

MUSEMENT SECTION

Western Standard

SUNDAY

CALGARY, ALBERTA. DECEMBER 19, 1915

Gossip of The Great White Way

THE past month in New York has been notable, so far as the stage is concerned, for the reappearance of three American players, after some years of absence or seclusion.

The lure of the footlights has brought back Mary Anderson and Julia Arthur, both happily and prosperously married, and whose retirement from the boards was regarded as permanent.

Julia Arthur reappeared successfully in a modern play in New York a fortnight ago. The beauty of her performance is pleasantly, and at times enthusiastically, commented upon by the metropolitan critics.

Mary Anderson has stoutly declined for years to reappear on the stage, but has finally listened to the siren song of the motion picture producer and makes, hereafter, a public appearance in the silent drama.

A new generation, therefore, may have a glimpse of this still comely woman and finished artist in her once radiantly lovely impersonation of Parthenia, Galatea, Evadne, Julia in "The Hunchback" and as Juliet, a part in which, oddly enough, she made her debut at the age of 16 in her home city of Louisville forty years ago.

The screen will at least perpetuate the still pleasing slender personality and poetic grace of one who, thirty years ago, was the adored of the American stage.

The third person returned to the theater after some years of enforced absence caused by delicate health, rather than any inclination to remain away, is William Gillette.

Mr. Gillette has always been a factor in what may be called stage uplift, and we may be glad that he is back in the harness in one of the best of his own productions.

Week before last New York saw Mr. Gillette again in his drama, "Secret Service." It was written twenty years ago—the last and perhaps the best of his several plays.

It is nearly forty years since William Gillette began his stage career as an actor and a playwright.

Old theatergoers will remember him way back in 1878 as a member of that singular organization known as the New York Madison Square company, run by the Mallorays as a sort of an annex to their church publications, and where only pure and pretty plays were permitted.

Nothing was there allowed to rasp the sensibilities. It was the Ladies' Home Journal of the theatrical profession, the bread and butter period of American dramatic art. "Alpine Roses" was its Alpha, and if I mistake not, "The Professor," Mr. Gillette's "first offense," was its Omega.

"The Professor" was also "a pretty play." It had gurgling brooks, lovelorn lads, simpering maidens and a bucolic atmosphere generally. Mr. Gillette himself was the elongated hero, and sweet little Annie Russell (at least, she was sweet and little those days) was the divinity the tall teacher fell in love with. It was all very tender and tearful without the least particle of backbone to it, the characters living in a sort of nineteenth century Forest of Arcady.

That was Mr. Gillette's beginning, and since then, by the law of evolution, he has progressed until the bloodless characters of the long ago have faded with his youth, and today he creates genuine men and women, with passionate hopes, gallant purpose and heroic actions.

Julia Arthur is the wife of the silk millionaire, Mr. Cheney, and their magnificent home in New England is everything that a woman of refinement, taste and luxury-loving could desire. It is in striking contrast to the bleak stage, the hasty travel, the hard work the theater imposes on its players.

Still there has been gossip lately of the Cheney riches taking wings.

Mary Anderson's career suggests the hardships a player has to undergo before she secures the laurel wreath. She first appeared in her home city, Louisville, where she achieved a success that might easily have turned her head.

But after that it was not altogether the primrose path of dalliance. She went to St. Louis and failed, although General Sherman was warmly boosting her.

Then she moved on to New Orleans, where she did a little better. Then she went to California.

(Continued on Page Thirty-One)

Amusement of the Week

ALLEN—First three days, Pauline Frederick in "Bella Donna." Thursday and Friday, Victor Moore, in "Chimmie Fadden Out West." Christmas Day, Warren Kerrigan, "In the Palace of Dust."

BIJOU—Monday and Tuesday, Billie Ritchie in "Room and Board," at \$1.50; also "Christmas Memories." Wednesday and Thursday, King Baggot in "The Suburban." Friday and Saturday, "Graft." GRAND—Cyril Maude appears in "Grumpy."

PANTAGES—Vaudeville—Headline feature, "From Coney Island to the North Pole." PRINCESS—Good program of first-run movies, and also the popular Princess Girls in the latest song hits.

Theatrical Comment and Criticism

A Marvelous Photoplay

Stupendous, marvelous, magnificent inadequately expresses the impressions made on one after witnessing the performance of "The Birth of a Nation." Certainly D. W. Griffith, in his conception and production of this remarkable picture play, has demonstrated that he has a master mind, as great in its line as any of the masters of ancient or modern times.

