

BRILLIANT OFFERINGS PRESENTED FOR SALEM THEATER-GOERS

SAN CARLO OPERA COMES TO PORTLAND

Famous Company Will Be Heard Soon; Success on Tour Remarkable

Following a New York season of unprecedented success, and extended appearances in Boston and Philadelphia, the San Carlo Grand Opera Company is once more making its annual appearance on the Pacific Coast, and it is good news that Fortune Gallo's renowned organization will present four per-



ALICE GENTLE With San Carlo Grand Opera Co.

formances in Portland under the management of the Elwyn Concert Bureau.

The date set for the engagement is January 29, when the company will open with Puccini's "La Tosca." This will be followed on Friday night with a rendition of "Andrea Chenier," "Madame Butterfly" at the Saturday matinee, and for the closing performance Saturday night, "Il Trovatore" has been chosen.

The San Carlo company has now



FORTUNE GALLO General Director of San Carlo Grand Opera Company

entered the greatest year of its career. Visiting nearly every city in the country last season, the New York engagement followed closely when this organization opened the new Jolson theatre, playing to capacity houses during its

Ackerman and Harris

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Times
Great

Evans & Hoey
"All in Fun"

Peddrick & De Vere
"Moments Artistic"

London Lee
"Duke of Chalk"

Lo Mo Sing Troupe

"Magicians From Canton"
"Wonder Workers"

Don McKinnon
"Vocalist"

Vaudeville
Photoplays

London Lee
"Duke of Chalk"

BLIGH THEATRE



Scene From "DANTE'S INFERNO" A William Fox Special Production.

four-week's stay. Directly after the Metropolitan engagement, the company played request performances in Memphis, making a special trip to appear at the dedication of the big \$2,000,000 auditorium in that city.

Since its appearance here last season a New Orleans engagement was played, where all previous records were broken, and in Chicago, a recognized center of grand opera, where the company had not previously appeared, it had a most enthusiastic reception.

New artists, as well as old favorites are with the company this year, and among those to appear in Portland are Mme. Alice Gentle Tamaki Nura, Blanca Saroya, Annie Roselle, Stella DeMotto, Messrs. Gaetano Tommasini, Manuel Salazar, Demetrio Onofri, Mario Basiglia, Pietro De Bissi, Natale Corri and Macario Fuzzenzo Guerrieri, who will conduct the performance.

With its notable artists, the quality of the productions, its dramatic unity, the choral and orchestral ensembles—all have contributed to the wide-spread reputation attained by this nationally-famed organization.

New Vaudeville at the Bligh Theatre Today

Ackerman & Harris have secured what they call one of the best acts in vaudeville for their headliner here this Sunday. It is the Lo Mo Sing troupe of five Chinese workers of magic. They call themselves "The Wonder Workers." Many of their stunts are declared to be amazing.

"Artistic Moments" is the offering by Peddrick and De Vere. It features several selections from musical comedies. The act is one arranged by the performers and has been pleasing audiences all over the circuit. Miss De Vere is the creator of all the dances presented and designer of the various costumes she displays. Mr. Peddrick is the composer of many melodies and author of the speaking lines.

Evans and Hoey present a comedy talking, singing and dancing skit called "All in Fun." Miss Evans is a capable comedienne and the possessor of real personality. The act carries special scenery.

Landon Lee is a cartoonist. He is called the "Duke of Chalk," and lives up to his advance billing. He makes funny as well as artistic drawings and carries on breezy chatter while making his pictures.

Don McKinnon, ballad singer, is placed in a class by himself by critics over the circuit.

As to intuition, the modern girl who selects her own husband does little better than the o. f. girl who was patiently passive.



BUCK JONES & LUCY FOX IN "THE ARIZONA ROMEO" WILLIAM FOX PRODUCTION

"The Inferno" by Dante to Be Shown at Liberty Today

The two classes of religious devotees who have come to be known by the terms "modernists" and "fundamentalists," because of their belief or non-belief, among other things, in the existence of hell as a place of eternal punishment for earthly sins, are found to be equally interested in "Dante's Inferno," the unusual film production made by William Fox, which will be seen today at the Liberty theatre.

Incidentally, no one will deny that Dante, in writing his great classic, "The Divine Comedy," including as it does three allegories describing the hereafter, proves himself as consistent a fundamentalist as ever lived. It is said that his conception of future life and all the various circles and gradations of hell and purgatory, are largely in accordance with the Catholic version of that time.

Whether his conception as pictured in the film meets with the beliefs of present day "fundamentalists" has caused much controversy since release of this remarkable picture, but there is no gaining that it aroused the interest of them all. Those who believe in a hereafter of celestial bliss or of eternal fire and brimstone are pointing to the picture as a true and faithful representation of what sinners and saints have in store for the future. The "modernists" are pooh-poohing the idea vigorously, but both factions are united, it seems, on one point. They enjoy the picture.

"Dante's Inferno" is said to be a unique creation. Henry Otto, who directed, and who, incidentally has built up a tremendous reputation in handling the weird and fantastic in pictures, allowed his imagination to run riot in this production. A modern sequence, written by Cyrus Woods has been threaded into the Inferno portion of the picture. Edmund Goulding had the rather staggering task of adapting the world-famous allegory, "Inferno," to the screen.

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Picture at Oregon Theater Sets Film Standard

In producing "Frisolous Sal," his latest First National picture, which opened at the Oregon theatre yesterday, J. K. McDonald has given the screen a worthy successor to "Boy of Mine." The latter was a Booth Tarkington story. The photoplay was so good that its success was regarded as accidental by those who knew that it was only the second picture McDonald had ever made.

