Music and Drama

JOHN MASON, BROADWAY STAR, OPENS AT THE SHERMAN TONIGHT

Career of Distinguished Actor Whose Talent Created "The Witching Hour"

John Mason, with a splendid company of players makes his first appearance in several seasons at the Sherman Grand on Monday night, when he presents a new four-act drama by Augustus Thomas, "As a Man Thinks." The present tour opened in Winnipeg last Monday night and will extend until August 30, during which time all the Pacific coast cities will be visited as well as the large cities east as far as Denver, where the tour ends.

Mr. Mason's Career.

John Mason was born in Orange, in 1857. He entered Columbia College in 1876, but was over graduated, preferring to adopt a stage career. Louise Leighton, with whom he had appeared in amateur theatricals, was about to make her professional appearance at Baward's (now Daly's) Broadway theatre, and Mason was engaged to play small parts. He then went to Italy to have his voice cultivated. After a year abroad, he returned in 1878, and joined the Maggie Mitchell company at the Standard theatre, New York, for small singing parts. He then went to the Walnut street theatre, Philadelphia, to do similar work in a stock company. In 1879 Mr. Mason went to the Boston Museum, making his first appearance there as Careless in "The School for Scandal," and remained with the company four years. After a season with Robert Mantell and with N. C. Goodwin, Mr. Mason went back to the Boston Museum as a stock star with Annie Clarke, in a revival of the old comedies. In 1890, after playing the hero in "The English Rose," Mr. Mason went to England, where, with George Alexander, he played Simeon Strong in "The Idler," with great success. Returning to America, Mr. Mason starred in "If I Were You," and then produced "Friend Fritz," adapted for the stage by Stanislaus Stange, with music by Julian Edwards, at Herrman's theatre, New York, which piece he played for several seasons. Mr. Mason also created the part of the hero in Brady's production of "The Cotton King," and played for many seasons in vaudeville sketches, and as leading actor in Mrs. Fiske's companies. The fall of 1907 Mr. Mason supported Miss Virginia Harned in "Anna Karenina," and the balance of the season and several succeeding seasons starred in "The Witching Hour," by Augustus Thomas, produced at Hackett's theatre, New York, November 18, 1907.

"As a Man Thinks," like Mr. Thomas's first John Mason play, "The Witching Hour," in which Mr. Mason was last seen, treats broadly of the human mind, but, instead of telepathy—thought transmission—the author in his latest drama goes into the science of the influence of thought, and, good or evil, he tells his hearers, comes of pure or base reflection, "as a Man Thinketh."

The scenes and characters of the play are distinctly of the fashionable centre of New York city, and the drama's most obvious story concerns the jealousy of a wife (Mrs. Clayton-Julie Herne), whose husband (Frank Clayton-John Flood) as just once deviated from the path of strict propriety—been guilty of a serious though single indiscretion—which she has forgiven. Misunderstanding and some information with reference to a sculptor's beauty model, the husband has met in Paris, arouse the wife's early-day jealousy, and in a spirit of reckless revenge she goes, innocently, as it proves later, to the bachelor apartments of a man—an artist (Benjamin Dehlota-Lyster Chambers). The husband discovers this. There is a break in the home. After much suffering and through love of their little son, a reconciliation is effected on Christmas Eve. It is these situations that Mr. Thomas makes his main character, Dr. Seelig, (Mr. Mason) dominate at all times. The gentle Seelig preaches a new faith to the erring household. He corrects the impression of the wife, that this is a man's world and makes her see that in reality it is a woman's world—that the propelling power is the love which man has for woman and the faith he has in her virtue. He excoriates the husband, himself guilty of real impropriety, for his unwillingness to overlook one mistake in his wife, the mother of his child; then, at last, Seelig himself is called upon to prove that he is a believer and not a mere preacher of his doctrine—his only daughter, like Jessica the child of Shylock, elopes with a Gentile!

Mr. Mason, in "As a Man Thinks," makes his appearance with the rise of the first curtain—steps on the stage the minute the curtain starts to ascend—and the story of the play unfolds at this instant. The management, therefore, respectfully suggests that the audience be seated at the very beginning of the performance.

