

CAPITOL OPENS TONIGHT

Theatre's Beauty Passes All Salem Expectations

Glass Enclosed "Crying Room" and "Smoking Room" Most Spectacular of Innovations Presented by Frank Bligh Here

October's early dusk and mist tonight will encompass court house square, dimming the lights along the streets that surround it and even blurring those on the stately county building itself; but across State street on the south, incandescent lamps will produce a glow, revealing throngs of people crowding about that bright spot.

For this evening at o'clock the doors of Bligh's Capitol theatre, Salem's newest playhouse, will be thrown open, permitting the eager public to inspect thoroughly and freely the beautiful interior of this modern but thoroughly artistic amusement center.

The public will be admitted tonight entirely without charge, for the sole purpose of inspecting the interior of this theatre, a marvel of architecture and comfort for the theatre-goers of a city of Salem's population.

Ushers especially instructed with a view to explaining each detail of the building, will be on hand to conduct the visitors through it. No entertainment will be given tonight; the theatre will commence its regular program of entertainment and will be open for regular patronage on Wednesday evening.

Why is it that people are drawn so irresistibly to an illuminated sign which carries the message that within, Tom Mix or Harry Carey or Lionel Barrymore reigns upon the silver screen?

It is because what they find there is life; something outside their own experience, but authentic, real, human happenings.

Stage and screen production have, in times past, been looked down upon by men who considered themselves superior. Today, life as portrayed by these means is recognized universally, and the men and women who devote their lives to portraying it, are acclaimed as true artists.

With the fanciful world drawing so much of the public's attention, it follows naturally that any contribution which tends to raise the standards of theatrical art is a boon to the community in which its influence is felt.

Such a contribution has been made in Salem, in the completion of the new Capitol theater, the product of the planning and administration of Frank Bligh, who thus follows in the footsteps of his father, pioneer showman of this city.

Throughout, Salem's newest playhouse is the latest word in comfort, convenience and beauty. Harmony of line and color distinguishes the interior, which is finished in the Renaissance style. Stately Spanish chandeliers, a style of lighting duplicated in only two theaters on the Pacific coast although in general use in Chicago and New York, hang from the ceiling and serve as decorative features even more than as a means of illumination.

Attention of the lover of beauty will be drawn to the proscenium arch and to the ceiling's beautiful polychrome and gilded plaster effects, as well as to the walls in the foyer, finished in travertine, and the panels in the theater proper, which are done in scarfitto. The decorating was done by Carl Berg, nationally known artist.

Seating capacity has been subordinated to seating comfort, thanks to the sagacity of those who planned the building. The theater will seat 1,200 persons. The seats are so

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Dome of Bligh's Capitol Is State House Replica

Entire Edifice Represents Careful Planning of Frank Bligh and Gifted Mother, and Becomes Important Unit in Business

Looking eastward along the south side of State street from the corner of High, it has been possible, for several decades, to obtain a good view of the impressive dome of Oregon's capitol. By day, its pleasing lines and substantial bulk stand out in relief against the sky; at night, if conditions are such that the outline cannot be seen, it is marked by the cluster of lights which encircles the cupola at the top.

Oregonians from other parts of the state who visit Salem in the future, getting their first view of the capitol dome from that point, may be startled on seeing two domes instead of one. From that viewpoint, they appear exactly identical.

The new dome covers, instead of the seat of Oregon's government, the entrance to Bligh's Capitol theatre, and is the distinctive feature of the new Bligh building, just completed on the southeast corner of State and High.

This new and worthy addition to Salem's business district, which has arisen on the erstwhile site of one of the city's pioneer hotels, extends for 166 feet along State street and 150 on High covering exactly one-fourth of a block.

Not only the theatre, but every feature of the new building, is the product of the careful planning of Frank Bligh, who with his mother is the owner. Perfect as it is in every detail, the outstanding thing about the building is the "capitol dome" which surmounts the theatre entrance.

No other theatre or place of amusement in the world, so far as can be ascertained, has an ornament similar to this one, which was the original idea of Mr. Bligh.

