

Big Musical Comedy At Grand Theatre Wednesday Evening

Good Singing—Excellent Dancing—A Real Treat for the People of Salem Comes This Week in the Presentation of "Irene."

Musical comedy will reign supreme at the Grand theatre, Wednesday, Nov. 21, when the Vanderbilt Producing Company will present the tuneful and ever alluring "Irene," the dainty play with music that has created a veritable sensation not only in America but all over the world.

The book by James Montgomery, with music by Henry Thierny and lyrics by Joseph McCarthy, combine an unusual heart interest story that appeals. Mr. Montgomery was a venturesome soul to go so far afield to find a plot of surprising novelty, but with the record of a couple of successes like "Going Up" and "Nothing but the Truth," behind him, he can spread his talents over new variants of old themes and serve them up with trimmings that hit the bullseye. The story of King Cophetua and the beggar maiden is retold in the course of two acts and seven scenes.

A wealthy man becomes interested in a girl from the tenements. She then captures society and finally his heart, all through the medium of pretty frocks the rich man persuades her to wear as an advertising medium for a male modiste friend just starting in business. This takes her through a complication of scenes which interest Long Island blue blood, and her eventual conquest is set in an ingenious setting of lovely surroundings. The costuming is unstinted and the scenic effects are lavish.

The whole show is also set in a whirl of good singing and sprightly dancing. As musical shows go nowadays, a voice is less essential than a pleasing ensemble and the ability to wear Paris frocks; but with this it is different.

The company which is to present "Irene" here is headed by Dale Winter, a charming young woman who has played the part since the musical comedy was first produced. Others in the cast are: Flo Irwin, Mary O'Moore, Gladys Nagle, Dorothy

LaMar, Dorothy Kane, Henrietta Houpsen, Howard Freeman, Jere Delaney, Henry Coote, George Collins, Edward Marr and George Mantell.



Dale Winter, Mary O'Moore and Gladys Nagle in the Smart Musical Comedy "Irene" to be the attraction at the Grand Theatre Wednesday evening, November 21st.

CATTLE STAMPEDE PHOTOPLAY ACTORS

James Kirkwood Is Injured in Screening Film

A stampede of four thousand cattle, filmed at great risk to the players and under strange circumstances, forms one of the many thrilling episodes in "The Eagle's Feather," the Metro picture of Katharine Newlin Burt's famous story of the same name, at the Oregon theatre starting Tuesday.

The stampede was filmed in the vicinity of Convict Lake, located in the high Sierras above the little town of Bishop on the border line between California and Nevada. Great cattle ranches sprawl for hundreds of miles through this beautiful valley and here millions of cattle are rounded up several times during the year and sent to the slaughter houses through the middle west.

The great herd which figures in "The Eagle's Feather" stampede was driven for more than one hundred miles from the famous Smithsonian ranch in California to the location near Convict Lake. So vast was the enterprise that no ranch owner in the vicinity was willing to lend his herd for this scene, claiming that the value of their herds would greatly depreciate if they were hard driven. Finally, as the only way out, Metro Pictures Corporation temporarily took the entire management of the Smithsonian ranch, holding itself responsible for any accident to the herd or loss of value during its proprietorship.

James Kirkwood, who enacts one of the leading roles in "The Eagle's Feather," narrowly escaped death during the taking of the stampede. At the direction of Edward Sloman, Mr. Kirkwood and a score of cowboys began to herd the cattle within focus of the camera when the entire herd suddenly broke and rushed madly in Mr. Kirkwood's direction. Ordinarily a swift horse can keep safely ahead of a dangerous cattle stampede, but Mr. Kirkwood's mount suddenly fell and threw his rider to the ground and straight in the path of the infuriated, onrushing cattle. Luckily, the herd, apparently frightened at the horse, who was kicking and whining piteously in his attempts to get out of danger, parted on either side and swept by, leaving the actor with only a sprained ankle, bruises and cuts.

In the old days, making faces was simply making faces. Now it is called registering emotion.

The hick-town man doesn't feel so inferior after seeing a show that Broadway has patronized for 200 nights.

GOOD BILL AT BLIGH THEATRE

Four Acts Vaudeville and Hoot Gibson in "Shootin' for Love"

Vardo and Kingston: This duo of musicians furnishes its entertainment via the violin and piano-acordion route, on which instruments they are talented experts. They are clothed in the habiliments of wandering musicians and make their appearance in the happy-go-lucky manner of care-free youths whose sole idea of a livelihood is wading through life with the accompaniment of lively music.