JOHN MASON

In "As a Man Thinks" at the Sherman Grand tonight.

ORPHEUM BILL FOR THE COMING WEEK IS STRONG

When Manager Baker promises his patrons it means that they are about to be treated with an extra good bill—and the average offering is such that the most exacting has no fault to find. Now comes on of his double-headline attractions and this is the middle of the summer; but that makes no difference to the patrons of the Sherman Grand for one of the latest systems of shower ventilation has been installed and patrons will not need to have any fear of discomfort, for the auditorium of the theatre is maintained at the same rate of temperature the year round.

First in the headlines is Taylor Holmes fresh from the legitimate stage with something that has never been heard before in the line of a comedy monologue, one of the best features of which is a speech to a deaf and dumb audience. While in the legitimate field Mr. Jones was always entrusted with the chief comedy role with whatever attraction he happened to be appearing.

Nine genuine brothers and sisters make up the Bell family—the other headliner, which is one of the most picturesque acts in vaudeville. The triple trio all play acceptably on at least one musical instrument and the act is interspersed with a number of song numbers and some striking dances performed in the native Mexican dress—the Bell family are Mexicans—of a generation ago. The progress of this act has been one triumphal progress ever since they joined the Orpheum circuit.

There is at all times a place on a good vaudeville bill for an act, and when that act has to do with the inner workings of a court room it is especially welcome; therefore, the act presented by Miss Angela Keir and her support can be certain of a splendid reception when it arrives in Calgary.

Acts that have humor as their predominating element is another variety of the field of vaudeville that is sure to entertain the large majority of the audience, and that is just what is intended in the offering of the Swain and Ostman trio, who have been described as "Cyclone Bump Fiends."

There is much more than the usual in the specialty of Fred Hamill and Charley Abbott as "The Singer and the Violinist," for their musical numbers are all woven into a fine story, that would make a very acceptable sketch in itself, and besides this the pair are really accomplished musicians.

Humock sticks out of every angle of the act put across by Devine and Williams, which they call "The Travelling Salesman and the Female Drummer." Song and dialogue are delightfully intermingled and sent across the footlights in a manner that is certain to catch on.

Contortionists that are in a class with Edgar Berger are few and far between. Perhaps the best [illegible] about his novel feature is the ca[illegible]ce with which he performs [illegible]ficult feats, stopping at noth[illegible] of tying himself into a do[illegible]ots.

Then there w[illegible]y of the entertainments by [illegible]ies," which have firmly estab[illegible] themselves in the favor of patrons of the Orpheum; and the Sherman Grand orchestra will add its usual good program.

A Caustic Critic.

"What selection is that the orchestra has just finished?" "I don't know. Sounded to me like neuralgia expressed in music!"

LOCAL CHORAL SOCIETY ORGANIZING FOR FALL

Following out the practice which prevails in the operation of all up-to-date choral societies, the Apollo Choir automatically disbanded at the close of last season, and the work of enrolling the new chorus for next season is now under way. Rehearsals will not commence until early in September, but it is the desire of the executive committee to have the chorus complete before the vacation period sets in, so as to avoid the congestion which prevailed at the opening of last season in examining the candidates for membership.

The work to be undertaken by the choir next fall and winter will set a new standard in local choral achievement. The influence of the Calgary Symphony Orchestra on the musical life of the community is already in evidence in the ambitious works which the choral organization are planning and a glance over the list given below will give the members of the chorus, as well as the general public, some idea of the real musical treats in store for next winter. Several of the works mentioned have never before been given in the Canadian West, and their presence on the Apollo Choir programs is only another evidence of the pace Calgary is setting the other cities in musical development. The choir purposes giving a concert, in conjunction with the orchestra, early in December, in addition to their annual two-night festival which will be given next year during the third week of April.

