

Pantages

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

Charles Althoff

"The Sheriff of Hicksville"

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NOVELTY

COMING WEEK FEB. 18

Bound and Gagged

Featuring George B. Setz
A Novelty Comedy Serial

MILL WORKERS PROFIT BY STICK-TO-IT-IVENESS

After several months' strike of mill employees at Topeka, Kans., the Cereal Workers Union declared that officially the strike was declared off last week.

This organization went out on strike last July with 222 men supporting it. When the strike was declared off there was, in good standing, 198 paid up members. Many of these men left Topeka to take up other work, a small percentage returned to work in the mill. A record of this kind is worthy of many an older union.

These boys, without contract, have gained a great victory over the mill owners. They will go back to work at \$1.50 to \$1.75 a day more than when they went out, besides many better conditions.

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THE MOVIE CURE.

By Julio Ray Phelps

Look at me close and believe if you can That I was once rated a very sick man, Dyspepsia, Insomnia, Grip and D. T. With death on the brain, H2-O on the knee; Possessed of a carcass the docs couldn't save, One arm in a sling and one foot in the grave.

I travelled all over the globe for my health Till I'd lost all my hope and most of my wealth, I tried every poultice and lotion and aid Every pill and prescription that ever was made, I visited doctors from Shanghai to Rome, But I had to give up in the end and come home.

They told me my sonnet was just about sung, That tuberculosis had claimed my left lung, That my pulses were listed at six beats behind, And in a matter of days I'd be totally blind, And they'd ordered a box for a fast dying man When I woke up one day and became a screen fan!

Well, six reels of "Fairbanks brought back my left lung, And when I saw Theda my last fling was flung, My voice was restored (it had thinned to a squeak) By doses of Arbuckle—three times a week, Dot Gish got my poor circulation to start, And a big Griffith love scene remodeled my heart.

Annette Kellermann put my eyes back in shape, With the first dose of Glamour my chills made their escape, My interest returned with a Hart Western play, And Chaplin repaired my knee joints right away, The Mack Sennett "aquab" fixed my bum appetite, And the insomnia left with Petrova one night.

So look at me now—a completely well man, And all just because I became a screen fan— All of my ailments entirely lost And no good time wasted and no excess cost. So I claim there's more health stored in one reel of thrills Than in all the quack doctors and all the pink pills!

Through organization, retail clerks have reduced their work week three hours, at Columbus, Miss.

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J. B. DALY, Conductor

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EDMONTON CITY DAIRY, LIMITED

MOVIES ENHANCED BY APPROPRIATE ORCHESTRAL MUSIC

Film Palace Is An Agency That Has Done Much To Popularize Music.

Speak of music now-a-days and many people think instinctively of moving picture theatres. The film palace is an agency that has done as much to popularize music, in many respects, as any other medium, and there are reasons why this is the case. There are those who are, or were, disinterested in classical or operatic music until they happen to hear it in a moving picture theatre. Then, their interest is aroused; they make inquiries regarding the name of the selection if it is not announced before or during the rendition, and they tie themselves to the music store to duplicate it on a phonograph record or player-piano roll. Many of the selections thus popularized are "over the heads" of many auditors, and their solution of the difficulty is found in the canned or self-played music. The technique of the average person does not go much beyond Tosti's "Good-Bye," but with phonographs and player-pianos there are no longer any obstacles in the way of domestic enjoyment of any compositions.

Thrilling Overtures.

The musical feature of moving picture presentation has been highly developed in recent years. Several of the larger moving picture theatres in New York City have symphony or concert orchestras of immense size. The musicians in these organizations number from forty to seventy persons, many of whom are real artists drawing real salaries. These orchestras "tackle" a Bachmann number just as easily as a swinging Sousa March. Their overtures are thrilling and sensational, added to which they heighten the effect of every picture that is thrown upon the silver sheet. They bring out the laughs in the comedy and they arouse the blood in the stirring episodes of a melodramatic release. They fire the imagination and fill the air with enthusiasm during the screening of a patriotic picture. Last, but not least, they play with the picture.

The moving picture theatre manager who has studied the subject of music and who insists upon certain ideals is the "exhibitor" who is successful because his pictures seem to be so much better than those which are seen in a rival house where a dinky orchestra does out so many bars to the minute and is probably thinking of something to eat just when it should be playing up to a climax. It is in the up-to-date moving picture house that many people acquire the taste for more music. The pleasing notes, arranged to accompany the theme of the picture plot, tickle the ears and the sense of hearing is pleased as well as the sense of seeing. The patrons walk out of the theatre with a thread of a strain on their minds, and they retain this bare bit of harmony until they satisfy themselves with the possession of the whole composition.

Most everybody attends the moving picture theatre in these times, but many people studiously avoid the opera and the recital. They are afraid of the latter, but they feel that they will like the music in the film theatre. It may be the same as is programmed for a concert or choral oratorio, but the people have the idea that it will sound more heroic when it is used as a "setting" for pictures.

Buy at the Music Store.

The moving picture theatre manager is also always anxious to engage vocal artists of accepted standard as added attractions, because he knows that the singer will bring still more devotees of music to his theatre. His programme becomes just that much more interesting to a certain section of the community. The regular patron also hears something that he likes—and he buys at the music store at the first opportunity.

The orchestral "library" at many moving picture theatres is complete in many ways. All kinds of music, pastorals, serenades, minuets, arias, operas, popular songs, dances, marches, hymns, classics, Gregorian chants, fantasias, romantic overtures and symphonies are classified in these theatre libraries, and it is the duty of the conductor of the orchestra to attend a pre-release screening of an attraction to arrange appropriate music. Many picture producing companies provide cue-sheets or musical suggestions with all features, and these are readily and widely used by orchestra directors. It is a fact that the music libraries are frequently far more comprehensive than the actual selections available in churches and elsewhere. In many cases, particularly with super film productions, a film company will arrange for the composition of an original score by some competent musical authority so that the theatre orchestra will be able to play something that will exactly fit the picture. Theatre directors also frequently arrange extemporaneous or improvised action to suit the various scenes.

