

GREY DRAMA TALE OF YOUTH IN WEST

Thrilling Scenes Depicted In "Open Range" At Elsinore Thursday

Who is this Lane Chandler? That's the question the public will be asking after seeing Zane Grey's new Paramount picture "Open Range" at the Elsinore Thursday, Friday and Saturday.

Lane Chandler has the role of Tex Smith, strapping cowboy of the old west, in this thrilling picture of the popular novel. It is his first leading role, although Paramount officials declare he performs fully as well as veteran players in the cast, which includes Betty Bronson, the "Peter Pan" girl, as Lucy Blake, and Fred Kohler, the "wolf of the screen" as the half-breed villain, Sam Hardman.

Marco, an early cattle settler, is celebrating its silver anniversary. Tex Smith, a handsome strapping cowboy, intrigued by a poster portrait of Lucy Blake, hostess of the celebration, declares point-blank that she is to be his future wife.

From a nearby mountain top, Brave Bear, an Indian chief, bitter at the encroaching whites; Sam Hardman, his half-breed accomplice and Hardman's men, watch the celebration. Their scheme of holding the rodeo so that they can steal the town's cattle, is working. Hardman orders Red, his lieutenant, to round up the cattle. The rustlers overpower the lone guard. Tex comes riding along at the same time and drives a few errant animals back into the herd. The wounded guard sees Tex. The latter discovers whom he has been helping just in time to escape a rain of bullets.

Once again Tex rides along, singing happily, when he comes upon Hardman and the girl of the poster. Lucy is amazed at his boldness but she likes him. At the rodeo, he tries to impress her by riding a bucking broncho. Lucy enters the Ladies' buggy race. She wins, but after the contest, loses control of the horses. Tex follows her, and as he rides off the cowboy guard recognizes him as the supposed horse thief. After being dragged beneath the runaway wagon, Tex saves Lucy. He sees the men coming and evades them, not knowing why they are after him.

Jim Blake, Lucy's father, and the posse, overtake Tex. He is put in jail while Blake investigates his plea of innocence. At last the ranchers set out to find the stolen herd in accordance with Tex's directions. However, the signal fires and beating tom-toms send them rushing back to fortify the town against attack.

Lucy and her father take refuge in a house. When the jailer is shot, Tex releases himself. He has an inspiration—to stampede the cattle and drive the Indians out. Fighting his way through the attackers, he starts for the canyon with another man. With the battle waging, Hardman and Red are starting to make way with the cattle as Tex approaches. Tex ropes Red and starts for Hardman as the half-breed stumbles and falls on his own knife.

Tex and his companion stampede the cattle ahead of them. The Indians scatter before the crazed, crushing herd. Tex saves Lucy and her father from their burning shelter.

COMING TO ELSINORE SOON



Lane Chandler and Fred Kohler in Zane Grey's "Open Range" A Paramount Picture

In any line of commercial endeavor there is one individual or one company who by the excellence of its product establishes a standard for comparison.

Which is simply by way of saying that the author-producer combination of Zane Grey and Paramount is the standard by which Western screen entertainment is measured.

"Open Range" which opens at the Elsinore Thursday for a three day run is the latest production to prove the supremacy of the Zane Grey stories as scenario material. As adapted by John Stone and J. Walter Ruben, this new picture of romance and adventure in the menacing dangers of the old west "Open Range" is a worthy tribute to the long series which includes "Wanderer of the Wasteland," "The Vanishing American," "Florina River," "Drums of the Desert" and many others. Clifford Smith has directed in a vigorous style in keeping with the virility of the story.

INTENSE, GRIPPING AND BEAUTIFUL PRODUCTION OPENS TODAY



GARDEN OF ALLAH AT ELSINORE TODAY

Famous Robert Hichens Novel Staged in North Africa; Scenic Beauty

Four beautiful African gardens have been used for backgrounds of Rex Ingram's production of "The Garden of Allah," made abroad for Metro-Goldwyn, with Alice Terry and Ivan Petrovich in the leading roles.

They are the original Garden of Allah owned by Count London of Biskra, Algiers, the de Rothschild tropical garden at Grasse, France, the Bardo garden at Algiers, and the Arthur garden, also in Algiers. They can be seen as backgrounds in the current attraction at the Elsinore Theatre.

The Biskra garden is the one so minutely described by Robert Hichens in the famous desert romance from which Willis Goldbeck's scenario was adapted. It supplied most of the garden scenes in the Ingram production.