The principal work selected for performance at the December concert will be Grieg's dramatic cantata, "Scenes From Olaf Trygvason," for contralto solo, double chorus and orchestra, and, in keeping with the season of the year, it is probable also that the beautiful chorus, "The Flight Into Egypt," from the sacred cantata, "The Childhood of Christ," by Berlioz, will be given. Other numbers with orchestral accompaniment which will be included in the season's work are Mendelssohn's Rhapsody oratorio, the "Hymn of Praise"; Liszt's XIII. Psalm, Brahm's Rhapsody for male chorus, and a most exquisite number for women's voices, with harp and violin accompaniment, "Traumbommerusnacht" (Dream of Summer Night), by Thuille. Two other numbers for chorus and orchestra which have commanded much attention during the past year will also be taken up—"Lee Shore," a beautiful tone poem by Coleridge-Taylor, and "Vogelweid, the Minnesinger," a cantata for children's chorus, by George Rathbone. The children's chorus will be an additional feature to engage Mr. Newcombe's attention the coming season, and will no doubt prove a very popular innovation.

The unaccompanied work, which has always been a prominent feature of the choir's activities, will be represented next season in selections from the advanced works of Mendelssohn, Bach, Palestrina, Gounod and others.

Something in the neighborhood of one hundred voices will constitute next season's chorus, and any experienced singers with strong voices of good quality will be accorded the privileges of membership. Appointments should be made by telephone with the conductor, Mr. P. L. Newcombe, who will arrange a personal interview with each applicant before admitting them to membership. Any singers who desire to join the chorus should make application at once, as Mr. Newcombe will be absent on vacation during part of July and August.

Mrs. Fiske Coming to Calgary.

The leading theatrical managers whose offices are in New York, like almost everybody else whose business is carried on in that metropolis, are or have been, pretty generally inoculated with the microbe of provincialism that makes the map of the country a "stand pat" affair. The managers, however, have had the tremendous strides in the devlopment of the Canadian West forced upon them with results that have fairly made them blink. Many of them have booked their attractions, in the original instance, with no real idea as to even the location of Edmonton, Calgary, Brandon, Moose Jaw, Regina, Saskatoon, Prince Albert and many other important points. They knew in a general way that they were "up in Canada" but not until the box office statements came in, did they realize what a prodigious field had been opened up.

It is now generally recognized that in no other section of the American continent is there more intelligent appreciation of the best offerings in stage entertainment or more generous patronage, than in the vast territory between Winnipeg and the Pacific Coast. The great prosperity of the section has made its appeal and next season many of the foremost of American attractions are to visit us. Among them none will be assured of a warmer welcome than Mrs. Fiske who has just arranged for her first visit since she "blazed the trail," in Western Canada, seven years ago.

As Mrs. Fiske is said to be a very observing woman—and the minute fidelity of her various characterizations would seem to be ample proof of it—her coming visit should be one replete with interest for she will find contrasts that should appeal vividly to her tour a succession of astonishing her imagination. We are told that it was on her own initiative that the Canadian tour was booked as she was anxious to see with her own eyes all the wonders in advancement, of which she has heard and read so much.

Mrs. Fiske is the recognized leader of the American stage, and her local engagement, whenever it may be, should be one eagerly looked forward to. Her entire season's tour will be devoted to "The High Road" in which she won, last season, one of the most notable triumphs of her brilliant career.

Barrie Follows Pinero's Lead

"Pshaw," said Alf Hayman, Charles Frohman's general manager, when he read in the papers that J. M. Barrie had been made a baronet. "That means we've got to throw away all our Maude Adams—'Peter Pan' printing and get new stuff reading by Sir James Barrie." I suppose." Just then a messenger boy handed a cablegram to Mr. Hayman. It was from Charles Frohman in London and read: "Barrie follows Pinero's lead. Doesn't want title used on play bills." Sir Arthur Pinero, author of "The Mind the Paint' Girl" and "The Amazons," the two plays in which Miss Billie Burke scored hits this season, won't allow his title to be used on theatrical printing. He figures there just as plain "Arthur Wing Pinero." And Maude Adams will continue to play in "Peter Pan" by J. M. Barrie."

