

Amusements of the Week

ALLEN—Monday and Tuesday Laura Hope Crews in "Blackbirds," a Paramount picture. Wednesday and Thursday, Theodore Roberts in "Mr. Grex of Monte Carlo." Friday and Saturday, big Christmas bill, as will be seen by announcement.

BIJOU—Monday and Tuesday "The Idle Rich." Wednesday and Thursday, extra Broadway feature. Friday and Saturday, episode four of "Graft." Several other good features.

GRAND—Big holiday attractions Christmas afternoon and evening. Continuous performance. Monday, Tuesday and Wednesday. Matinee Tuesday and Wednesday. Opening Orpheum shows. Three nights, starting Thursday and winding up on New Year's, "The Girl From Nowhere," will be the bill. See an announcement.

PANTAGES—An unequalled vaudeville performance all week and a

special big bill, with four shows on New Year's Day, continuous performances afternoon and evening.

PRINCESS—The bill will include the Princess Girls, featuring Christmas songs, special dances and real live Santa Claus. The big vitagraph feature will be, "An Unknown Girl." There will also be a big special Christmas offering of photo plays. A visit to the popular theatre will be a Christmas joy.

Theatrical and Picture Play Section of the

Western Standard

CALGARY, ALBERTA. DECEMBER 26, 1915

Gossip of The Great White Way

New York, Dec. 23.—When Charles Hopkins announced a month or six weeks ago that his next production at the Punch and Judy theater would be a dramatization of Robert Louis Stevenson's "Treasure Island," only his intimates applauded him.

The rest accepted it as another indication that Charles and his money were about to be finally parted, sighed at the thought of it, and forgot all about both production and producer.

Charles Hopkins is the young Philadelphian who came to town two years back with a bank roll and an ambition to become an actor manager on or near Broadway. His assets at that time were said to consist of a bouncing youth that refused to consider failure as any part of a self-respecting lexicon; \$150,000, part cash, and a pretty wife who could act.

Without making any considerable fuss in getting under way, he selected a couple of lots in Forty-ninth street, near the corner of Seventh avenue, and began the erection of one of those toy theatres that seat 200 persons, and for that reason are permitted to ignore the provision of the building laws, which stipulates that all theatres must have exits on three sides.

The Punch and Judy he named his theater, and the architectural designs fitted the name. The seventeen or eighteen rows of orchestra seats resembled the pews of a church, and in place of a balcony there is a series of mezzanine boxes seating two persons each and looking as much like the travelling Punch and Judy theaters, one sees on the street corners throughout England as they do like anything else.

Last season the little theater lost

money. There were two productions, both artistic, and neither worth a second thought as contributions to the worth while drama. In both of these Mr. and Mrs. Hopkins appeared in person, he proving to be a large and willing sort of amateur, with a limited range, she a pretty little blonde with a natural talent and an engaging presence. On this basis they were accepted.

Then came the "Treasure Island" announcement, and the natural fear that it would prove the beginning of the end for this particular venture. Imagine the prophets' surprise then when, even in its cramped quarters, and at a time when the costume melodrama is presumed to excite laughter and little else, it should prove to be a sort of half portion masterpiece, with a genuine thrill or two in it.

Here is Stevenson on a half-sized stage, with all the roar and bluster of his pirates emphasized, and yet without a suggestion of cheap theatricalism in the entire entertainment. Perhaps it is because the audience, even in the last row, is not over forty feet away from the action, and thus feels its life in a way to be a part of it.

Certainly all the old boys in the audience felt that their pirate days had come again the moment Bill Bones began to roar for rum, and the blind and beggarly Pew stumbled his way into the Ben Bow inn to "tip Bill the black spot," and thus warn him of his doom. Fifteen men on a dead man's chest, Yo-ho-ho, and a bottle of rum; Drink and the devil had done for the rest.

Yo-ho-ho, and a bottle of rum. The atmosphere of those early chapters of the old tale of adventure.

