

**NEWS OF THE STAGE AND SCREEN**

**Oregon Theater**  
 Uncle Sam and First National pictures joined forces for the making of First National's latest Milton Sills starring photoplay, "Puppets," which comes to the Oregon theater Tuesday and Wednesday.

There are war scenes and prison camp scenes in "Puppets," so Uncle Sam turned Fort Schuyler, New York, over to Producer Al Rockoff for the filming of some of these scenes. In this historic old fort, one of the oldest in the country, Milton Sills takes the part of a prisoner of war exchanged by the enemy for one of their own men. While the shooting was going on all the enlisted men and officers of Fort Schuyler lined the high walls and the unoccupied space on the ground to watch the movie people at work.

Sills is starred in "Puppets." Gertrude Olmsted is his leading lady. In the supporting cast are Francis McDonald, Mathilde Comont, William Ricciardi, Lucien Privat, Nick Thompson and others. The picture was directed by George Archambaud.

**Elsinore Theater**  
 Wallace Beery and Raymond Hatten have the time of their lives as the gob heroes of Paramount's second "sunny side of the war" comedy, "We're in the Navy Now," which is playing last times today at The Elsinore theater.

Starting in a prize ring, going to a naval training camp, from there to the deck of a troop transport, and in turn, a small row-boat, submarine, French dreadnaught, France and then—all the way back to where it started from, "We're in the Navy Now" creates a new laugh record for future directors to aim at. Edward Sutherland, the man who made "Behind the Front," has injected more gags in this picture than have ever been seen before.

In one sequence, the two stars land at Brest and proceed to a cafe. There, they see the girl each adores, but who remains an enigma to both, keeping her true identity a secret. Glimpsing her two suitors approaching, she passes them a few drinks and they "pass" out of the picture. Only temporarily however because—well, "We're in the Navy Now" should be seen to be appreciated.

Chester Conklin and Tom Kennedy are featured. Monty Brice wrote the original screen story. John McDermott prepared the screen play.

**Capitol Theater**  
 Five acts of Pantages vaudeville are on the Capitol theater program Monday and Tuesday, headed by an act entitled "Pirate Treasure," which features Seema Juppinger. A pirate ship and colorful costumes add to the production.

Eight intelligent dogs and three cats appear as the second act on the bill and in spite of their labeled enemy work in perfect harmony.

Other acts include Aaron & Kelly in "Two Broadway Steppers"; Eddie Carr & Company in "The Big Oil Man" and Jess Libonati on the xylophone.

Vibbert & Todd Electric store. High at Ferry Gas. Agents for the Easy Washer. Good service and low prices are bringing an increasing trade to this store. (\*)

D. H. Mosher, Merchant Tailor, is turning out the choicest and best fitting tailor made suits to measure; 100% business and professional man buy off Mosher. (\*)

Wardrobe trunks as low as \$24.70 and as high as \$85. 18-in. cowhide hand bags with leather lining reduced from \$8 to \$5.90. Max O. Buren, 179 N. Com'l. (\*)

**KALICH AN ACTRESS OF REAL TRADITION**

Assisted by Wonderful Company Famous Lady Appears Here January 6

Like the immortal Rachel, whom she portrayed on the stage a few seasons ago, Bertha Kalich has made a profound impression upon the world with her fine dramatic artistry. Beginning her career as a Polish singer in the National theater of Lemberg, then playing both in German and Yiddish, continuing as a Roumanian actress on the American stage, Mme. Kalich has an artistic background such as few, if any, actresses in the world have had to build on. Her polyglot career as an actress would indicate that she is possessed of an extraordinary gift of adaption to different conditions and that she is capable of adjusting herself to every phase of life in her stage work. And difficult as it is to attain fame in the art of acting in one language, how much more difficult must it be to acquire fame in the mimic art in many languages, as has Mme. Kalich.

Versatile as she is in different languages, she is no less versatile in the various phases of her histrionic art. By her very nature Kalich is a tragedienne of the classical school. Indeed it is a great disappointment that she has not the opportunity to display her

**AN ACTRESS WITH A TRADITION, APPEARING IN "MAGDA"**



Bertha Kalich to appear at Elsinore Theater January 6

dynamics in the realm of physics. But Bertha Kalich can be both the personification of meter in the classical tragedy and the whirlwind actress in the modern drama because she can master emotions and feelings of both types of drama.

