inspired the opponents to devise ways and means of putting a stop to the proposition. Again it was tipped off, thanks to an efficient espionage system, that the attack was to center on the neglect of the boys to observe a condition of the State law requiring signs to be fastened. Again the bunch got busy and overcame the objection.

Failing to invoke legal aid to overcome the members concerned, and seeing their business being interfered with more seriously than they had anticipated, all that was necessary to bring terms was the news that it was intended to expand the business of the stage employees, musicians and operators by opening an additional house.

BEETHOVEN

Ludwig Van Beethoven was born at Bonn in 1770, and died at Vienna in 1827. In such high honor was he held that 25,000 people—including nobility, poets, artists, musicians and the populace of Vienna—attended his funeral. Like Bach and Mozart, he was an early musical prodigy. Until he was 25 he appeared privately as a pianist before the nobility. After 1795 he appeared in public, both as a pianist and as a conductor; but increasing deafness compelled him to give up both for composition.

He composed all forms of vocal and instrumental music—from the song to grand opera and oratorio, from the sonata to the concerto and the symphony. Of his nine great symphonies, the Pastoral, the Eroica and the Choral Symphony are universally admired. The piano forte sonata, developed by Mozart and Haydn, he made perfect. His Opus 27 No. 3, popularly known as "The Moonlight Sonata," is a household favorite.

He was not so great a pianist as Mozart (who played the clavichord) because he aimed more at originality and boldness in expression rather than finish in technique.

"Those who will read the report of the meeting in Washington will notice that Mr. Bush-Brown, the noted painter, showed that this was as much a business as an artistic question. Thousands and thousands of our young people go to Europe every year, not merely for study, but because of the appreciation of the value of music and the arts that these countries have, the result of which is seen in the encouragement given to students from other countries, a large proportion of whom come from the United States and spend millions and millions of dollars, which could be spent just as well in this country. If we once realized our own strength and that the time has come for us to be independent, at least to the extent of giving encouragement to our own, instead of almost forcing them to go abroad to seek education, the culture and, as some claim, the "atmosphere" they need, the result would not only benefit the students but cause millions of dollars to be spent right here at home instead of in Europe.

Stage & Music

LONDON MELODRAMA PLAYS EMPIRE ON RETURN ENGAGEMENT

Patrons of the Empire Theatre will bear with satisfaction that the London melodrama, "The Luck of the Navy," is coming here for a special return engagement next week. It will be played on Tuesday and Wednesday nights and a Wednesday matinee, with Percy Hutchison in the main role.

He is a nephew of the late Sir Charles Wyndham, and for the past twenty years has been one of the most prolific producers in London theatrics, in addition to acting as the personal manager and representative of his distinguished actor-uncle. For a period of ten years, when he was exclusively with the late Sir Charles Wyndham, he controlled all of the productions at the Grand Opera House, and later at the Theatre Royal, Haymarket, and also acted in a number of other productions. He appeared in "David Garrick" with Sir Charles and Lady Wyndham at Windsor Castle at the notable state performance, given by command, before the late King Edward and Queen Alexandra.

"The Luck of the Navy" has been the most successful production Mr. Hutchison has ever made in London. It has broken all records of any play ever produced under his management, and yet it is a notable fact that during the past few years Mr. Hutchison personally produced in London, and acted the leading roles of the following successes: "Brewster's Millions," in which he played Monty Brewster; "Arsene Lupin," in which he played the title role; "Capt. Kidd, Jr.," "Officer 606," "Stop Thief," "A Pair of Sixes" and "The Off Chance," which was originally produced and acted in London by Mr. Hutchison.

DISTINCTION BETWEEN FARRAR AND MARY GARDEN

Farrar Never Allows The Melodramatic to Become the Purely Sensational.

It is a far cry from Zaza to Melisande, as far, perhaps as from nature to art, from instinctive to conscious expression. Yet it is precisely this difference that marks the distinction between the imaginative quality of Gertrude Farrar's acting and that of Mary Garden.