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BEAUTIFUL MAE MURRAY DESERTS STAGE FOR SCREEN



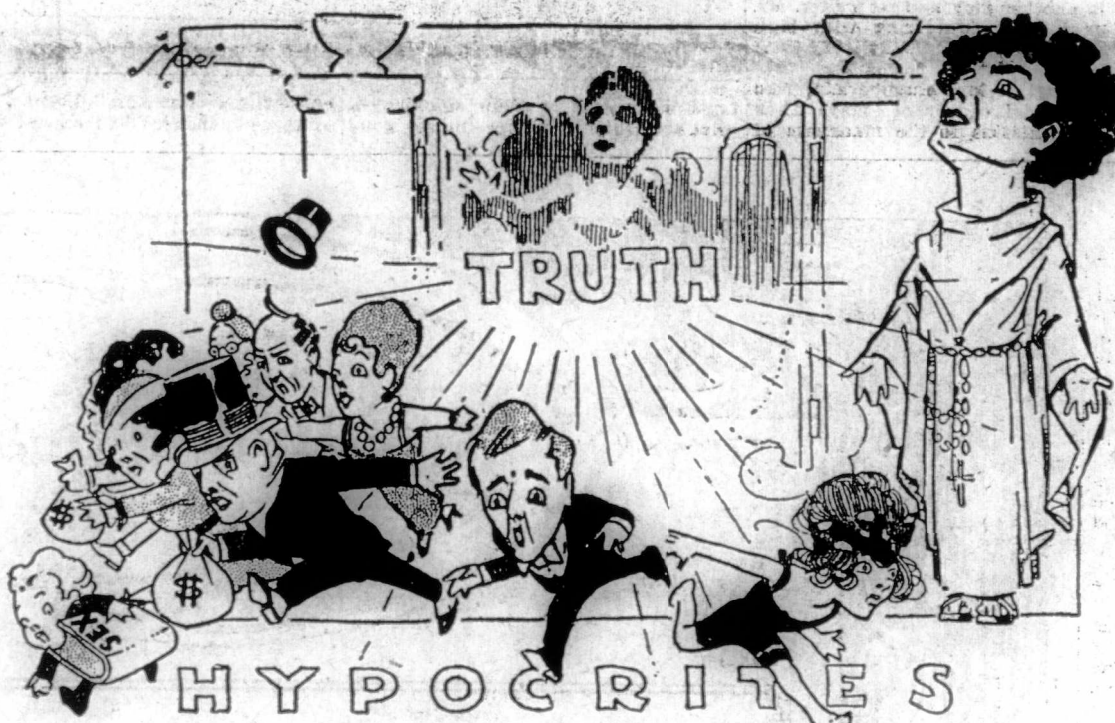
MAE MURRAY, THE "NELL BRINKLEY GIRL" Who is to be Seen in Lasky-Paramount Pictures.

Mae Murray has gone away from New York to be absent for a long, long time. The famous beauty, and untiring star of "Ziegfeld's Follies of 1915," has been engaged to appear exclusively for a term of three years in Feature Play Company on the Paramount Program.

Probably no American girl of the generation has gained the fame which has come to Miss Murray since she made her debut on Broadway in an inconspicuous capacity in a musical comedy chorus. She was quickly engaged by Mr. Ziegfeld, and when the

country-wide craze for dancing swept the fair United States two years ago Miss Murray swept into favor as one of the principal and most graceful exponents of the hesitation and the one-step. Her fame became so great that a roof garden in the heart of New York was named after her, and during the past season she has been one of the stars of the ever-popular "Follies."

Miss Murray is small, blonde and vivacious. She has been eagerly sought for years as a model for reading illustrators, and her success on the screen is expected to be a great one.

THE EVENING MAIL
Artist's Impression of
Big Movie Success

"The Hypocrites," at the Grand Christmas Day

Theatrical Comment and Criticism

Cyril Maude in "Grumpy"

The much-talked-of "Grumpy" has come and gone, but Cyril Maude's wonderful acting will live with us for years to come. Never have we had the pleasure of seeing any better character work done on the stage than the portrayal of this erratic old man by Cyril Maude. From the beginning until the end of the last act the attention of the public is centered around this one character, and not for one instant does Mr. Maude forget himself or the part he is supposed to represent. This grand old man, who is almost in his dotage, refuses to acknowledge the fact, and yet takes advantage of his position to domineer over everyone that he comes in contact with, was a clever piece of acting, as clever in its way as that that was done in past days by Richard Mansfield, who was America's cleverest character actor. Nothing can be said too much in praise of Mr. Maude and his work in "Grumpy." He is one of the best actors it has ever been the good fortune of the Calgary public to witness, and it is hoped that Mr. Maude's visits to Calgary will be of frequent occurrence.