Because the growth is so thick, however, in the London gardens, shots from other famous gardens supplemented it. After location hunting over all Algeria and France, the three previously mentioned were chosen.

The Bardo was supposedly built in the seventeenth century by the Bey of Algiers on being paid a visit by the Prince of Tunis. It is also called the villa Hadj Omar. There is one almost precisely like it in Tunis. It is full of oriental splendor.

The French Government bought it for \$1,000,000 with the hope of turning it into a great museum on the celebration in 1930 of the centenary of the French possession of Algeria.

The Madame Arthur garden is more modern and nearly as beautiful as the Bardo.

The de Rothschild garden at Grasse has every authentic feature of the African gardens and better lighting for certain views demanded by the script.

All four gardens supply the richest possible background for this latest Ingram picture to be made abroad.

A levy of approximately 16.28 mills, to yield a total of \$13,714.09 on the basis of the last valuation, will be collected from Forest Grove property owners for 1928.

pede the cattle ahead of them. The Indians scatter before the crazed, crushing herd. Tex saves Lucy and her father from their burning shelter.

Briefly, it recounts the adventure in love of one Tex Smith, a cowboy who was good and knew it. He sees a picture of Lucy Blake, falls in love with the subject and determines to win her as his wife. But it proves a harder task than he imagines, for it leads him into intrigue, danger and disgrace. With an almost overwhelming accusation of cattle-rustling lodged against him, he is able to square himself only by saving the girls village from an Indian attack by stampeding a cattle herd into it. It is the most thrilling climax ever seen in a Western picture by this writer.

World's Largest Set Used In "Garden of Allah"

The biggest outdoor "set" in the world—the Sahara desert—is an important background of "The Garden of Allah," Rex Ingram's new picture which was filmed entirely abroad for Metro-Goldwyn with Alice Terry and Ivan Petrovich in the leading roles, which is now playing at the Elsinore Theatre.

Camel Caravans, miles long, 2,000 Arabs at prayer, a sandstorm and other highlights of the famous desert romance which Willis Goldbeck adapted from Robert Hichens' story are filmed with the Sahara, one of nature's wonders, as a background.

Father Adrien took a vow of silence, constant prayer and chastity on his entrance into the Trappist Monastery of Notre Dame d'Africue in Algeria. Through his faith, devotion and docility to the rules of the order he has been given the secret of the famous liquor manufactured by the monks. Only one monk in each generation is entrusted with the formula of the drink.

Now, Father Adrien is chopping a tree that has fallen and blocked a broken place in the monastery wall. Beneath his powerful blows the tree is quickly demolished. He does not notice that, in falling, the trunk has knocked a young girl senseless. When he does perceive the young woman's plight he bathes her face with water. When she regains consciousness, in a

mood of mischief, she intrigues him into an embrace. The peeping Simon of the monastery sees this and reports Father Adrien's sin to the Perre Abbe. The offending monk is imprisoned in his cell and forced to undergo the most excruciating penance. But the memory of the woman and the beauty of the world as he had seen it through the gap in the wall are memories that cannot be banished and in the end Father Adrien breaks his vows and escapes into the desert, resuming his secular name, Androsky.

On the way to the oasis of Beni-Mora he encounters Domini Enfiliden, who despite her bringing up in an atheistic household, has a deep belief in God and the Catholic faith. In Beni-Mora Androsky rescues Domini from a

Bedouin riot, and she finds herself attracted to the strange man who, she quickly notices, has an appalling fear of the cross. At a party in the gardens of count Anteonl, a half-Arab nobleman, this fear of the cross and of priests and of all things connected with the church constantly crops up in Androsky's behavior. Finally he breaks away from the party, frightened by revelations of the past and future promised by a sand-diviner.

A few weeks later Domini plans to leave on an expedition into the desert. Before leaving her, Anteonl, himself off on an expedition, warns her against Androsky, drovsky before, and mentions the fact, but the former monk quickly denies it. Not a moment later the Garden of Allah," as it is called Arab guide brings in a bottle of the vinous liquor of the Trappist

little village also warns her against Androsky, but in the face of all the portents and warnings against it, Domini marries Androsky and the two set forth into the desert together.

Several weeks pass and Domini's only unhappiness is the fear and worry always apparent in her husband's face. The desert does not make him happy. One day Anteonl comes to the little oasis where they are encamped and tells her that he has embraced the faith of her mother's people, that even now he is on his way to kiss the Prophet's stone in Mecca. Anteonl remembers having seen Androsky before, and mentions the fact, but the former monk quickly denies it. Not a moment later the Arab guide brings in a bottle of the vinous liquor of the Trappist

monks. Anteonl's identification of Androsky is complete. Androsky begs the Count to keep his secret, and Anteonl promises, saying that he does not wish to see the horror that it will call into Domini's eyes.