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GEORGE M. COHAN'S BETS ON "THE RED WIDOW!"

George M. Cohan, the actor playwright, is almost as good picking winners in the theatrical lottery as he is at writing plays that are sure fire successes. He was reasonably sure, when he read the manuscript of "The Red Widow," that it would be a worthy successor to all of Mr. Hitchcock's former musical plays. Mr. Hitchcock is essentially a Broadway actor who is seen at his best in a piece with an atmosphere of the gay White Way. It is safe to assert that Cohan and Harris could not have found two men better fitted to turn out three hours of typical Broadway amusement than Channing Pollock, a well-known dramatist, who is also a wit, and Rennold Wolf, a celebrated wit, who is also a dramatist. The authors have introduced in the "Red Widow" persons who have sat around them at past first nights, and who, unconsciously, have been the means of entertaining the collaborators quite as much, and often more than the plays they went to criticize. It is claimed that the "Red Widow" is a musical play instead of a musical comedy. The dramatic scenes and ensembles require the services of upwards of eighty people. The company appears at the Sherman Grand for five performances, starting Monday, June 30, giving two special matinees Tuesday and Wednesday.

PROFESSOR LEACOCK ON PLAY CONTROL

They have been having a great time in Toronto over a new play "Deborah" which was given its initial production in Toronto and which so aroused the ire of some of the moral reformers in that city that they had all the members of the company placed under arrest.

Without going into all the details of the affair, it may be stated that a conviction was affirmed by the police magistrate and on appeal to a higher court, the decision was annulled. The peculiar part of the affair is that the official censor, who is a civic officer, passed on the play after submitting it to some prunings, but there was evidently an insufficiency of the latter process to suit the moral reformers. This has naturally brought up the old question as to the efficiency of a censor where moral questions are concerned and Dr. Stephen Leacock, professor of political economy in McGill University has made some interesting comments on the case at issue.

"We have the same sort of thing in Montreal. I'm not referring especially to the 'Deborah' case now," he said. "I am very much opposed to the present movement in Toronto and elsewhere, towards censorship and police regulation, rather than the application of the ordinary criminal law.

"A system of censorship tends to put the care of our morals into the hands of a set of bureaucratic officials. These are allowed to decide what is, and what is not, moral in art and literature, quite apart from the general opinion of the community. Books, paintings, and plays are condemned unseen and the people interested, as authors, producers, and players, are left at the mercy of a set of Tammany Hall politicians, who parade a cheap and ostentatious morality as a method of gaining votes in the next election.

"I am sure that at present in Canada the whole tone of our theatres, our newspapers, and our books is eminently healthful and moral. We have at present an excellent criminal code directed against those who wilfully violate the moral standards of the community. New forms of interference are not needed; they do harm; they excite a noxious inquisitiveness, and put into things, otherwise quite harmless, a meaning that they were never intended to convey."

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RED ROSE TEA "is good tea"

CRISP SAYINGS IN "AS A MAN THINKS."

There are some powerful sermons in some of the lines in Augustus Thomas's strong play "As a Man Thinks" which is at the Sherman Grand next week. Here are a few of them:

A Spade's a Spade.—In surgery we sometimes find a condition where a wound was healed too quickly and on the surface only. The treatment is to re-open it entirely. A mental trouble has its analogy. Better talk of it.

Man and Morals.—You talk of feminine standards and masculine standards. In morals there is just one standard.

Jewish History.—Our girls have often been unhappy when they're married outside. But our men—have absorbed the women of other races.

Sweet Debts.—A man in sentimental bankruptcy may at least enumerate his assets.

A Man's Past.—Curiosity of that kind in a woman is idle and immoral.

Love's War.—A man's on the firing line—a woman's in the commissariat.

Mental Healing.—His heart makes him a doctor. If ever I go to Heaven and that old Jew isn't there I'll ask for a rain check.

The Thoroughbred.—I love 'em—not the cheap ones. I hate cheap Yankees and cheap cattle of all kinds—but a classy Jew with education and culture.