Musical Themes.

Nearly every director will provide two musical themes for every big picture. One will be a romantic or pastoral air to emphasize the love passages in the picture. The other theme will be a

MAY ROBSON COMING IN "TISH" COMEDY

With the coming to the Empire theatre of the charming comedienne May Robson in her new comedy "Tish," for three days starting Monday, February 9, theatregoers will be among the first to see this sterling actress and her splendid new starring vehicle on its short preliminary tour before the piece is brought into New York for a run. "Tish" is a dramatization by Edward E. Rose, of the widely read Letitia Carberry stories, written by Mary Roberts Rinehart, and recently appearing in the Saturday Evening Post. Mr. Rose has seemingly "scored" for the third time in one season in his admirable adaptation of "Tish" for the stage, as his "appy Ricks" is enjoying its full measure of popularity and success in New York where it is one of the real "hits" of the present season. "Penrod," which is the other effort of Mr. Rose this season is meeting with almost phenomenal success in the larger cities.

It was the personal wish of Miss Rinehart, the author of the Letitia Carberry stories, that should they be successfully adapted for the stage, that Miss Robson play the part. The success of the adaptation for the stage, the wonderful production given the piece by Augustus Pitou Inc. and the almost instantaneous triumph scored by Miss Robson in the charming character of "Tish," has assured the new comedy of a long and successful career.

AN INTERVIEW WITH MOLLY By Patricia Foulds

Oh, Molly was a dainty maid of photoplay renown, The sweetest bit of ditty that ever graced a town. Now, facts about their favorites is the public's latest fad, And Molly's popularity, it nearly drove her mad. She couldn't get away from it, and even in her sleep she dreamt of interviews around her—three rows deep. Till at last she grew quite desperate and she sent a little note To all the "Movie Magazines" and this is what she wrote:— Now, here is my biography for all the world to know, And everyone who wants to may believe that it is so.

My mother was an Eskimo from Greenland, and my father was an Indian of the Mohawk tribe so bold. And I was born aboard a boat down in the southern seas, The boat belonged to China, so I guess I'm Chinese.

And when I came upon the screen I changed my name, 'tis true, But if you'd landed Phoebe Hicks, now tell me, wouldn't you?

In my previous position I was not a footlight queen, But I shone in quite a different sphere—in Childs' I reigned supreme.

I'm fond of reading "Mother Goose" and classic things like that; And always I'm accompanied by "Lily," my pet bat.

My favorite fruit's a lemon, tiger lilies I adore, The coin that I get every year weighs half a ton or more; I've buried seven husbands and living I have three.

But Colonel Heeza Liar hasn't got a thing on me.

heavy strain to be played whenever the villain shows his hand. In all instances, a real attempt is made to have the music synchronize with the story of the film.

Music has reached a stage of perfection in the playing with the film features in some theatres that the most casual patron of a theatre immediately appreciates the effort to surround the presentation with the proper tone. On the other hand, it goes decidedly against the grain for a musical critic to attend a performance in a film theatre where little or no effort is made by the orchestra to play with the picture.

The careless playing immediately kills both the picture and the music. The orchestra may be a high-class organization and its renditions may be exceptionally fine in themselves, but they agitate during the tense dramatic moments. The shadowy footsteps of the villain were "heard" amid the strains of a serenade, and once, when there was a fine opportunity for the employment of the theme of a popular song, the orchestra was struggling with an intricately technical selection. The music was entirely out-of-place, although beautiful in itself. To cap it all, the members of the orchestra told each other all the latest jokes during the "rests"—to the discomfort of the audience. Whether these rests were intended as silent climaxes was not ascertained.

The moving picture patron invariably hears a potpourri of selections at every show, and out of the lot there must be a considerable portion that strikes his fancy. He learns his music as he goes along, and sooner or later becomes an enthusiast of melody.

The whole effect is spoiled when the music does not coincide with the story.

In Fresno, Cal., several transfer companies in that city have been tied up because of a refusal to meet the new rate of \$6 a day presented by the Teamsters' Union.

Stage & Music

Empire Theatre

3 DAYS COMMENCING FEBRUARY 9—WEDNESDAY MATINEE

TWO HOURS AND A HALF OF LAUGHTER WITH

May Robson

IN THE NEW COMEDY

"TISH"

From Mary Roberts Rinehart's stories published in The Saturday Evening Post. Adapted by Edward E. Rose. Management Augustus Pitou, Inc.

PRICES:

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on the porch. Their faces were alight with expectation. Lytell turned and fled, but had to run a gauntlet of crutches and wheel chairs before he reached the seclusion of his suite.

CONVENTION TO ENCOURAGE TRAINING OF BOYS AND GIRLS

On February 19, 20 and 21 a convention will be held in Hotel La Salle, Chicago, which will give a distinctive impetus to the vital work of vocational training for boys and girls in the United States.

It will be a convention where the two organizations which for years have been interested in furthering vocational edu-

cation in that country will make a joint effort to present, discuss and suggest solutions for some of the biggest problems which confront those who are interested in practical training for our youth. These two organizations are the National Society for Vocational Education and the Vocational Education association of the Middle West.

Some of the issues to be discussed will be army training for vocational education, labor and vocational and social education, the effects of the Smith Hughes act, compulsory part-time education and vocational education in high schools.

Generally speaking, a reactionary is a person who fails to recognize the inevitability of the inevitable.

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