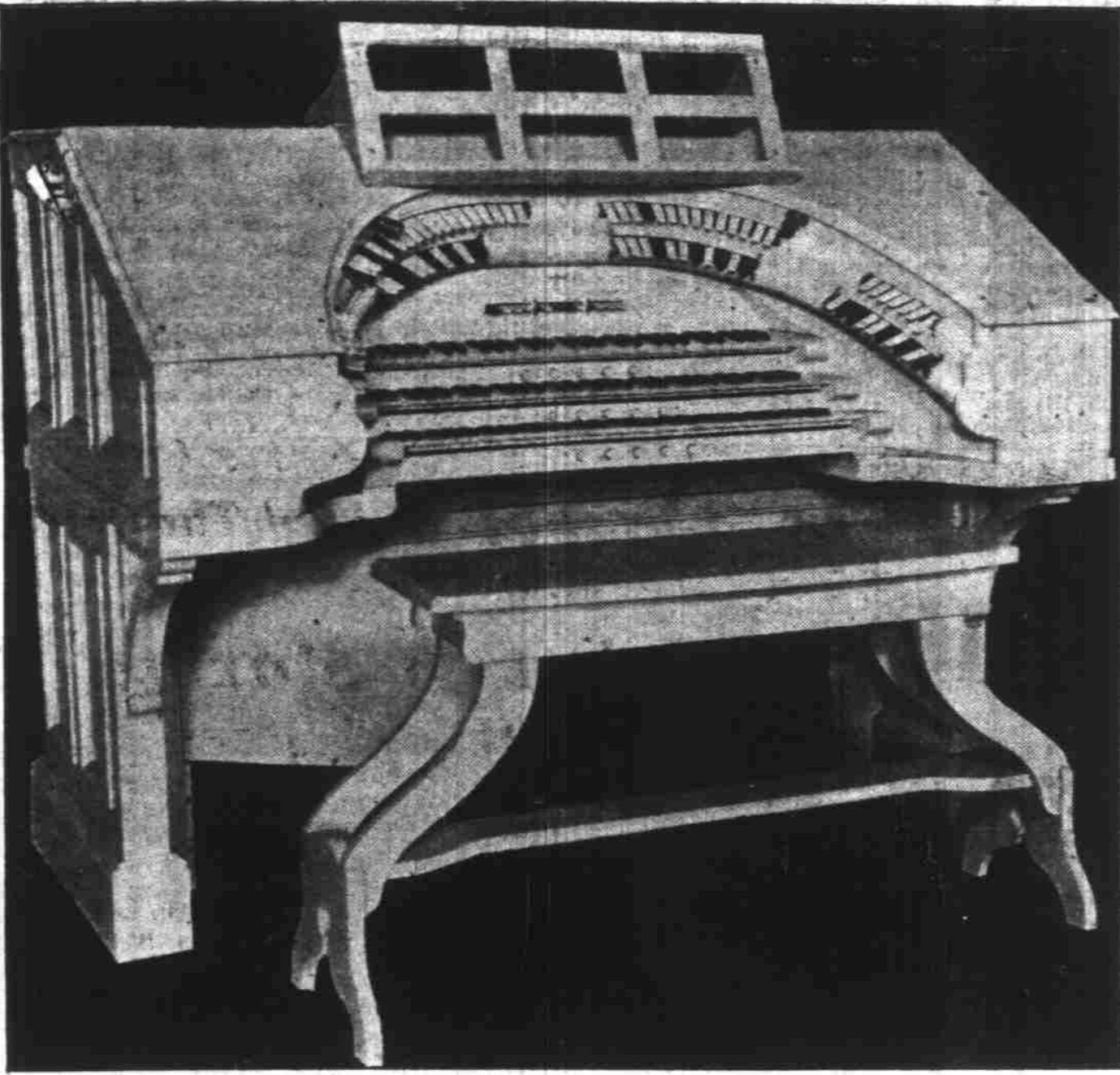


ORGAN, ORGANIST AND HOUSE MANAGER



At left, console of the Wurlitzer Hope-Jones unit orchestra which has been installed in Bligh's Capitol Theatre. Above, Archie B. Holt, who will be house manager of the theatre. Below, Samuel Phelps Totten, noted musician who has been secured as organist for the Capitol.

Theatre's Beauty Passes All Salem Expectations

(Continued from page 1.)

spaced that the tallest person's knees will not touch the seat ahead, while in the balcony they are 34 inches from back to back, so that patrons may pass down any row without disturbing others by forcing them to rise.

Had the seats been spaced as they are in most theaters, 300 more persons would have been accommodated.

The furnishings throughout the theater were planned and constructed by B. F. Shearer and company, under the supervision of Mr. Bligh, who personally selected the color and finish of the chairs. The most striking feature of the furnishing is the perfection of the opera chairs on the lower floor, which were made by the Heywood-Wakefield company.