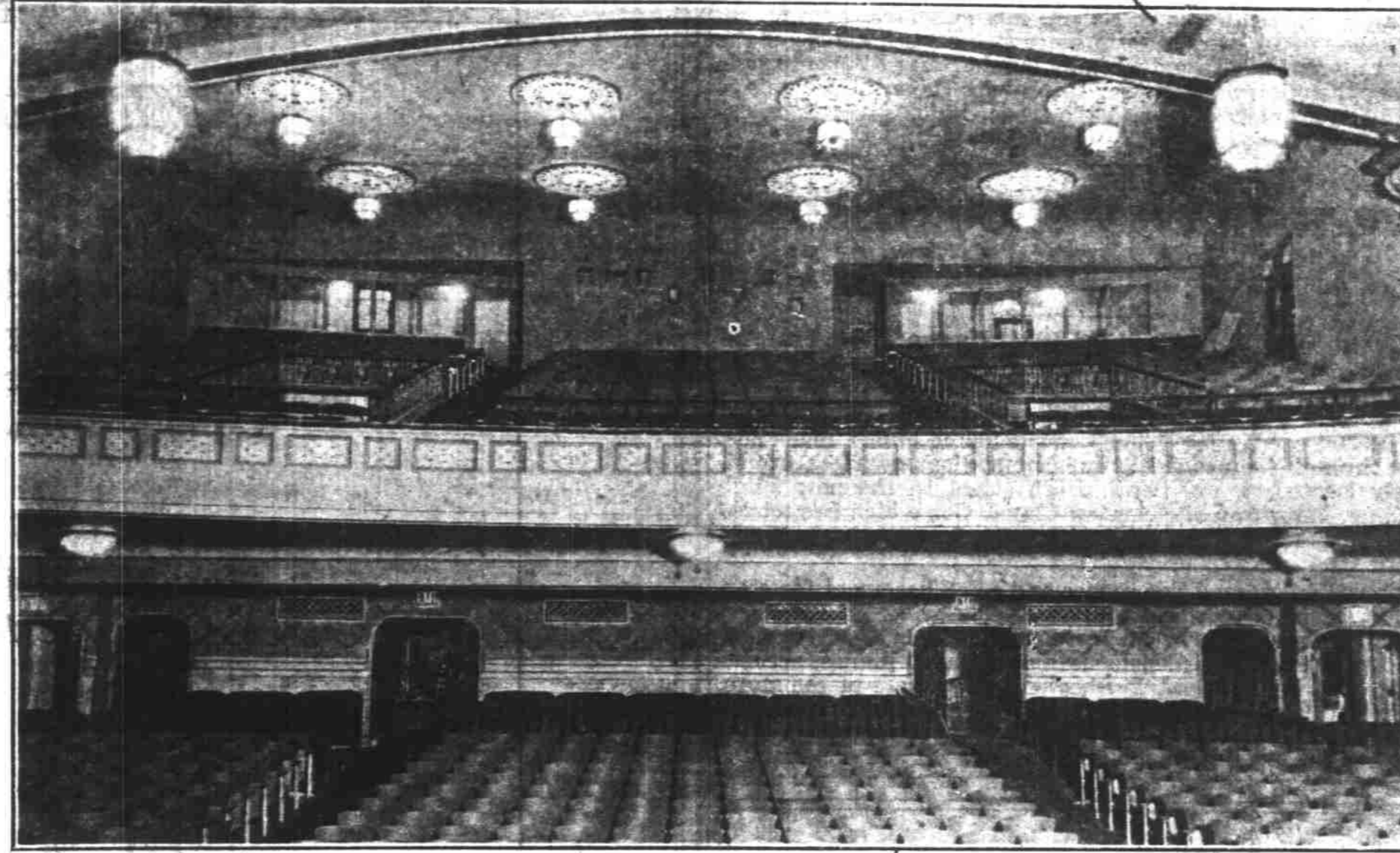
The metal cupola at the top follows the outline and appearance of the one on the capitol building; but the main part of the dome is glass covered, and at night it will be illuminated with the combined radiance of 10,000 watts of electric light.

The theatre occupies the easterly 64 feet of frontage on State street. The remainder of the building consists of ten full size store rooms, in addition to which there are four smaller ones in the front of the theatre part of the building.