To the Manner Born.—His contract's the Great White Way—he does art and music for us.

Peace of Mind.—A sharehold in what He called the Kingdom of Heaven. The eleventh hour men worked only one hour, but they worked—the last hour. You get that peace of mind, whenever you work, whether you do something—and the splendid thing is, it's never too late to do it.

Mind Versus Muscle.—It's always the next pasture that seems the greenest. If I have any regret it is that instead of being a physician I wasn't a priest. I think most diseases are not physical so much as they are mental or spiritual.

Nothing's Perfect.—She wasn't perfect—nobody is. She makes one mistake—with you it's final. You don't judge anyone else that way; character never stops developing if we are in the right line. There's still the perfecting of a fine woman.

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W. B. Mason & Hazel Thurston in
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Children 10c, Adults 25c.
First show, evenings 8.30, 25c, 35c, 50.
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WEDNESDAY EVENING
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At 8.30 P. M.
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The Girl with Two Grand Opera Voices
SOPRANO AND TENOR
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Monday, June 23, at 2 p. m.
Ye Olde Firm Heintzman Piano used.

MISS DOROTHY TOYE, THE GIRL WITH TWO GRAND OPERA VOICES

Selections fro mthe operas of "Cavalleria Rusticana," Manon Lescaut, "Rigoletto" and "Pagliacci" are included in Miss Toye's program for Wednesday evening, as well as songs of Tchaikowsky, Dvorak in German and an English group by McDowell, Bond Beach and Forster.

Two duets, which Miss Toye sings with herself offer opportunity for the display of her rare gifts in changing instantaneously from soprano to tenor and vice versa. Her brilliant high soprano and round robust tenor shows startlingly the strong contrast and the ease with which the change is effected.

The program is as follows:

PART I

1. "Siciliana" ("Cavalleria Rusticana") .... Mascagni
(Tenor Voice)
2. In quelle trine morbide (Manon Lescaut) .... Puccini
3. (a) "Still wie die nacht" .... Bohm
(b) "Als die alte Mutter" .... Dvorak
(c) "Was Nun" .... Tschaikowsky
(d) "Ich liebe dich" .... Grieg
4. (a) "Thy Beaming Eyes" .... McDowell
(b) "Rose in the Bud" .... Foster
(c) "His Lullaby" .... Bond
(d) "The Year's at the Spring" .... Beach
5. Arioso (Pagliacci) .... Leoncavallo
(Tenor Voice)
6. Duet—"Here's to the Rose" Toye

PART II

1. Aria de Mimi (La Boheme) .... Puccini
2. Aria de Rudolfo (La Boheme) .... Puccini
(Tenor Voice)
3. (a) "I Love You Truly" .... Bond
(b) "Shadows" .... Bond
(c) "Just Awearying for You" .... Bond
(d) "Sleep Little Baby of Mine" .... Greene
(e) "Absent" .... Metcalfe
4. La Donna Mobile (Rigoletto) Verdi
(Tenor Voice)
5. Duet—"Laughing Eyes" .... Doro

Miss Toye sings all her tenor numbers in the original key, as sung by the prominent tenors of the day, without transposition or change of any kind.

Ye Olde Firm Heintzman & Co. Piano used.

THIS WEEK'S ATTRACTIONS AT THE LOCAL THEATRES

Sherman Grand

First three nights, with usual Wednesday matinee. The eminent American actor, John Mason, in an absorbing drama of modern thought, "As a Man Thinks," by Augustus Thomas.

Last three nights, with matinees daily. Orpheum vaudeville, offering as special features Taylor Holmes, in a comedy monologue, and The Bell Family, in a picturesque musical act.

Lyric

Two performances every night, with matinees daily. Fourth week of musical comedy in connection with the Allhardt-Woolfolk circuit. Next week's bill, "Whose Little Girl Are You?"

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Extra Snap Line of Ladies' and Misses' Trimmed Hats, trimmings of flowers, ribbons or mounts. Regular $7.50. Monday special $2.00
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