Miss Elsie Mackay, as the granddaughter, played her part well, likewise did Mr. John Harwood, as Ruddock, the valet. Others in the cast were passable.

Holiday Bill at Pantages

The holiday bill at Pantages this week is a pretty fair average, only one might say that the first should be last, as the headline act in some aspects was a disappointment. The costumes and the stage setting of this musical comedy entitled "From Coney Island to the North Pole," were indeed elaborate. Arthur Lavine, the comedian, isn't in it with the funny Valerie sisters in one of the preceding acts, who kept the audience in roars of laughter. The staging in the musical comedy is only fair, and some of the jokes rather suggestive. Raymond and Bain, in "Locked Out," presented an after midnight episode in a very funny manner. Greenlee and Drayton executed some very fancy dancing, while Hanlon and Clifton, in "The Unexpected," performed some marvellous acrobatic stunts.

"Bella Donna" at Allen

Transported to the desert and the beautiful scenery along the Nile, Calgarians who attended "Bella Donna," a novel by Robert Hitchens, at the Allen theatre, had a real treat. Pauline Frederick, who impersonates Bella Donna, is not unlike Geraldine Farrar, who starred in "Carmen" at this theatre a few weeks ago.

In the famous role of the alluring and treacherous Bella Donna, whose soul contains all the passion of the Orient and whose impulses are as exotic as the Nile itself, Pauline Frederick has suggested a creature of rare fascination and unusual power. Beautiful and cruel, irresistible and pitiless, she plays with life and love until the inevitable moment of reckoning arrives, when, spurned and outcast, she passes out into the black night, across the grim desert, into the nowhere. But the dominant impression is, not of the wiles of Bella Donna, but rather that of allurements of the desert,

the weaving in of the environment into human life, which is the pervading note of Hitchens' novels.

An Enticing Program

"Oil and Water," which is a scenic production engineered by D. W. Griffiths, who managed "The Birth of a Nation," was the Christmas Day attraction at the Regent. Gilbert Parker's "Seats of the Mighty," the scenes of which are nearly all taken at St. Anne de Beautiful, Quebec, with Lionel Barrymore and Lola Meredith and Robert Warwick in "The Flash of the Emerald" will be the next week's attractions.

About the New Pantages Manager

The new manager of the Pantages, Mr. D. G. Inverarity, promises well. Whether he lives up to his promises is a matter of conjecture that only time will tell, but from present indications he certainly has all the earmarks of a live wire. He seems energetic and to have a great amount of ambition. He also seems to be absorbed in his work and to realize the fact that he must hustle to keep up the good reputation of his predecessors. His ideas and expressions, as conveyed in a short interview with The Standard, argues well for the theatrical public of Calgary.

Orpheum Open Monday

The Orpheum opens on Monday at the Grand, and no doubt will be patronized by the old crowd of first-nighters who have regularly thronged this house since the Orpheum first came to Calgary. The class of shows that have been given by the Orpheum have, in the main, been good, and no doubt with the strong competition that now prevails in the city, an effort will be made by the management for even better shows, if this be possible. The theatrical situation is brightening up here, and everything points to a return of the old time prosperity with the New Year.

New Bijou Management

Mr. Beaumont, the new manager of the Bijou, is making history for the picture show houses of Calgary, and incidentally swelling his own pockets with the results of his progressive methods at this well-known house. The attendance at the Bijou since Mr. Beaumont opened the house has steadily increased, and the fact that the attendance is of the better class of theatregoers is a good indication that the Bijou is rapidly getting on a firm foundation.

In this issue will be published a special interview with Mr. R. J. Lydiatt, of the Grand, space not permitting us to publish it in this column. Mr. Lydiatt has done wonders with the Grand since he took over the management, and demonstrated that he is a born theatrical manager. From a seeming impossible muddle, which the Grand found itself in a year ago, on account of the war and bad management, Mr. Lydiatt has resurrected and placed this theatre upon a firm foundation. It is now in its rightful position as the leading playhouse of Calgary, and there is no question that the atmosphere of success will have a decidedly favorable impression upon the theatre-going public, which, sooner or later, will rebound to the credit of all the theatres of Calgary.