Farrar's art is essentially that of the flesh. It speaks to us through the senses to the brain, dealing mainly with those primal emotions that have to do with the body, and knowing little of those subtleties and complexities whose roots lie in the intelligence. Not that Farrar lacks intelligence. It is merely that her art is not cerebral. For this reason, her art is better than her Tosca. Her charm is the charm of energy; and it invests the first act of Zaza with a brilliancy that justifies its title. It is not the artificial and reveals this creature of French manufacture in all its drab, pathetic reality. And so, in Farrar's Zaza, we see a woman as common as the soil from which she sprang, without reticence and without shame in her passions and her suffering, yet able to win our sympathy by the very frankness of her avowal. Like all simple, unrefined, emotional natures, she is melodramatic in expression, and Farrar has succeeded, where Mrs. Leslie Carter failed, in never allowing the melodramatic to become the purely sensational. It is, indeed, the most natural and convincing portrayal of this heroine that the American stage has yet given us. If the singer never lets us lose sight of the human animal behind the woman, still there are always simple, kindly little touches to remind us that the woman, too, is there. These are what Mary Garden would have omitted. She would have given us only the animal.

It is curious that one who can give us a picture so ethereal as Melisande, or so exquisite as the Jouglaire, can distort so poetic a role as Flora. It is as though the touch of flesh turns her gold into clay; and only those things which escape it appeal to her imaginative side and evoke that quality in her art which we call genius. Otherwise it would be difficult to account for the difference between her Melisande and her Flora. In the one, we see her moving vaguely and helplessly about in an atmosphere of twilight and terror, a tender, virginal figure, with long, moon-gold hair, too passive and too weak-like to mean more to us than a symbol—the shadow of a poet's dream. On the other hand, she has turned Benelli's heroine, who is a flesh and blood version of Maeterlinck's, into an Italianized Isolde; and what an Isolde! Hard and passionate, without dignity, and converting the most tender love scenes into a mere exhibition of sensuality. Perhaps the difference between the two conceptions is that while we think of Mary Garden as Melisande, we can only think of Flora as Mary Garden.

Two so different as Garden's and Farrar's can never really meet. One is too sophisticated, too artificial and too subtle to attain simplicity in reality; the other, too simple, healthy and spontaneous to journey successfully into the purely imaginative. Whether it is that the music happens to lie within an easy range, or whether they become so absorbed in the dramatic exigencies of the role that they are really self-conscious, is not clear. Certain it is that in "Palles and Melisande" Mary Garden has a voice which she uses and colors most beautifully; while in Zaza, Farrar's seems to have regained much of that exquisite quality that used to be its chief glory.

NEW YORK I.A.T.S.E. HOLD ANNUAL FANCY DRESS BALL IN MARCH

New York Local, No. 1, International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada will take over the 71st Regiment Armory, 34th street and Park avenue, Saturday evening, March 29th, 1920. The occasion is the annual fancy dress and civic ball. Heretofore this well known fest has been held in different halls in the city, but always there has been just a trifle too limited space to accommodate the crowd of merry-makers, hence, the armory building was secured by the committee for the annual event, this year.

HAMILTON G.W.V.A. BAND GOES OVER TO THE UNION, EN BLOC

After several months of negotiation the G.W.V.A. band, at Hamilton, Ont., has gone, en bloc, over to the Musicians' Union. The Veterans band will attend the next meeting of Local 293, which will be a summons one. The Harvesters' band there has also decided to become union.



Miss Gertrude Hutchison, Prima Donna in "Let's Go," Empire Theatre, March 8, 9, 10.

LABOR REPRESENTED IN ELGAR CHOIR AT HAMILTON, ONT.

Pleasing to Know That Within Labor's Ranks, Love of Aesthetics Prevails

Hamilton's music lovers were afforded two rare treats by the Elgar choir last Thursday and Friday nights in the Memorial school auditorium. The large and appreciative audience which assembled at both concerts, never heard the choir to greater advantage. In every particular did the members of the choir, ably conducted by Bruce A. Carey, excel themselves. And it was little wonder that music judges, who have heard the choir on every occasion since the initial concert fourteen years ago, characterize this season's event as a musical triumph. The praise, lavished by the city's and Toronto's musical critics, was timely, and without fear of contradiction, well deserved. Thursday's rendition of Verdi's Requiem Mass was an achievement, which will be long remembered. Equally praiseworthy was Friday's effort. Organized labor was fairly well represented in the choir. It affords pleasing reflection to know that within the toiler's ranks, the love of aesthetics prevails. There is nothing more inspiring than good music. And there's nothing more apt to enhance the dignity of labor, than to have its adherents well schooled and trained in the art of song. The move to appeal to the public for \$5,000 in behalf of the Elgar choir is a worthy object, and no difficulty should be experienced in raising the amount.—Hamilton Labor News.

