

GEO. B. SEITZ
in the
BOUND and GAGGED
3rd Episode
PATHE SERIAL



PANTAGES

Start Week of February 16

Stage & Music

**NEW PATHE SERIAL
"BOUND AND GAGGED"
OPENS AT PANTAGES**

George B. Seitz, head of George B. Seitz Productions Inc., writer of a score of successful serials, director of a lot more, producer, director and co-star of the new Pathe serial, "Bound and Gagged," which comes to the Pantages theatre for the opening episode on February 16, and successful musical comedy producer, is one of the busiest men in this or any other world, even if he is only 29 years old.

As producer of "Bound and Gagged," George B. Seitz hired George Brackett Seitz as star, and the two of them decided to let G. B. Seitz do the directing. In his triple capacity Mr. Seitz, it would seem, would be busy enough, but he isn't. During a rush day at the studio, he enacts the role of carpenter, camera man, film cutter, title writer and general all-round fixer. This is not because there aren't plenty of other people in the big Seitz organization to do the work, but because George himself likes to work and knows how to do all these things.

With such a dull and drab existence ahead of him, Mr. Seitz decided a few months ago that he must find something to do in his spare moments so he became half owner of Fred Jackson's successful musical comedy, "La, La, Lucille!" That seemed to fill the bill, but along came the actors' strike and closed the show for ten days or so, and George again pined for something to do. Before he had time to find it, however, the actors and the managers got together and settled the strike. It was a good thing for the entertainment business as a whole, because if Mr. Seitz hadn't got back his job as half owner, he might have opened a correspondence school, or launched a chicken ranch, or run for congress, or something just to keep going.



Miss Zara Clinton as Boy Blue in the Stuart-Whyte pantomime, "Red Riding Hood," which opens a three day engagement at the Empire theatre on Monday, February 2.



George B. Seitz, star of "Bound and Gagged," the comedy serial which opens a ten weeks' engagement at the Pantages theatre the week of February 16.

**STUART-WHYTE WILL
OFFER CLEVER PANTO.
AT EMPIRE MONDAY**

Canadian interest in things theatrical is now centred upon Mr. F. Stuart-Whyte's spectacular extravaganza, which surpasses in merit and magnitude the three preceding pantomimes staged under the same auspices. Many thousands of theatre-goers have already seen "Little Red Riding Hood" and are enthusiastic in their praises of the wonderful spectacle which Mr. Whyte has prepared for the present season. "Little Red Riding Hood" is a feast for both eye and ear. It is a series of beautiful stage pictures, glowing in rich colors and with lighting effects skilfully used in bringing out the beauty of the settings. No more charming investments have been seen in any production than are offered by this attraction, which comes to the Empire theatre for the first half of next week.

The story of Red Riding Hood is developed along the usual pantomime lines. There are all the characters of nursery days, Mother Hubbard, Little Bo Peep, Boy Blue, Old King Cole and all the other celebrities of the story books, cleverly worked into an extravaganza that is full of melody and mirth. Variety is a feature of the performance. There are songs, dances, specialties in rapid succession amid beautiful settings, and with costumes that are the last word in richness and charm.

Lavish as were "Aladdin," "Robinson Crusoe" and "Cinderella," under Mr. Whyte's direction, the present production far outshines these three successes. Mr. Whyte has given "Little Red Riding Hood" a splendid cast of British artists. Miss Zara Clinton, charming as ever, is again the principal boy and she makes "Boy Blue" an outstanding feature of the production, both by her singing and her histrionic ability. A new comedian is Mr. Johnny Osborne, late of London and the Folies Bergere Paris, who invests the part of "Mother Hubbard" with a rich vein of humor and who is sure to be a pronounced favorite. The favorite J. V. Jarret-Lennard, long an able assistant of Mr. Whyte's in "Old King Cole" and is as amusing in this part as in the others in which he has been seen here. Two old members of Mr. Whyte's earlier productions, who have been absent,

**DOOLEY EXPLAINS
THE "OPEN SHOP"**

"What is all this talk that's in the papers about th' 'open shop?'" asked Mr. Hennessy.

"Why, don't ye know?" said Mr. Dooley. "Really I'm surprised at yer ignorance, Hennessy. What is th' 'open shop?'" Sure, "tis th' shop where they kape th' doors open to accommodate th' constant stream av min comin' in t' take jobs cheaper than th' min what has th' jobs. 'Tis like this, Hennessy, suppose wan av these freeborn American citizens is workin' in an open shop f'r th' princely wages av wan large iron dollar a day av tin hours. Along comes another son-av-a-gun an' he sez t' th' boss, 'O! think O! could handle th' job nicely f'r ninety cints. 'Shure, sez th' boss, an' th' wan dollar man gets th' merry, jingling' can, an' goes out into th' cool world t' exercise his inalienable rights as a freeborn American citizen an' scab on some other poor devil. An' so it goes on, Hennessy. An' whoo gits th' benefit? Thru, it saves th' boss money, but he don't care no more f'r money than he does f'r his right eye.

"It's all principle wid him. He hates t' see me robbed av their independence. They must kape their independence, regardless av anything else."

"But," said Mr. Hennessy, "these open shop min ye menshon say they are f'r th' unions by properly conducted."

"Shure," said Mr. Dooley, "no strikes, no rules, no contracts, hardly any wages an' dam few minbers."

The tickets are going fast for the past few years, are in this year's cast, in Miss Harriet Dawn and Mr. Charles Cardle, who are, respectively Jack and Jill, and who will be heartily welcomed back.