Chat About the Picture Plays

IT IS frequently asked these days if the picture plays will finally succeed the spoken drama. Much has been written on the subject by noted critics of the stage, but an article by a writer in the Denver Post rather ably expresses our idea of the future of the two branches of the dramatic art.

In part, he says—One does not care to be dogmatic, but it may be sincerely and truly said that there is not the slightest danger of the passing of the spoken drama.

Those who are fearful of such a thing happening are frightened at a shadow in more ways than one. Like the Tailors of Tooley street, who sat up nights guarding the British constitution, they are eager to defend that which needs no protection.

The drama may be under a cloud at present, but it is merely temporary. One might as well say the gift of song would pass away, the expressions of sadness and mirth which touch the hearts of men would cease to exist, as to anticipate the obliteration of the drama.

It will rather be refreshed and improved by the violence of the silent play. The drama was getting at a pretty low ebb in our country. It had become trivial, commercial, almost debased, and nothing could have happened more advantageous than the incoming of the motion picture.

It put a sudden stop to the low taste that was being displayed by both dramatists and actors.

There are few, if any, cheap plays written nowadays. There is no demand for them. The actor can only succeed hereafter with material worth while. In course of due time he will come into his own again.

I frankly believe that those who say and feel that the day of the legitimate in this country is practically over, and that the speechless play is what must not only follow, but lead, are—well, are troubled with myopia.

And yet we must not close our eyes to the condition of things at the present time.

Although they decry the movies,

nearly all our good actors of both sexes have entered the enveloping fold of the ubiquitous screen. Some of them openly declare they will never return to the spoken play; to the trials and tribulations of the travelling and underpaid theater.

All the producing managers of prominence are also in the motion picture enterprise. Some of them, like Frohman and Brady, openly and frankly; others, like the Shuberts and Klaw and Erlanger, less directly, but still financially in the industry for profit.

The millions invested in the films will not be set aside, for without the human voice art is barren; the fields of endeavor exploited to keep motion pictures always well to the front, and developments may come that will show the films are only in their infancy now.

But for all that, the real stage will not be set aside, for without the human voice art is barren; the poetic splendor we all long for is only half presented without expression from the most important sense God has given us.

Every motion picture house in Bridgeport, including Poli's, which runs a bill of vaudeville and photo-plays during the week, will be open Sunday evening for public performance, for the first time in the history of Bridgeport. The manager of Poli's Theatre announced that films alone would be shown at his house.

The old Connecticut "blue laws" will be evaded, by consent of the municipal authorities. Collections will be taken, instead of the usual admittance fees. One theatre manager remarked that the owners of picture houses would soon be in the same position as the ministers, and be forced to make heart-to-heart appeals to increase the collections.

The pastors of the city rigidly opposed the mandate issued by the Mayor this week, although one or two are said to favor it. Theatre managers are endeavoring to obtain films appropriate to the Sabbath. Hall Caine's "Eternal City" will be shown in a local house Sunday night. Religious photo-plays are at present in great demand, the managers say.

"The Face With a Smile Wins," Says Beautiful Hazel Dawn



HAZEL DAWN The Famous Players Girl with the Famous smile, who will soon appear in another Paramount Picture "My Lady Inoc."

When Mother Nature endowed beautiful Hazel Dawn with a head of golden hair, she also wrenched her lovely face with the infectious smile of the rising sun. At the age of eight the Famous Players' star beamed her way into the heart of a crusty old sea captain while sailing for Europe where she remained for several years studying the violin and cultivating her voice in London, Paris and Munich. Then came her great success in "The Pink Lady," in which she smiled her way into everlasting popularity both in this country and abroad. Then aban-

doning her voice and her violin, Miss Dawn smiled her first really international smile in the photoplay, "One of Our Girls," for the celluloid replica of that winsome smile was distributed to the far corners of the earth. Now this popular favorite will shortly appear in another Famous Players-Paramount production, "My Lady Inoc," which was written especially for her. Her delightful performances in "Niobe," "The Masquerade," "Clarissa," and other photoplay successes, assure another big achievement for Miss Dawn.