

SIDELIGHTS OF THE STAGE AND SCREEN

Elsinore Theater
Stunning gowns, always a feature of her pictures, are to be noted in plentiful quantities in Florence Vidor's new Paramount production "One Woman to Another" which comes to the Elsinore theater today.

In fact, the entire picture will prove a magnet for American women. It is a love story and the action has to do with a romance that goes on the shoals for a time when a brother leaves two unruly children in a girl's custody. As a result of the appearance of these charges and a quarantine on the girl's home, the man takes an interest in another. Through strategy, she plots to regain his love by placing him in an embarrassing situation. But complications arise, and her scheme is almost wrecked.

The combination of beautiful gowns and wardrobe, a good story and an excellent cast makes "One Woman to Another" one of those certain-to-be successful screen plays.

During the course of filming this Paramount comedy-drama, Miss Vidor spent several hours a day at her dressmaker's with the result that her apparel charms all who see it.

Chief in the support of Miss Vidor in "One Woman to Another" are Theodor von Eltz, the leading man; Hedda Hopper, as a breezy society matron; little Joyce Marie Coad and Jimmy Boudwin, the mis-

chievous children, and others of equal importance to film fans.

Oregon Theater
With a reputation for having received as detailed a production as is ordinarily given a two million dollar epic, Robert Kane's "Dance Magic," with Pauline Starke, and Ben Lyon heading an exceptionally large cast, is to be seen here at the Oregon today. It is a First National release.

The new Kane picture is an adaptation by Adelaide Hellbron of Clarence Buddington Kelland's latest novel, recently serialized in the Ladies Home Journal. Kane paid \$50,000 for the screen rights, after outbidding a number of other producers for the dramatic tale of conflict between New England Puritans and Manhattan Jazz kings for the soul of Jahala, "the world's greatest dancer."

Victor and Edward Halperin, who owned the screen rights to the story, made the picture in conjunction with Kane, the former directing with his brother acting as production manager. Several of the stage stars who made their screen debut in Kane's recently completed "Broadway Nights" have parts in the new production, for which Robert Haas built several elaborate sets. Mabel Swor, the lovely blonde, under contract to Kane, appears in one of the major supporting roles. The former extra has won the highest praise of all concerned with the production, and bids fair to become one of the best known figures on the screen within a comparatively short time.

FLAT DENIALS MADE AGAINST HEARST STORY

(Continued from page 1)
on Mexico, and demanded that the committee "make an example" of those responsible for the charges. La Follette of Wisconsin, described the attempt to link up his name with this matter "an infamous and cowardly fraud."

Norris of Nebraska, confined to his house by illness, rose from his sick bed to prepare a statement saying that he "never had an offer or any intimation that anybody contemplated offering me anything."

Branded as Forgeries
During its two sessions today and a third tonight, the committee also heard denials from others who were named in the documents. Among the witnesses was Dudley Field Malone, the New York lawyer, named in the Spanish text of the documents as the "pay-off" man in this country. He said he never had any connection whatever with such a project, and described signatures purporting to be his as forgeries or copies.

Arturo M. Elias, the Mexican consul general at New York also took the stand just before the long afternoon session of the committee adjourned and flatly denied the references made to him in the mysterious documents. He volunteered to be sworn before he told his story, despite the fact that the Mexican embassy has taken the position that he need not appear at all if he preferred to plead diplomatic immunity.

Hearst Paid \$15,000
The Mexican government several times had denied the authenticity of the documents, but both Mr. Hearst and several of his employees said on the stand today that they had been assured the papers came from the official files of the Mexican government. Some of them, it was testified, were brought out of Mexico, and some were taken from Mr. Elias' Mexican consulate in New York. Mr. Hearst said they had cost in the neighborhood of \$15,000.

The publisher also told the committee that it was his understanding that the collection had been submitted to the American embassy at Mexico City and to officials at the summer White House in the Black Hills some months before publication. He had been told he said, that President Coolidge was "not willing to become acquainted with the details," but felt there was no proof that any of the senators named had taken money.

Senators' Skirts Clear
The same opinion was expressed freely among committee members during the hearing, Senator Reed of Pennsylvania, the chairman, specifically called attention that "no evidence" of payments had been put into the article and Senator Robinson of Arkansas, the democratic floor leader, declared

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OREGON The Witch of Broadway DANCE MAGIC LAST TIMES TODAY

the documents were procurable. He had expected at first to get only copies, he said. Delivery was made during the summer, beginning about last May. He kept the papers in his possession during the summer, he said, and this led him to discount the Mexican government's denials of their authenticity, since on one occasion it had been stated in a denial that an offer was made in August to sell the collection back to the Mexican government itself.