**THREE TWINS
MUSICAL TREAT
OPENS TODAY**

The Three Twins, the big local musical treat of the season opens at the Empire theatre for three days commencing today with a special matinee Saturday. No time has been spared by Producer Ray Spencer, Conductor Jack Oliver, and Business Manager Mrs. Charles Bradley, to make this one of the big get musical treats of the season. Mrs. Clifford Brown has given all her professional talent in training the chorus to perfection. Some of the best local artists has the principal roles, including Miss Jessie Potter, Miss Marion Seymour, Mrs. Ray Farquharson, and Miss Doris McCarter.

Miss Nora Potter will be seen in Bessie McCoy's big song and dance number namely, The Yama Yama Man, and is certainly a hit. Mr. Ray Farquharson has one of the leading comedy roles and will keep the audience in a steady roar of laughter. Mr. Jack Pennock, Mr. Harold McKenna and Mr. Ray Spencer will be seen as the Twins and are a serenade. Messrs. Tremayne and Ellsworth Seymour both have the other two male roles and handle them to perfection.

The chorus are a treat to look upon, the bewitching songs and catchy dances and splendid costumes keep one guessing whether they are looking upon a Broadway chorus or not. Mr. Jack Oliver has spared no time in the musical end of the programme. There will be a sixteen-piece orchestra to render the catchy musical numbers in the Three Twins. The tickets are going fast for all performances so do not delay in ordering yours. Phone to the theatre for them at once. The attraction is being given under the auspices of the Ladies' Aid of the Royal Alexandra Hospital.

Empire Theatre

THREE DAYS COMMENCING TODAY—MATINEE SATURDAY
ELITE OPERATIC SOCIETY PRESENT

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**CHILDREN SHOULD
BE URGED TO
SING IN HOME**

Scarcely a Child Alive Who Does Not Respond to Rhythmic Charm of Music.

The keenest lover of progress, if a close observer of life, will be ready to admit that, however gloriously an individual career may improve upon its first promise, or how grievously far it may deteriorate from it, human experience travels in a circle, and that the highest maturity—and, alas! the deepest degeneration—dates from the earliest years of advancing intelligence when character is in the making and inherited race qualities are being tested in a new form. To what we originally were, to that we return, though the revolving world brings its many changes; and idealistic as the principle may sound, the working out of it depends not upon blind destiny, but on the prerogative of the human will that makes or mars the purposes for which it was created, by bending with or diverging from the divine plan.

Whether carefully considered or merely accepted as a truism, the thought of a lifetime practically moulded in its earliest years should predispose us to try, by all that in us lies, to secure for the rising generation conditions favorable to development, not by persistent cramming but by free exercise of growing powers and reasonable latitude allowed for the expression of sheer joy in existence. Happiness is unconscious in children but, all the more for that, needs frequent outlet. It is an accumulating force that may not be repressed without danger and can be better expended in well ordered sounds—such as tuneful music than in vague cries—joyful shouts and happy laughter always excepted.

There is scarcely a child alive who does not respond to the rhythmic charm of music, and even if natural aptitude does not extend beyond the primitive, its appreciative capacity can be cultivated if its interpretative can not. Madame Clara Sumner, L.R.A.M., writing in the Western Woman's Weekly, is of the opinion that "even so-called unmusical children are attracted by the stirring strains of a military band; their eyes will shine and their hearts will beat with joy, and they will flock to hear the music from near and far, while tune and rhythm will be unconsciously assimilated. The next step will be for the children to sing melodies, and it will be found that very few are unable to reproduce the sounds they hear. If a child

has heard music constantly in any form from earliest infancy, it will sing at a very tender age—long before it is old enough to begin to learn notes. Always let children be encouraged to sing, collectively and individually." This is very sound and sensible advice; and would ease the situation considerably when it comes to the more public period of voice training in the schools. If happiness is the home note, as it generally is in this our favored land, here is an opportunity to start responsive vibrations in a sensitive string that will attract other lovely harmonies by a natural affinity and reverberate through a long life of musical enrichment right through to its close. Though modern hygiene may depose the cradle from its pride of place—except as a symbol—no science conceivable can deny the immortal beauty of the mother's lullaby—be it the softest croon or the most exquisite melody—that launches its tiny listener upon a sea of sound of which the waves continue to beat long after the voice that set them in motion is still.

Susceptible as each child must be to this love "motif," the next step in musical development must surely be to let the best proseable music be heard in the house—not necessarily of classic severity, but of genuine beauty and merit, although the much abused word "classic" will fit quite as descriptively the time-honored tunes of "Little Bo Peep" or "Tom, Tom, the Piper's Son," as it is appropriate to the highly specialized form of a Beethoven symphony—"classic" in each case simply meaning a form crystallized by custom that has stood the test of continual reproduction and is not merely a thing of a day. So why be frightened by a name? The nursery rhymes mentioned are not the most beautiful of their kind, but they are the common property of millions of people who know and love them. There is in them an element of drama which children love and if they can appreciate these miniature comedies, they can as easily be led to appreciate music of more symmetrical proportions—carols, hymn tunes, swing songs, light lyrics about trees and birds and flowers, of which there are myriads, easily and cheaply obtainable, from any music publisher. The greatest pity would be to let little people spoil their ear and poison their taste with inferior and vulgar rhythms. Out of tune pianos are also sources of danger. As nothing is too good for fond parents to provide for their children, it is only from want of thought or lack of warning that details of this kind do not always receive attention. It is no more expensive—rather less in the long run—to supply the right conditions than to permit a recklessness in the musical department of a home that would not be allowed in the kitchen.

Empire Theatre

COMING—THREE DAYS STARTING MONDAY, FEBRUARY 2
MATINEE ON WEDNESDAY

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