The "last word" in convenience for theater patrons is provided in the "crying room" and the smoking room. Each of these is glass enclosed, so that mothers of fretful children may witness the performance from one, while smokers enjoy their pipes or cigarettes from the other without interrupting their enjoyment of the program.

Outstanding even among the excellent artistic features in which the new theater abounds, is the mezzanine floor, with its sumptuous lounge, rich appointments and comfortable atmosphere. Florentine in design, its draperies are of burnt orange with rich green festoons, its hand rails of green mohair. Damask curtains in the lounge, and damask finished walls with exquisite hand worked Florentine frescoes, maintain the impression of richness and comfort which characterizes the playhouse throughout.

The same effect of spacious comfort which prevails on the lower and mezzanine floors, is noticeable in the loge sections and balcony. The walls are of gilden tiffany, and the effective use of color in the loge furniture is startling in its originality.

Evidence of the completeness of careful detail with which the construction and furnishing of the theater was planned, is seen nowhere better than in the selection of the carpets. These were manufactured by A. and M. Karagheusian of New York City, the biggest manufacturers and importers of oriental rugs in the world. The Karagheusians were members of an ancient Arabic tribe which has brought down through generations the art of weaving Herati rugs, until now they are acknowledged to be without peer.

Selection of a Wurlitzer Hope-Jones unit organ is another proof of the careful consideration given to equipping the new theater. Unequaled in its tone, its volume equivalent to that of a 20 piece orchestra, an especially novel feature of this organ is a device for raising the console from the pit for concert work.

Bringing a noted musician and composer to Salem as organist in the new theater is an accomplishment with which Mr. Bligh is probably as well pleased as with any other feature of his venture. Samuel Phelps Totten, who comes to

the new Capitol from the Liberty theater in Olympia, Wash., first achieved fame as a director of musical comedy.

Since 1917, however, he has devoted all of his talents to the organ, and has been accorded even wider notice for his compositions of theatrical music. He is one of only four vaudeville organists on the Pacific coast. While a master of all types of music, he is acclaimed among those of his profession as an exceptionally gifted exponent of the up to date compositions.

Most important of all, of course, in the appointments of a theater is the stage itself and in this feature the new Capitol is second to none in the northwest for artistry or for modern equipment and convenient arrangement. The floor space is 35 by 32 feet, ample for the presentation of any road show or vaudeville program. The height of the stage from grid-iron to floor is 54 feet, the height of a five story building.

Instead of the chute which is familiar to anyone acquainted back stage in the leading theaters of the northwest, a baggage elevator has been installed for conveying trunks and properties to the dressing room. This feature is both more convenient than the usual method, and more speedy and quiet, features whose desirability is self evident.

Speedy changes of scenery are assured through the installation of a complete counterbalance system, making it possible for one man to effect any change of scene unaided.

In addition to the utmost care in perfecting the arrangement of border lights and hanging borders, the electrical equipment includes a complete set of dimmers, multiplying indefinitely the number of possible lighting effects.

Nowhere in the theater were greater pains taken to secure perfection than in selecting the curtains and drapes. The grand drapery and stage curtain are of silk plush in a rich burnt orange hue, trimmed with silk braid. The materials were especially manufactured and dyed by a New York firm of theatrical furnishers. The drop curtain of black silk plush, with a dazzling rhinestone design, was imported from Paris, and is duplicated in only one other theater in the northwest. The scenic curtain was painted by Carl Berg, who designed it to harmonize with his general scheme of decoration.

Thanks to the employment of the most approved methods of theatrical architecture, the acoustics in the new theater are adjudged to be better than 99 per cent perfect. Ventilation, too, is as perfect as the best engineering can make it. A complete change of air occurs every two minutes. In testing this feature, the building was filled with smoke. Then the fans were turned on and in less than the allotted two minutes, no sign of the smoke was visible. As a matter of fact, the ventilating plant is of capacity sufficient for a building twice the size of the theater.

Danger to patrons from fire has been reduced to an ab-

solute minimum through the profusion of fire escapes and their convenience. There are five exits, constantly kept clear, from the balcony, and seven from the lower floor. These precautions were taken despite the fact that the building is totally fireproof, as judged by the latest safety code.

Italian Culture Home Erected by Columbia

NEW YORK.—(A.P.)—A bit of old Italy, as pure in form as a Medici palace, soon will stand at the crest of Morningside Heights. The cornerstone of the Casa Italiana, controlled by, but removed from Columbia University, will be laid August 5. It then will take its place among the architectural gems on the heights as the

only strictly individual representative of Italy in America. Paintings, art objects, and specimens of the work of Italian artists at the richest periods of history will grace the interior of the structure. The building proper, erected and financed by American architects and builders of Italian extraction, will be pure Italian in form, with a Florentine loge. The cost has been estimated at \$300,000.

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