The plan and idea of the play is so familiar that it needs no repetition here. Suffice to say that it deals with a subject well known and still fresh in the minds of every American. The history of the negro, the civil war and the final outcome is the principal theme of the story. Interwoven here and there with short love scenes that help to make the play more appealing.

Such scenes as Sherman's ride to sea, the fall of Atlanta, the battle of the trenches and the wild ride of the Ku Klux will live in one's mind long after the ordinary things of life are forgotten.

There may be greater things produced in the picture play line, at it is hard to conceive of them even in this age of marvelous new inventions.

Cyril Maude at the Grand

Cyril Maude, in the much-heralded "Grumpy," will open at the Grand on Monday for three days. If reports are true regarding the play, then all society will probably appear en masse to witness the opening performance. A melodramatic comedy of international fame, it had a season's run both in New York and London, from where much favorable comment has been received. This will be the first appearance in Calgary of the noted English actor, Cyril Maude, and the theatre-going public will await with great interest the opening night.

How He Will Be Missed!

It is whispered that Calgary will shortly lose Ben Cronk—dear old Ben, who has made life worth living for so many Calgarians. It would be hard to find a more popular theatrical manager in all Canada than Ben Cronk. Women and children, hundreds and thousands of them, have grown to regard the Allen as a kind of a second home since Ben became manager. Weekly, semi-weekly, and even daily visits are frequently made to this popular picture house by whole families, they being assured that not only the character of the photoplays are all that could be desired but that the environment was above the average.

The report has not been confirmed and it may not be true, but if Ben is going to leave, even for a temporary stay, there will be many tearful looking faces at the Allen for weeks to come.

Orpheum Returns on December 27

Welcome news indeed is the announcement of the return of the popular Orpheum shows, which will be resumed December 27 for three days of each week.

The same complete show presented in Chicago, Minneapolis, St. Paul and Winnipeg will be brought to Calgary each week and exactly the same scale of prices charged—75 cents for the best orchestra seat at the evening performance, and other good seats at 50c, 35c and 25c.

As in previous seasons, a subscription list will be on file at the box office, by which season subscribers can secure the same seats every week. The treasurer will furnish further particulars on application.

"The White Feather"

Since the commencement of hostilities in Europe, many plays dealing with war topics have been produced, but, with one notable exception, have been treated with indifference by the public. The single exception is "The White Feather," which, under another title—"The Man who stayed at Home"—has been running at the Royalty theatre, London, since the war started with no sign of any abatement in popularity. It is now playing return engagements in the principal cities of Ontario and Quebec and will open a western Canadian tour at Winnipeg on Christmas Day.

"The White Feather" has all the elements which appeal to the popular fancy—melodrama, comedy and the inevitable love story—but the real "punch" to the play is the outwitting and eventual capture by two British secret service officers of a group of German spies.

"The White Feather" will be at the Grand for three days commencing Thursday, January 13.

Pantages Bill Par Excellence

Without doubt the bill at Pantages this week was par excellence, every number on the program being in the A1 class. Peggy Bremen and her brother in the "Imp's Playground" were good, especially as Peggy was possessed of a perfect figure and a pretty face, which was shown to good advantage. These were followed by Rev. Frank W. Gorman, who is a real "Parson," and offered to prove it to the skeptics by suggesting that he act in his official capacity at a marriage ceremony. He was possessed of a voice of unusual sweetness, and delighted everybody. The little sketch "After Ten Years," with a cast of a hero, heroine and villain, was very tragic and on the order of "Why Young Girls Leave Home," yet the acting in spots was rather good. O'Neill and Watson, two lightning bugs, were a scream, while the headliner, "In Mexico," which starred Alf Goulding, starred a real comedian. He was assisted by Miss Edythe Staryat, who was an excellent dancer. Vera Burgess, the second lady, was very pretty, but whoever told her she could sing misinformed her.

(Continued on Page Thirty)

Chat About the Picture Plays

THE movies as a finishing school for actors is the suggestion which originates with Edwin Arden, who is experienced in appearing both in the film and in the flesh. He believes the stage will be lifted to higher levels by the training playfolk get in motion picture art.

An actor on the speaking stage may think he has reached perfection, says Mr. Arden, but when he enters the motion pictures he discovers dozens of faults he never dreamed he possessed.

Moreover, seeing these faults in the finest detail by watching his own films, he is able to correct them much faster than before the era of the motion picture camera.

Another interesting idea of Mr. Arden is that motion pictures require finer acting than the "legitimate" stage. He says the eye of the camera is much quicker and more exacting than the eye of the spectators in a theater. The human voice covers over many defects of pantomime and makeup and color effects create softening delusions.