That evening a terrific sand storm drives the party into the shelter of a ruined tower. Androsky, however, is caught on the desert and cruelly mangled by the wind-blown sand. When he is finally rescued by Domini he confesses that he has broken his vows as a monk. The storm, he thinks, is a visitation from God, and both he and Domini decide that it is best that he return and do penance for his sins at Notre Dame d'Africue.

Together they go to the monastery. At the door Domini bids him goodbye. When it closes behind him and she hears the heavy bolt ball into place, she knows that he is forever dead to her and to the world and to all except God and Faith.

Years later, in the desert, in the gardens of Count Anteonl, Domini sings to her son, Androsky's child, the words of a song sung by the Freed Slaves of the Bedouins, "Only God and I know what is in my heart."

Men of ancient Tartary believed that knowledge could be acquired by eating books and some were sufficiently zealous for an education to actually attempt the literal consumption of the written page.—The Mentor Magazine.

COMEDY AT OREGON TODAY



Charlie Murray and George Sidney in 'The Life of Riley'

What a relief from viewing "heavy dramma" of the screen is afforded by "The Life of Riley" the feature-length comedy at the Oregon Theatre today! It is, like a light, frosty desert.

George Sidney and Charlie Murray, co-featured in this film which E. M. Asher produced for First National Pictures, certainly prove the contention that comedy teams are natural mirth-making material for the screen. Each of these comedians has been famous singly and in combination with "foils" on the stage and in celluloid.

Their work together in "The Life of Riley," however, reaches new heights in mirth-making for Sidney and Murray, individually and as a team. Excellent characterizations provided in this original story by Mann Page assist the comics in topping their own records.

Sidney is Chief of Police in a rural town, and Murray is Fire Chief. Sidney is iceman on the side; Murray is keeper of the general store. The widow for whose

fair enacted by June Marlowe and Stephen Carr. It is straight romance rather than comedy, although well-woven into the riotous, rapid-fire mirth sequences. Plot, too, enters into the story, through the efforts of Riley, the Fire Chief, to sell his fire-extinguisher invention and the villain's almost successful attempts to foil him.

The opportunities for comedy afforded by rustic village atmosphere are enhanced by the arrival of a big circus in town, and other events that afford contrast and color. William Beaudine, who directed the picture, and his comedy constructor, Jack Minto, have taken advantage of every opportunity to intensify the fun.

Excellent characterizations are contributed by Edward Davis and Bert Woodruff, while feminine pulchritude is supplied not only by Misses Stedman and Marlowe, but also by various circus and sideshow girls, and the justly-famous buxom rustic beauties.

All in all, "The Life of Riley" is an excellent comedy dish for those who like to smile, giggle, chuckle or howl. Our advice is to loosen your belt before the picture starts and prepare for mirthful convulsions.

LOOK FOR STATESMAN AT YOUR DOOR TUESDAY. Kaboury Bros. advertisement with illustration of a door and a man.

ACROBATS PLAN BIG THRILL FOR PEOPLE. Double Somersault From Low Altitude Appears Easy For Some.

When Armond & Perez, probably the greatest pair of acrobats on the vaudeville stage today "put their act" together, they wanted to be sure to get as many thrills (for the audience) in it as possible. That they succeeded will be amply proved when they come to the Elsinore Theatre Today and Monday in Fanchon & Marco's rollicking "Collegiate Idea."

OREGON TODAY AND MONDAY—HELP! FIRE! POLICE! A RIOT CALL FOR FUN. GEORGE SIDNEY and CHARLIE MURRAY in 'The Life of Riley'. Advertisement with cartoon illustrations.

THE ELSINORE TODAY AND MONDAY. Fanchon & Marco Idea "Collegiate" featuring "ARMOND and PEREZ", "Dorothy Lee", "John & Harriet Griffith", "Huff and Hunt", "THE THREE GIRL FRIENDS", "LENORE and MICKEY", "BOB and HELEN DE FOREST", "PRESS WATKINS" AND HIS ELSINORE ORCHESTRA.

The GARDEN OF ALLAH with ALICE TERRY and IVAN PETROVICH. The FAMOUS BOOK. Advertisement with illustration of a scene from the film.