She can play with enviable mastery all the notes of the human heart—the feminine human heart. She is, in fact, a skillful virtuoso on the entire gamut of human emotions—of gloom and joy, sadness and delight, depression and enthusiasm, vivid hope and unavailing or bitter despair; of melodious song, and moving lamentation. She has them all. Every vibration of life finds an echo in her heart and nothing human is strange to her mind.

If ever the fate and temperament of an actress were a watch to one another, then Kalich's fate and her past are a thorough match to her artistic temperament. Born a Galician, on the border of Polish and German civilization, she went, while but a girl of seventeen to Romanian drama. Before she was twenty, she was Polish, German, Romanian and Jewish at one and the same time and instead of becoming confused by this appalling mixture of tongues and life and forms of life and literature, she discovered the rhythm and individuality of each and could play the characters of all four peoples. While acting in Bucharest, in the midst of a Latin civilization, she was by mere chance drawn to New York, or to be more precise to the New York City.

Beginning in 1895 in the famous old Thalia theater of New York, Kalich early sowed the seeds in this country of the well-nigh perfect repertoire company, much the same as the widely-heralded and magnificent Moscow Art theater of today. The company then at the Thalia theater, containing such eminent players as David Kessler, Jacob Adler, Mogulesko, Maurice Mockowitz, now the leading "light" on the London stage, Mme. Lipzin, Sigmond Fineman, including the small child actress, Celia Adler, along with Kalich, developed the fine ensemble acting that made their performances stand out with great distinction. Indeed during the ten years following the then leading dramatic critics of New York, including the late James Huneker, Acton Davies, William Bullock, William Winter, Louis V.

DeFoe, Norman Hapgood, Hutchins Hapgood, John Orbin, Clayton Hamilton and Alen Dale, who went regularly to the Thalia and almost every week wrote their earnest and sincere praises of the fine work of this band of pioneer actors in the "new" school of the theater.

Of course, Kalich was most fortunate to have as her manager Harrison Grey Fiske, whose own ideals for the best in the theater were of incalculable aid to her.

Together they searched for "the great American play" and encouraged Samuel Shipman, Thomas H. Dickman and Percy Mackaye, whose poetic tragedy, "Sappho and Phaon," they produced. And when the corner-stone for the first "National" theater in America—the New theater—was laid, Kalich also contributed the benefit of her early repertoire theater training in one of the most artistic successes there of "The Witch."

The average player is a mere detachment from her role, and is quite willing to admit that her part is pretty bad, but that it is rescued from the ignominy of "bad notices" by the skill invested in the interpretation. Kalich is not that kind of an actress. She is not a player of parts. She is a student of humanity. She is not a mere puppet of the playwright, but an interpreter of life as she sees it. Thus she does not elect to appear in a role unless it appeals to her conscience. And if it does that, a criticism leveled at the part hits her. She does not dodge the issue, nor than you for approving of her, while disapproving of her play.

Capital Bargain House, Capital Tire Mfg. Co., Mike's Auto Wrecking. Three in one. Bargain center of Salem. Thousands of bargains. H. Steinbock, 215 Center. (\*)

1924 Ford coupe, in fine shape, an excellent buy for \$275. Also 1925 Ford coupe at a bargain. Phone 220 or call at Otto J. Wilson's garage, 383 N. Com'l. (\*)

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C. F. Breithaupt, florist and decorator, 512 State. Phone 380. Flowers, bulbs, floral designs for all occasions. Pioneer and leader in Salem. (\*)

Roller skating at the Dreamland rink, Tuesday, Friday and Saturday from 7:30 to 10:30 p. m. Ladies admitted free. Gentlemen 10c. Skating 25c. (\*)

**DUST ATOP DESKS**

**PREPARATION BEING MADE OF LEGISLATORS**

Some wise man it was who wrote on the desk of an Oregon senator: "Dust thou art, to dust returneth." He not only expressed a great truth, but by writing his inscription in the dust atop the desk he proved beyond a doubt that the senate chamber is just now quiet.

Another week and the inscription must be erased. Preparations for the coming of the solons are going steadily forward. The senate chamber and the house of representatives are ordinarily occupied by state departments that have now removed their files and established themselves elsewhere to stay during the biennial con-

clave of Oregon's lawmakers. Names of new members have been printed and placed on their desks. For the senate committee rooms have already been selected and signs placed without the doors.

Beginning Monday preparations will become more active. A few members are now here. This week the rest will come and establish themselves for the proverbial 10 days and 10 nights of law-making and law-busting.

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