Asked directly whether he had any evidence indicating that any senators accepted payment, the publisher replied: "No."

"Have you any reason to believe that any senator did accept any such money?" continued Chairman Reed.

"I have no reason to believe it at all," was the reply. "As a matter of fact, I do not believe it."

Robinson Pushes Probe
"Why did you not make any effort to determine whether the payments had been made," asked Senator Robinson of Arkansas.

"Any such investigation carried on at any length, would have revealed entirely the documents," Robinson intended to reveal them finally.

"I did not intend to publish any names, and I did not," (as the documents appeared in facsimile recently in the Hearst papers, the names had been marked out).

"Why?" continued Senator Robinson.

"Well, because personally I agreed with the statement which Mr. Clark said the president made, that in all probability this was merely a blind for the distribution of that money in some other direction."

When the witness said a little later that he had been surprised that no congressional investigation was ordered sooner, Senator Robinson asked if a congressional inquiry was one of his objects.

"That is what I thought it would result in," said Mr. Hearst.

The publisher also was questioned at length by Senator Robinson, regarding his own holdings in Mexico, which he said probably would be quite unsafe now that the Hearst newspapers had published his Mexican expose. He declared he could not give details of his properties from memory, but supposed they amounted to "three or four millions."

MAGRUDER HITS NAVAL METHODS IN EVIDENCE

(Continued from page 1)
construction only. He approved the base being constructed in Hawaii as, in his opinion, it is needed.

The outspoken admiral declared that many old ships including "the flagships at Santiago," were being kept in commission to police South America. He argued that the ships were so old that their maintenance was expensive and that new ships should be assigned to the work.

Disclosing that he had asked and been denied assignment as commander of the Charleston yard and of American forces in European wars, Magruder asserted that the navy department had laid strictures upon the Charleston yard and criticized the small European command.

"I gained the impression from press reports originating in Washington soon after the articles in the Saturday Evening Post were published," he continued, "that some high official or high officials in the navy department were attempting to place me in a false position before the public by misrepresentation and misstatement. This does not in any way reflect upon the secretary of the navy."

CITY ATTORNEY RACE NARROWS DOWN TO 2

(Continued from page 1)
turns to personal solicitation for his choice, or drops a hint that committee assignments for certain councilmen may not be so favorable if Williams fails to get the office. The council has lined up behind nearly all of the mayor's plans, and might be expected to do so on this occasion as well.

Opposition to Williams, however, is stronger than in any past year and indications are that he might be retired.

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COMING TO ELSINORE SATURDAY



"Burns and McIntyre"—Team with the Golden Voice

PENITENTIARY SHOW PROVES HIGH CLASS

Vaudeville and Farce Comedy Entertaining Two More Performances

Uproarious laughter provoked by good clean fun—that characterizes the entire entertainment which inmates of the Oregon state penitentiary are putting on this week-end at the penitentiary auditorium. The show opened before an enthusiastic audience which all but filled the room to capacity Thursday night, and will be given again tonight and Saturday. The gates open at 7 p. m., and spectators must arrive before 7:45 to be admitted.

The "boys inside" number among them plenty of first class entertainers, and they take great pains with the preparations for this annual event, the proceeds from which go to the prison entertainment fund.

While the show was excellent throughout, the vaudeville numbers bore just slightly more of the professional stamp than did the play, "The Private Secretary." The "Melody Four" proved to be as good a quartet as has come to Salem on the vaudeville stage in many a day, and their numbers were strictly up to standard.

Maurice White is a remarkable second tenor, and the others are equally competent in their parts. Jacques Du Pout, the basso profundo, carried his end of the quartet work and later delighted the audience with several of the old favorite bass solos. George Moore sings first tenor, and Charles Foster baritone.

There isn't an orchestra in Salem that outclasses the prison orchestra, and its jazz numbers were just as up to date as the classical pieces were perfect in their rendition. Earl Riley is the director.

Then there are three real vaudevillians: Jimmy Blomer and Frank Estes, a couple of agile dancers, who pull some clever patter along with their nifty steps; and John Benham, whose pleasing personality in his best asset, even in comparison to his fine voice and inimitable "line."

"The Private Secretary" is frankly a farce, and therefore admirably adapted to the necessity for using men for the feminine parts, under which circumstances a serious play could scarcely be convincing.

There is at least one of the female impersonators, however, who could play female character parts in any play; Maurice White, who doubles as a landlady and a governess. His stage voice for the occasion is perfect, and causes the audience to forget that "she" is a man.

The others, Art McKinnis and Emil Knorr, are perfect in make-up and mannerisms as "flappers," even though they haven't much sex appeal.