The pictures are a merciless teacher who records every gesture, every movement, of the face or body with merciless truthfulness.

"The great tendency in acting is to overact, not to underact," said Mr. Arden. "The screen demands a more suppressed acting, a subtlety of facial expression and a poise and control of bodily movement which is not so necessary on the stage."

There is not any great fundamental difference in acting for the stage and the motion pictures. There is only a difference in tempo and degree. Quick and violent action seems disjointed on the screen. Exaggerated facial expression seems ridiculous.

Our favorite society actor, John Drew, has Vachell's polite comedy, "The Chief," which opened at the Empire theater Monday evening.

Although Mr. Drew is at his best, Mr. Vachell has not produced a play which stirs the blood or causes the auditor to think a bit more deeply than usual. It is about as heavy as consommé.

But any play in which Mr. Drew appears must be brilliant. This one deals with the mature but still engaging Earl of Yester, an amiable Britisher whose wife

is dead and whose house is being managed for him by his artful sister-in-law and her mother. The play hinges on the mother's attempt to manage the lord as well.

Before his marriage with his lost Alicia, the earl has been in love with a certain Cynthia. Alicia's mother, had, however, nipped affections in the bud by persuading him that Cynthia was betrothed to a worthless fellow, since deceased, named George Vansittart.

Into the country house of Yester comes his youthful ward, Daphne Kenyon, and the now widowed Cynthia, who is seeking a position as secretary. On seeing his old time flame, Yester falls head and heels in love with her again and soon proposes.

Meanwhile he has been very much embarrassed by the idea that little Daphne has taken a fond fancy to him. In point of fact, she is deeply in love with Yester's penniless retiring secretary, Derck Waring.

The simple plot is tangled for a time by a transparent side issue meant to convict Cynthia Vansittart of once having stolen a bank-note from Yester. In the end, of course, the earl wins Cynthia, and the designing relatives by marriage are foiled.

In this play Mr. Drew is the well-bred, good-natured, well-dressed man which he presents so well. Miss Consuelo Bailey was attractive in the part of Daphne Kenyon, the earl's ward, and Miss Laura Crews was an acceptable Cynthia.

Miss Phoebe Foster, who has beauty in "Back Home," Irvin S. Cobb's new play, is 19 years old and believes with all her mind and heart, she says, that a girl, whatever the circumstances of her life, should earn her living.

"I am unique in one respect," said Miss Foster to the interviewer. "I had no parental opposition. I was almost shoved on the stage. My mother was a widow. She knows the value of being self-supporting."

"We decided the stage was best for me, because it is the most profitable of the arts for a woman. And it is the only one in which youth is an asset. It is only in the theaters you will hear, 'If she has youth, never mind about experience.'"

Miss Foster is a New York (Continued on Page Thirty-One)



Entire



HALF PRICE

Trimmed\$75.00
\$131.25
\$143.75
 Trimmed\$168.75
 Trimmed\$193.75
 Trimmed\$181.25
 Trimmed\$193.75
 Trimmed\$237.50
 Lynx Trimmed\$243.75
 of a small deposit.

ft Suggestions

haven for women
 quality.

CHILDREN'S

ES
 for children, made
 hand embroidered.
 Prices \$2.75 to \$4.50

KIMONAS

ed Jackets in dainty
 es, all hand embro-
 Prices \$5.75 to \$5.50

CUSHIONS AND

CARFS
 resser scarf and pin
 designs; colors pink
\$2.00

COSIES

a house wife: Tea
 beautiful designs.
 Prices \$5.25 to \$7.00

Gentlemen's

Umbrellas

parasol or umbrella.
 seful remembrance
 months to come.

ed parasols on steel

ay or crook handles,
 and gold handles;
\$1.75 to \$3.00

AS

rainproof silk gloria
 ze. A wide variety
 Prices \$3.00 to \$4.00

DID ARRAY

the daintiest effects
 aker Roll, Lily and
 effects, developed in
 her with collar and
 c, 50c, 60c, 75c, 85c
\$1.00

Floor

ville

Limited Calgary

ND SEVENTH AVE.

ville

Limited Calgary

ND SEVENTH AVE.

ville

Limited Calgary

ND SEVENTH AVE.

ville

Limited Calgary

ND SEVENTH AVE.

ville

Limited Calgary

ND SEVENTH AVE.



Arthur Lavine and Co. in "From Coney Island to the North Pole," at Pantages next week