

Opera Quintet Features New Program at Bligh

The American Opera quintet, billed as one of the most delightful contributions to vaudeville, is featured today at the Bligh theatre in headline position.

Stop falling hair!

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CAPITAL DRUG STORE Z. J. Riegg, Prop. State and Liberty, Salem, Oregon



Scene from "Borrowed Husbands," at Liberty.

and each is a soloist of merit. The company carries its own special drop.

Ah San and Jo are artistic dancers. They present toe, acrobatic and ballet dances which have

been winning them real commendation throughout the circuit. In addition they are acrobats and Ah San is a violinist of ability.

"The Jazz Juggler" is Joe Madden. He is a clever entertainer and during his act manipulates balls, hats, clubs, cigars, boxes and numerous other objects ranging from a feather to a cannon ball.

Peggy Vincentis a dainty little singer who gets many hearty laughs as a result of her stories and songs. Included in her act is a surprise number which never fails to draw applause.

Black and Small have returned from Scotland with a new singing and dancing skit which they call "Varied Varieties."

Miss Small is noted for her dancing and has won many medals as the champion highland dancer of Scotland.

transferred to the celluloid and flashed upon the screen those who witness the photodrama are impressed and the salient points of acting stand out in bold relief.

There is such a bit of acting in "Borrowed Husbands" which will be shown at the Liberty theater today. It forms part of the role portrayed by Violet Palmer and the business is done with a locket which she wears about her neck.

There is nothing particularly dramatic about the action and the movements of the actress are just what might be expected under similar conditions in real life, a pressing of the locket to the breast, a smile and a shake of the head; but is so naturally done that the spectator experiences a thrill, which is later emphasized by a bit of acting on the part of Florence Vidor as she opens the locket after Miss Palmer in the role is supposed to have fainted.

These two bits stand out prominently against a background of dramatic action and thrills; yet the picture would have been completed without them. After witnessing these scenes the spectator is sure to feel that they enhance the value of the picture.

Occasionally happens that in producing a picture one bit of action will stand out in bold relief against the rest and remain fixed in the mind of the spectator. This action may not be vital to the story and when written into the scenario might not have been intended as a dramatic moment or to produce suspense. In short it might be a simple part of the story.

In making the picture the director might not have impressed the importance of the scene upon the player and the player might not have felt that she or he was doing an unusual bit of acting at the time. But when the sequence is

Picture at Liberty Has Great Dramatic Action

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Attraction at the Oregon Is Pleasing Salem People

In his latest Paramount screen offering Cecil B. DeMille of the alluring flavored cinema concoctions has reached in all directions to make "Feet of Clay," now playing at the Oregon theatre yesterday, strictly 1924.

The heroine, played by the new "find," Vera Reynolds, is the new type to whom the public interest

SPLENDID PROGRAM PLANNED NEXT WEEK

Schools Will Observe National Physical Education Day Here Friday

Physical education day, Friday, November 21, will be fittingly observed in the Salem public schools. A program outlining the work carried on by the physical education department will be illustrated.

Every community needs to realize, as soon as possible that applying direct play is not philanthropy, but a precious responsibility," states Mabel Travis Wood, of the playground and recreation association of America.

Giving boys and girls an education has long been considered a public duty. Just as necessary to making them good citizens is filling their leisure hours with recreation that builds their bodies, safeguards them from the dangers of life and morals of play in the streets, teaches them fair play and develops initiative.

Every boy in the Salem schools is given physical training and as many of the girls as can be cared for are given the training. Practically any student who desires to do so can take physical training.

The exercises for Friday will be held some time during the day, the exact hour not having been arranged.

has turned, the flapper, grown from parties and petting at seventeen to marriage and responsibilities at twenty-one.

Of course, there is a wonderful DeMille party, a dance floor laid over a pool with interesting connecting bridges. All of this is preceded by a colorful beach sequence, utilizing a myriad striking novelties, and featuring an exciting race between twenty girls on surf boards behind fast speedboats.

Mix in a struggling couple in a Harlem flat, a mild-ocean fight between a swimmer and a shark, and it may readily be seen that DeMille is back again in all his old form.

Timeliness and novelty, according to a careful "taste" of the greatest film successes of the past ten years, seem to be the two most infallible ingredients of a photoplay that will please the theatre-going public.

"Feet of Clay" is timely and has novelty to spare. Draw your own conclusions.

Featured in the principal roles of "Feet of Clay" are, besides Miss Reynolds, Rod La Rocque, Victor Varconi, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson.

The adaptation of Margareta Tuttle's immensely popular magazine serial of the same name, Beulah Marie Dix and Bertram Millhauser wrote the screen play.

exhausted her first emotional exclamation, and the unusual tribute from her lips as like an accolade to me. "But you should have let Mr. Drake go with you," she added reproachfully. "What would Richard say if he knew that you went on such an errand alone?"

A Haunting question.

I reflected whimsically that my husband would in all probability prefer a solitary trip for me, even if accompanied by danger, to having me escorted by Allan Drake. Then with a sudden dash of bitterness I decided moodily that Dicky's worrying about any action of mine was exceedingly problematical.

But it had been left for Dr. Pettit with his strangely worded query as to Dicky's whereabouts to change annoyance to another emotion, neither fear nor anger, nor yet anxiety, but having in it elements of all three.

I laughingly held out my wrist to her, and she pushed it aside pettishly. Evidently she was retaining her pole position at hearing of my narrow escape, and I mentally rejoiced. Mother Graham, arrogant and dictatorial, I can comprehend and cope with, but when she becomes docile and emotional I am at a loss how to deal with her.