But "Frisolous Sal" maintains the high standard that this young producer has set through his previous pictures. The story is his own. It was directed by Victor

"Boy of Mine," shows more of his ability in "Frisolous Sal." Tom Santschi is seen in the role of the big Western hero with which screen fans are so familiar. Mitchell Lewis leaves nothing to the imagination in making an audience hate him. Mildred Harris, wearing a black wig over her natural blonde hair, looks even more lovely than she does in real life. For the first time in her screen career she forsakes the pretty-heroine type of parts.

"The Arizona Cowboy Now Featured at Grant Theatre

Do not allow yourself to be deceived into thinking that "The Arizona Romeo," now playing at the Grant theatre, is just "another western photoplay." In reality, it is a comedy, a drama, a thriller, a touch of society life, romance and big business all thrown together into the melting pot of filmdom and emerging as a corking good evening's entertainment.

The story opens in New York with Richard Wayne trying to bring to a conclusion a matrimonial alliance between his daughter, Sylvia, and the son of his business partner.

Realizing that his daughter is not particularly impressed with his choice and seeing only one way of overcoming her prejudice, he resorts to strategy.

He accuses the young man, who incidentally is his secretary, of embezzlement, and threatens to send him to prison if his daughter still persists in marrying him. The ruse succeeds, for Sylvia inheriting a part of her father's obstinacy, champions the young man's cause and agrees to marry him.

The following scenes are laid in a small western town in Arizona where Sylvia and her maid open up a beauty parlor under fictitious names, awaiting the arrival of her fiancé. Industry is demoralized at the nearby ranch of Tom Long, the major portion of his cowboys have fallen badly for the new beauty emporium and are indulging in manicure, facial massages and all the vanities of the effete east.

In an effort to bring them to their senses Tom Long takes a hand, and after a stinging denunciation of women in general and manicurists in particular, rides in to town to round up his missing men.

He calls at the parlors and although apparently indifferent, is later in the day he overhears a plot to annoy the young woman and returns to the shop and orders a manicure.

With the arrival of the plotters a thrilling fight ensues in which the men are routed and Sylvia is profuse in her appreciation of his efforts. She tells him her story and despite his increasing love determines to assist her, believing that she is in love with Richard Barr.

From this point the action comes thick and fast. The sheriff is outwitted by dynamiting a bridge, there is an "almost" lynching, a daring ride and a flying leap from a horse to a speeding train, and many other exciting incidents until—well—it's a happy ending. Buck Jones as Tom Long, Lucy Fox as Sylvia Wayne are excel-

PRaise IS GIVEN THE M' MUNN BOOK

Well Known Writer Tells of Our Salem Author, in the Portland Telegram

(The following by Dean Collins, the well known Oregon writer, appeared in the Portland Evening Telegram of Thursday.)

"Down on the Farm," a booklet of twelve charmingly written sketches came up from Salem recently and slipped into the bookstores so quietly that only in the past day or so have the bookstore "growlers" remarked to their friends:

"Have you read Ella McMunn's book?" Then immediately those whose memory runs back seven or eight years in the literary history of Western Oregon remember how Ella McMunn used to send up exquisitely written bits about the tremendous trifles she discovered continually on the farm out in the Lake Labish territory where she and her mother live.

They will also remember how she came to Portland as a feature writer, bringing with her the keen human insight, the whimsical talent for seeing the importance of the seemingly unimportant, and the quaintly humorous method of expression that is her own and nobody's else—and how she wrote feature stories for the Journal until it was necessary for her to return to her home down on the farm and be with her mother.

The new book is a tragic little book, a humorous little book, a philosophical little book, an amazingly human little book, and a book that brings back the breath of trillium and sweet-briar and cool mosses and the chatter of birds from among the crumbling rails of the pioneer "worm fences"—that is, it brings it back to those who have been so fortunate as to have lived part of their lives in the farm country of the Willamette Valley.

It is a book to be read by one who appreciates a sensitive observation of life and a graceful and individual style of writing. The writer's own ill health may have thrown a shade of pathos over the

cast, and surrounded by a capable cast of favorites.

PAMPED YOUTH

Real fire horses are seen in action in "Pampered Youth," the David Smith picturization for Vitagraph of Booth Tarkington's novel, "The Magnificent Ambersons." Los Angeles "pensions its dumb firemen—that is, puts them out to pasture when they have finished active service. Most of those are still fit for active duty, and it was from among this lot that Smith obtained horses for the fire scenes. The animals were keen to answer the clang of the gong, and the result was a spectacle that put the old Roman chariot races in the shade.



Eugene O'Brien and Mae Bush in "Frisolous Sal"

most of the sketches, but under the shadow ripples the current of authentic humor and courageous philosophy—and Ella McMunn has never apparently written anything for publication that was not clever and interesting and individual.

Not Many Left

(There are only a few copies of the McMunn book left, at the Patton book store in Salem and the Gill book store in Portland.—Ed.)

London Underground River May Bother Bank Builders

LONDON, Jan. 25.—An almost forgotten stream, the River Walbrook, is giving the builders of the new Bank of England some-

thing to think about. It is 30 feet or so below the surface, and as long ago as 1598, according to historians, it was vaulted over with houses above it.

In the days of William the Conqueror it was described as "a brook of sweet water" but has since developed into something of a sewer. Its course is through the Wall of London to Moorgate eastward then in the direction of the Mansion House, and it is believed that when the excavations are made for the new Bank of England, engineers will have some trouble.

Although so far underground, the stream is still tidal. The high tide in the Thames presses water up along the beds of shingle as far up as Cheapside if not actually under the Bank itself.

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