O'Laughlin and Williams, an athletic pair, make their appearance in a novelty juggling and bag punching offering. "The Soldier and the Maid," the male members do lightning gun-spinning and drilling, together with baton juggling. He is an expert in his line and presents many original tricks which are cleverly performed and will cause much unusual comment. The female member is an expert bag puncher and will demonstrate to the ladies her physical culture exercises.

Dick and Ruby Wren, a unique couple, present "A Wee Bit of Scotch and Irish" in a medley of Scotch and Irish ditties, intermingled with some real Scotch comedy and music. Dick Wren also gives a correct imitation of Scotch bagpipes and does numerous dancing numbers.

Ambassador Crowley, "One of



At the Theatres Tonight

Bligh—Four acts and Hoot Gibson.
Oregon—"Rupert of Hentzau."
Liberty—"The New Moon."
Grand—"Pioneer Trails."

For his latest motion picture sensation, "One Exciting Night," which has been announced as the feature attraction for next Friday Saturday and Sunday at the Grand theater, D. W. Griffith,

master-maker of photoplays, has taken for his cue the increasing popularity of the last two or three years of the stage melodrama and has produced a mystery picture par excellence.

In this newest of Griffith films, a United Artists Corporation release, the great director gives five of the six elements that go to make up effective mystery—secreted treasure, personal disappearance, puzzling homicide, hidden identity, and the return of the avenging spirit. And with it all he gives the spectator an altogether marvellous assortment in the way of actual entertainment.

There is as sweet and dainty a love story as ever was filmed; there is mystery galore—mystery that the audience sits breathless—and, then comes relief from the suspense in the form of the most delightful and laughter-provoking comedy from Romeo Washington, a wonderful black-face character who finds himself torn between love of a dusky maid and fear of the peering eyes and stealthy figures that creep in and out are seen everywhere.

In this picture Mr. Griffith has departed entirely from the heavy and spectacular and gone in purely for audience entertainment in the way of love, laughter, mystery thrills and thrills. There are no great mob scenes, no historical motif to be picturized, no mass of costumes.

But there is entertainment—a full two hours of it. There is a missing and much sought satchel containing half a million dollars in bills, that lies for a time submerged in a flour barrel in the kitchen while the amorous Romeo makes love to the choice of his heart. And all the time there is oppermost in the mind of everybody the query—"Who murdered Johnson?"

Of course no Griffith picture would be truly Griffithesque without its great climax scene. And "One Exciting Night" has it. This time it is a storm, that type of mid-summer thunderstorm with which everybody is familiar—a torrential downpour of rain coupled with hurricane winds, low-sweeping clouds, split sunder every second by bolts of tree shattering lightning. Trees are uprooted and flung about like matches before an airplane propeller; houses are unroofed, demolished, and crumble beneath the tempest. And in the midst of it the Boy and Girl find their love story come true; the villain is captured; the mystery of the half million dollars cleared.

Carol Dempster has the feminine role and seldom does a theater goer see a sweeter or daintier characterization than she gives. Other players in the cast are all of widely known popularity and ability.

In searching for locations for "Pioneer Trails," the David Smith production which is now showing at the Grand theater, one of the Vitagraph scouts came upon an isolated cabin in the mountains far off the beaten trails. The hut

had all the earmarks of having been deserted for at least a year. The scout opened the door and peered in; a wealth of pioneer furniture and furnishings met his gaze. A bed of rough boughs, rag carpets, rustic chairs, crocheted counterpanes and other bits of feminine handwork foretold that this was once the home of a prospector's family.

Inquiry disclosed the house belonged to one of the early settlers of California, a man who with his family had taken up a government grant in 1852 and had lived and died on the location, leaving a daughter. His wife had died when the girl was about 17 and the child had become housekeeper to her father. The two remained unmolested through the long period of years. Every few months the old man made a trip to the village for supplies and occasionally the daughter accompanied him.

After the old man died, the daughter, then a woman well advanced in years, lived the life of a recluse for awhile and then mysteriously disappeared. No one knew where she went. Several mysterious stories were circulated by the superstitious and the house had been given a wide berth as being haunted.

Vitagraph obtained permission to use the furnishings for scenes in "Pioneer Trails," and the result photographically exceeded the expectations of David Smith. Some of the old settlers believe that when the picture is flashed upon the screen the former resident or relatives of the pioneer will recognize some of the heirlooms and reveal a page of family history which at the present time is veiled in mystery.

Manager Hill of the Oregon theatre is offering his patrons a most interesting program which commenced yesterday and will continue until Monday night. In addition to the snappy short features, he is showing the Slesnick Distributing Corporation's super picture, Rupert of Hentzau, which was adapted from Sir Anthony Hope's well beloved novel of the same name.