There are two members of the cast who betray past experience in the "legitimate": Richard Eastwood as the eccentric Mr. Cattermole, and Lionel Jay Hobson as his lively nephew, Charles Foster.

Undoubtedly the prototype of Peachment is Jonathan Wild, who was portrayed by Henry Fielding, and a century later in a novel by William Harrison Ainsworth. According to all accounts, England at this period had many Peachums, but the Macheaths, while numerous, were not common. As created by John Gay, Captain Macheath is a gentleman with a bright and happy disposition. He is the darling of the ladies, but in the course of the play his special loves are Polly Peachum and Lucy Lockit. Polly is a trusting creature, thoroughly in love with the highwayman, to whom she believes herself to be legally married, and as it eventually turns out, she is right in this belief. On the other hand, Lucy is much of a vixen. She is equally in love with the Captain, but burns with a jealous passion over his flirting, as she thinks it, with Polly. Macheath has to exercise much diplomacy to satisfy each that she alone is the favored one, and it is with a genuinely heartfelt reason that he sings the familiar lines: How happy could I be with either. Were I other dear charmer away. The wonderful run of "The Beggar's Opera" reveals a fact that is fast becoming recognized—that the plays of old have a certain sparkling though simple and was old even when "The Beggar's Opera" was new. Popular ballads are

Short Film Subjects—Latest News Events KNOCKOUT COMEDY COLLEGIANS—The Winning Five

CHARACTERS FROM PAST FILL STAGE

"Beggars Opera" Scheduled To Appear Here For One Day At Elsinore

Romantic characters out of the past fill the stage of "The Beggar's Opera," which is coming to Salem at the Elsinore and will be acted and sung by the original English company direct from the Lyric theater, Hammersmith, London, where the revival of this old music play enjoyed a run of four solid years. The company arrives from London in October and is making a coast to coast tour of the United States and Canada, commemorating the two hundredth anniversary of the first performances of "The Beggar's Opera." The principal personages in the piece are Mr. Peachment and his wife, their daughter, Polly, Lockit, the keeper of Newgate prison, and his daughter, Lucy; Captain Macheath, a gentleman, highwayman; Fitch, a stool-pig and assistant to Peachment; and a variety of young ladies who rejoice in such names as Diana Trapes, Jenny Diver; Mrs. Coaxer; Dolly Trull; Mrs. Slammerkin; Suky Tawdry; Molly Brazen and Betty Doxy. The male members of Macheath's gang are called Jimmy Twicher; Crooked Fingered Jack; Robin of Bagshot; Matt of the Mint and Nimming Ned.

As the Americans approached the national palace the military guards snapped to attention and Colonel Lindbergh returned their salute. The party, limited to the office greeted him warmly in the name of the nation. They proposed a toast to good relations between the United States and Mexico. Lindbergh courteously touched a glass of champagne to his lips but did not drink any of the wine.

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AT THE ELSINORE TODAY



Florence Vidor and Theodor von Eltz in the Frank Tuttle Production "One Woman to Another" A Paramount Picture

introduced throughout the play "The Beggar's Opera" with its wit and satire and melodious music has proved to be much more appealing to the average theater-goer than most of the seemingly more popular musical comedies of the present hour. It will appear here on December 27 for one day.

YANK ACE RECEIVES NUMEROUS GREETINGS

(Continued from page 1)
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EL SINORE LAST TIMES TODAY Florence Vidor in "One Woman to Another" Starting SATURDAY RONALD COLMAN and VILMA BANKY "The Magic Flame" with McINTYRE and BURNS SELECTIONS FROM COMIC OPERAS REMEMBER NEW YEAR'S EVE MATINEE "FUN FIT FOR A KING" "Coming Saturday" Matinee and Evening BURNS & McINTYRE The Golden Voices Musical Comedy Stars Vaudeville Burns & McIntyre have recently played the Loew Circuit—Keith—Albee and Interstate Circuits. (Recent Musical Comedies:) "Lady Be Good" "No-No-Nanette" "Rose Marie" "Student Prince" N. Y. critics acclaim Burns & McIntyre "the cleverest singers in vaudeville." Alan Dale, N. Y. American. "The best musical act in show business. Splendid voices—captivating musicians—faultless stage appearance. Go see them."

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CRUELTY TO HORSES They tell of a dear old lady who could not be prevailed upon by her son, a prominent engineer, to accompany him to a polo match. She had a vague idea, it seems, that the horses were frequently killed. Her son laughingly assured her that she must be thinking of hull fights and that the only weapon used in polo was a mallet. "It is," he told her, "very much like croquet." The dear old lady was still adamant. "I couldn't bear," she explained, "to see the poor horses trip on the wickets."