SCHOOL TEACHERS CAN'T GET RAISE AND CAN'T QUIT

Public school teachers at New Haven, Conn., are demanding wage increases to meet living costs, and lawyers point out that the law does not permit wages of municipal employees under contract being raised. And it also is shown that it would not be honorable for the teachers to violate their contract with the board of education.

Be cheerful and optimistic; get the "I can" and "I will" spirit into your work.

"LET'S GO" COMES TO EMPIRE MARCH 9

Replete with brand new ideas "Let's Go," the musical comedy production of John M. Sheesley, comes to the Empire theatre March 9, 9 and 10. Mr. Sheesley has done away with the stereotyped ideas and in their place is found a sparkling musical comedy, in two acts. The piece is said to be more than ordinarily clever in construction and twenty musical numbers are introduced during its action. The personnel of the company is exceptionally high, among the well known favorites being Gertrude Hutchison, Antoinette Rochte, Elizabeth Fox, Dell Evans, Harry Clark, W. T. Chatterton, W. H. Malone, George C. Burke, Billy C. Whelp and G. H. McWilliams.

SOME "HORSE" FUN BEHIND SCENES IN "MICKY"

Mabel Normand's Clever Joke On Famous Horsewoman

There are many instances of Mabel Normand's personality in "Mickey," but one particularly is characteristic of her wit. True to her name in this production, which will be shown at the Regent Theatre next Monday, Mabel is in "real" life Mickey's first cousin, with the same merry twinkle in her eye and the true Celtic wit.

One of the most thrilling incidents in "Mickey" occurs when the Sheriff, the grocer, everyone, the whole town chasing mischievous Mickey, she runs down the narrow street, and with one bound of about ten feet, lands on her horse's back and is racing into the hills again.

When this scene was being filmed at the Sennett studios in California, a very prominent horsewoman, on a sight-seeing trip through filmdom, became quite engrossed in the production of "Mickey," the personality Mabel Normand was "misting" in her characterization, and the really wonderful stunts Miss Normand is capable of. She was amazed at this clever feat, and the precision and sureness with which Miss Normand calculated her distance and her jump. Everyone naturally looked to see the impression this made on the sight-seer. But she took great pains not to appear in the least bit impressed.

During the interval between the changing of sets, Mabel found herself seated beside the horsewoman whose reputation as an expert she was aware of. They exchanged a few formal remarks, and Miss Normand, with her naturally warm and friendly personality, felt at first a bit taken back by her cold and haughty neighbor's condescending manner.

"You did that remarkably well," said the visitor patronizingly, looking down over her nose as if she couldn't find Miss Normand exactly, "but, of course, that is just one of the most difficult of the straight running jumps."

EMPIRE

SPECIAL RETURN ENGAGEMENT
P. RAY COMSTOCK AND MORRIS GEST PRESENT
THE EMINENT ENGLISH ACTOR

PERCY HUTCHISON

And His Entire London, England, Queen's Theatre Company
The First All-English Company to Visit Canada Since 1914, in

The Luck of the Navy

BY CLIFFORD MILLS

Exactly as played by Mr. Hutchison for two years in London, and as presented at a command performance before Her Majesty Queen Mary and the Royal Family for the British Naval Fund.

SEATS ON SALE NOW—MAIL ORDERS NOW
PRICES: \$2.00, \$1.50, \$1.00, 50c.

COMING

3 DAYS, STARTING MARCH 8. MATINEE WEDNESDAY
ENGAGEMENT EXTRAORDINARY
THE MUSICAL COMEDY SENSATION
OF THE SEASON

"LET'S GO"

with
Miss Gertrude Hutchison (Herself)
and a
Full Metropolitan Cast in Support
FINEST BEAUTY CHORUS NOW TOURING CANADA

"MICKY"

NOW THE SCREEN'S MOST GIGANTIC THRILL PLAY



4 DAYS 4
STARTING NEXT MONDAY
Popular Prices Prevail
AT THE
REGENT

One advantage the sardine has over the street car patron in the rush hour is that the sardine, being packed in oil, does not find the friction so rasping.

The union label is the medium through which the public may endorse its rightful power of arbitration between employer and employee.

Bring Your
Paint Troubles
To Our New Store
10455 Jasper Avenue

"DISTINCTIVELY DIFFERENT"

McDougall Paint & Glass Co.
10455 Jasper Avenue
Phone 6822