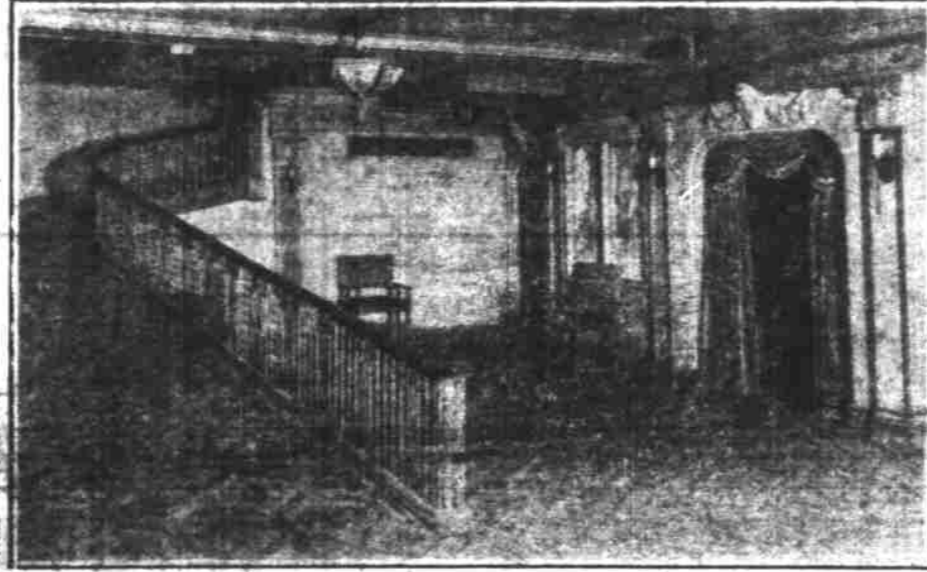
A feature of the stores which appeals particularly to merchants, is the fact that each has beneath it a full basement.

On the second floor, there are 22 office rooms, all of them "outside" rooms with direct lighting, and strictly up

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INTERIOR OF BLIGH'S CAPITOL THEATRE, WHICH OPENS TONIGHT



FOYER OF NEW THEATRE



BEFORE NEW BUILDING ROSE



MRS. T. G. BLIGH

At top, interior of Bligh's Capitol Theatre, which Salem citizens are invited to inspect this evening. Picture, taken from the stage, shows the seating arrangement and gives an idea of the artistic decoration of the new playhouse. On the right, above, Mrs. T. G. Bligh, who is associated with her son in ownership of the new Bligh building and Bligh's Capitol theatre. Below, right, Frank G. Bligh, who planned and built the new business block and theatre building, and who will also be managing director of the theatre and premises to provide Salem patrons with the best entertainment available in the northwest. At left, above, a view of the right half of the theatre foyer. Below, the corner of High and State streets before the advent of the new Bligh building. The structure in the center is the old Bligh hotel building, erected as a private residence in the Civil War period.

Eighteen Years' Growth Is History of Bligh Here

First Bligh Theatre Opened in Vancouver, Wash., in 1908; Father and Son Have Continued Expanding With Drama

Eighteen years of steady growth, closely paralleling that of the popular theatre in America, is the history of the Bligh theatre, which will see its climax in the opening of Bligh's Capitol, this evening.

In 1908, when motion pictures were making their modest preliminary bow to American audiences, the first Bligh theatre was opened in Vancouver, Wash. Since that time the theatrical interests of the late T. G. Bligh and his son, Frank Bligh, proprietor of Salem's new theatre, have grown steadily until the name Bligh has become one to be reckoned with in theatrical circles on the Pacific coast.

The same year that the first Bligh theatre opened its doors in Vancouver, under the name "The Star," theatres of the same name were opened with the same name, policy and control in Salem and Woodburn. The "Star" in Salem

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FRANK G. BLIGH

Valley Residents Invited To Attend Free Reception

"Vaudeville" to Be Watchword of Capitol's Programs, Pantages Makes Bow on Thursday, First Show on Wednesday

"Vaudeville!" That will be the watchword at Bligh's Capitol theatre, which opens formally tonight and on Wednesday begins its regular program of entertaining Salem's theatre going public.

Pantages vaudeville every Thursday evening—vaudeville which is unquestionably the best offered on the Pacific coast, will be seen in Salem for the first time this week, and every Thursday evening thereafter, at the Capitol theatre.