The setting of the story is supposititious kingdom of Ruritania, which is governed by the Elphberg King, Rudolf VI. The Ruritanians care little for their ruler—who cares still less for them—but they adore his wife, Queen Flavia, who had married him for the sake of her subjects.

Beautiful Elaine Hammerstein makes a very satisfactory queen, and her gowns are sufficiently gorgeous to content even genuine royalty. In the dual role of Rudolf Rassendyll and King Rudolf of Ruritania, Bert Lytell acquits himself admirably, and Lew Cody is a most dashing and attractive Rupert. The rest of the cast—and each name is that of a celebrity—gives intelligent and adequate support to the principal characters.

In one of the finest screen performances of her notable career,

Norma Talmadge in "The New Moon" yesterday opened a three day engagement at the Liberty theater. "The New Moon" is a Salsnick Revival.

Norma Talmadge is superb in her interpretation of the Russian Princess who became a peasant girl to shield herself from the attacks of the anarchists. Miss Talmadge, who has become famous for her versatility, adds another laurel to her wreath in this latest characterization. You have seen her as a French, American, English, Chinese and Indian girl. She has been charming—realistic. In her latest role, she is the essence of Russia itself. Full of that indefinable charm and personality which marks all her work, Miss Talmadge is like a bright sunbeam warming the cold snows of icy Russia.

Elmer Fair, who enacts the title role in Metro's "The Eagle's Feather," which comes to the Oregon theatre Tuesday, considers screen acting as only one of several accomplishments in which she excels. An expert violinist, with several years' study abroad under a famous master and an interpretative dancer, with a reputation here and abroad, Miss Fair turns at will, whenever the fancy seizes her, to either of these professions for a season or longer.

Miss Fair's appearance in "The Eagle's Feather" follows a string of important screen roles among which were those in "Kismet" and "Driven." When Director Edward Sloman was assigned by Metro to film Katharine Newlin Burt's famous magazine story, he immediately assigned Miss Fair to the role which was admirably suited to her rare beauty and ability.

When the war broke out, Miss Fair was just completing a course of violin study in Germany. She immediately broke up her work and hastened back to this country, where after a brief sojourn in the East she came on to Los Angeles. Miss Fair had already attained a reputation in several European capitals for her remarkable dancing and had appeared in several important European revues. When it was discovered that she was present in Los Angeles one of the big western producers made her an attractive offer to appear in a revue which he was then contemplating.

Her appearance on the Los Angeles stage was the signal for enthusiastic praise from the newspaper critics and from the general public. This at once attracted the film producers of the west coast and this is how Miss Fair added another career to the two she already had.

Miss Fair was born in Virginia and is a true Southern type.

"THE EAGLE'S FEATHER"

Humor and tragedy play a part in "The Eagle's Feather" which is coming as the feature attraction to the Oregon theater this week. This is Metro's filmization of the famous story of the same name

which appeared in Cosmopolitan magazine some time ago, written by Katharine Newlin Burt, one of the younger American short story writers who has attained international fame.

rected by Edward Sloman from the screen adaptation by Winifred Dunn. The cast includes James Kirkwood, Mary Alden, Elmer Fair, Lester Cucco, William Ormond, John Elliott, Charles McG Hugh and George Siegmann.

GRAND



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4 BIG ACTS 4

VAUDEVILLE

HOOT GIBSON

IN
"SHOOTIN' FOR LOVE"

Other Features Too

BLIGH THEATRE

OREGON GRAND LIBERTY

Continuous Today 2 P. M.—11 P. M.

A Sequel to "The Prisoner of Zenda"—With

Elaine Hammerstein
Claire Windsor
Hobart Bosworth
Bryant Washburn
Adolphe Menjou
Irving Cummings

Bert Lytell
Lew Cody
Marjorie Daw
Mitchell Lewis
Elmo Lincoln

Sir Anthony Hope's Celebrated Romance

"Rupert of Hentzau"

The entire production under the personal supervision of Myron Selznick
A Victor Heerman Production

An Epic of the West that Rivals "The Covered Wagon"

Starring
CULLEN LANDIS
and
ALICE CALHOUN

An Indian look-out, high in the surrounding hills! Below, a prairie caravan, slowly treading its way West—its men, women and children dreaming of the wealth that would be theirs and forgetful of the dangers that lurk nearby!

LIBERTY

TODAY — TOMORROW

Norma Talmadge

IN

A Brilliant Revival of one of the Pictures that made her famous

"The New Moon"

A Thrilling Story of Love and Adventure

Comedy and News Events