"I'm glad you can joke about it," she said acidly. "But if you think Richard is going to take that way when I tell him about it you'll find yourself very much mistaken."

With which dark threat she turned her back upon me and addressed herself to Lillian.

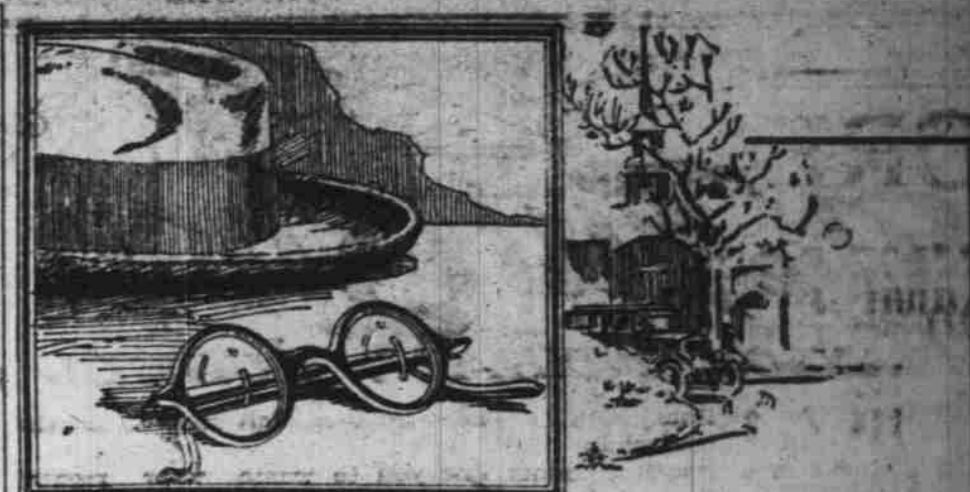
"I wash my hands of her," she said. "But you ought to keep her from doing fool things like that."

"I'll do my little best," Lillian promised, "but she's a willful piece. And now if you'll excuse me we really must go down to the library. Will you lock your door again, please? We'll come and let you know the minute it's safe to unlock it."

"What do you think I am going to do?" demanded Mother Graham tartly. "Parade up and down the corridor with that devil of a Smith in the house? I've been caged up here like a wild hyena—she brought out the comparison with a ludicrous hesitation—all the evening. I guess I can stay behind the bars the rest of the night if I want to."

"It won't be that long," Lillian returned soothingly. "Come on, Madge."

I followed her into the hall, heard my mother-in-law locking the door behind me, and echoed



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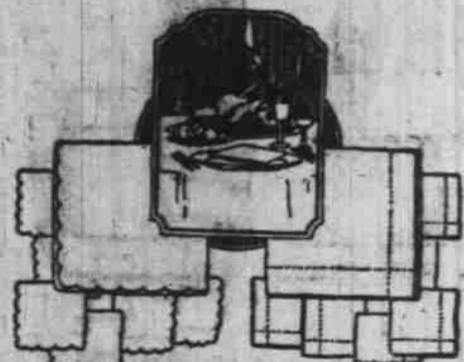
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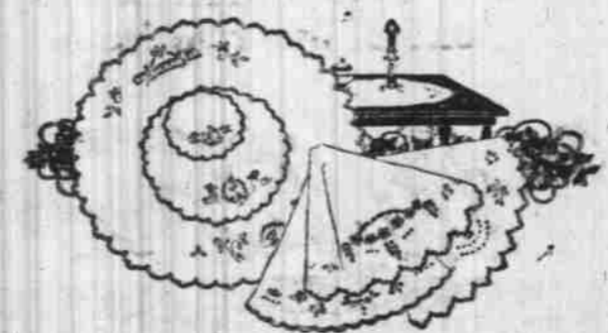
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Booth Tarkington Picture Now Showing at the Grand

Another Booth Tarkington story has been converted into a motion picture with the same splendid results that attended the filming of "The Flirt."

So successful has been the picture of "The Turmoil," which is the week-end offering at the Grand theater, that the picture is destined to go down in the history of filmdom for 1924 as one of the "ten best" pictures produced during the year.

With George Hackathorne and Eileen Percy playing the leads in the film story deals with the turmoil in the home of a self-made millionaire, arrogant, powerful and stubborn, who, with iron hand, bends a rebellious family to his will. An artistic son is forced to the unhappiness of a money-mad struggle in business; a daughter-in-law, waspish and fortune-hunting, pits her wits against his.

The sets are lavish, especially the settings showing the gaudy magnificence of the new-made millionaire's week-old palace. This is contrasted in a striking way with the home of a cultured family which is skillfully used as a roll in the dramatic plot. Several strong climaxes mark the swift movement of the play, and the continuity of the theme and action is superb.

MY MARRIAGE PROBLEMS

Adele Garrison's New Phase of REVELATIONS OF A WIFE

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CHAPTER 310 WHY MADGE SUDDENLY REMEMBERED DR. PETIT'S QUESTION ABOUT DICKY

When Mother Graham decided to descend from the high horse of her arrogance she goes it with a speed and thoroughness which daze one not used to her and her ways. One would never have guessed that a minute before Lillian's revelation she had been trying her best to goad me into an explosion of temper by her scolding criticism of what she dubbed my neglect of Katie.

"I am very proud of you, my daughter," she said when she had

NEW TODAY

Borrowed Husbands



From the Novel by MILDRED K. BARBOUR Starring FLORENCE VIDOR Supported By EARLE WILLIAMS ROCKLIFFE FELLOWES Neither a borrower nor a lender be; For loan oft loses both itself and friend. And borrowing dulls the edge of husbandry. —Shakespeare.

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