With the formal opening scheduled for tonight, a housewarming to which everyone is invited free of charge, regular shows at the Capitol will start Wednesday. Pictures only will be shown that evening, with John Emerson and Anita Loos appearing in a story adapted by Carl Laemmle from the big stage success, "The Whole Town's Talking"—a fitting title for the opening show, since surely all Salem will be talking, long before that, about the new Capitol.

Thursday evening comes the first Pantages show; and advance information leaves no room for doubt that it will set a new standard of vaudeville entertainment in Salem.

Lawton, described as "The Man From Jugglonia," offers a new and novel juggling act—among other feats of skill, he plays a drum with tennis balls and concludes by juggling three heavy spheres.

Gaby Du Valle, French Opera Comique prima donna from Paris, formerly with the Boston Grand Opera symphony orchestra, and also with the Australian symphony orchestra at one time, known in musicland as the "operatic nightingale," offers a splendid repertoire of operatic and American melody numbers. Miss Du Valle is assisted by Camille Loaiza, Mexican pianist and composer.

Haftner and Paul depict the bright, breezy side of life as it is, in their new comedy act, "Just Themselves." They are well known to the "Great White Way" of New York City, having appeared in musical comedy and revues in America's entertainment metropolis.

Baby "Dodo" Reid, niece of the late Wallace Reid, who was America's most beloved screen hero, offers a novel and very entertaining program, in which she plays the ukelele, sings, dances and then very intelligently answers questions on all topics, asked by people in the audience.

With characteristic Italian dialect and gestures, Anthony and Rogers Rick take the stage as a pair of returned banana merchants. Their songs and music are highly original, while their dancing is the latest word in laugh provoking steps.

As a climax to this galaxy of excellence, "Jay Kay and Girls," a comedy revue featuring such Broadway favorites as Dot Rulon, Paula Kane, Alice Marx and dainty German Faire, intersperses song and dance specialties with laugh producing effects and witticisms that prove it one hundred per cent entertainment.

The new Capitol theatre orchestra, directed by Viola Vercler Holman, will furnish the music. Short film subjects will also be shown.

But Pantages vaudeville once a week is not all. This week, on Friday evening the well known Ackerman & Harris vaudeville circuit will send a full program to the Capitol, and the Saturday and Sunday bill will include Lunn's East-

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Finest Pictures Booked For Early Presentation

Genius Which Has Marked History of Bligh Progress to Be Applied in Bringing Distinctive Films Here for Showing

Laura La Plante heads the imposing array of players that Universal has given "The Midnight Sun," its great Super-Jewel for this year. The picture, which will be screened at the Capitol theatre, and which will appear soon, was directed by Dimitri Buchowetski, noted Russian director and producer. It presents Miss La Plante for the first time in her career in the role of dramatic artist rather than in that of comedienne.

The action of the picture takes place in Russia in 1913 before the advent of Bolshevism and displays all the luxurious life of that period. Miss La Plante impersonates a dancing girl, who, coveted by two of the most powerful men in the Empire, plays with them until she reaches the rank of premiere ballerina of the Imperial Russian Ballet. Out of this comes romance and tragedy and an insight into the cold, cynical mysticism of the Russian character.

Pat O'Malley, who has thousands of admirers throughout the country, displays his versatility in a role entirely different from anything he has ever before attempted, that of a Russian Grand Duke.

"The Midnight Sun" is said to have provided O'Malley with one of the best roles of his career. As the most powerful military man in Russia, Pat is dignified and crafty yet with it all sentimental and gripping in his love affair. The part also gives O'Malley an opportunity to display the gorgeous uniforms worn by one of the high rank his character impersonates.

In Raymond Keane, the third of the quartet of principals, Universal is presenting a young man who is acting in not only his first big part but also his first big picture. With a fortune staked on this production, it took considerable courage to try out an untried player in such an important role, but Buchowetski and Universal were convinced that in Keane, who is only 19, they had a real "find." Keane plays the hero and the youthful sweetheart of the dancing girl. He is said to be one of the handsomest young men on the screen.

The fourth principal is none other than George Siegmann, whose screen villainy has marked him as one of the greatest "heavies" in the profession. Siegmann imperson-

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