

REVUSICAL COMEDY BOUND TO PLEASE

They Tried To Fire Will King
and Found Out That
They Couldn't

Will King, noted character comedian, who brings his revusical comedy to the Elsinore theatre today and tomorrow in a Fanchon and Marco Idea tells a humorous story on himself.

It was way back in 1905 and Will King, then a fledgling in the show business, was trying to break into the "game."

He applied for a job as comedian with the producing firm of Murray and Mack, the same Charles Murray who since has become famous in the movies.

"Sure, I'm experienced," he said, believing that was the only way a person could get past the barrier if he lacked years of showmanship. He got the job.

But, he admits, he was "simply terrible."

"But by the time they found that out we were way out west and though they wired for someone to come immediately to take my place it was quite a few weeks before they could get anyone. By that time I had accustomed myself to the part and could do it they kept me."

The show was called "A Night on Broadway. Old-timers will recall it.

Now King, famous in his own name for his musical shows throughout the country and especially on the west coast looks back through the years and laughs at the antics of the young man who was himself.

In giving your theatre Will King's Revusical Comedy, with Will King himself in the starring role, Fanchon & Marco fill a long-felt want in the hearts of theatre-goers everywhere.

Will King needs no introduction to you. He needs no introduction to many patrons of theatrical comedy.

As a comedian Will King is in a class by himself. He isn't the type of star who tries to force comedy on the public. Being funny is natural for him. He has been identified with the stage for many years.

For a long time he produced his own plays in and around San Francisco and Oakland. He, for years before that, played all the big houses from coast to coast. It is impossible to estimate the hundreds of thousands of persons he has entertained and made a bit happier by his entertainment.

His fun is clean and wholesome. His situations in his own Revusical Comedy are new and bright. And he is not the kind of star who hogs the spotlight. For he has surrounded himself in this show with a cast of mighty capable performers who alone could carry many a bill.

The girls were literally "hand-picked." There are more than the usual number for such revues. They are as pretty as it is possible to get. They are experienced showgirls, and most of them have individual ability and get a chance in this show to prove it.

THE SUNSET DERBY GRAMMED WITH PEP

Mary Astor and Buster Collier
Featured-In Latest
Racing Picture

A story of the race track world, intensely interesting and human, and strikingly lacking in the threadbare plot and situations which generally grace pictures of this locale, shows at the Oregon Thursday and Friday.

It is "The Sunset Derby," a First National picture produced by Charles R. Rogers, and it is as satisfying and pleasing a production as has been offered local theatre patrons in some time.

Utterly absent is the banal plot of the "fixed race," the doped horse, or the kidnaped jockey. There is no forcing the heroine into marriage or driving the old Kentucky colonel into bankruptcy. It is a story, instead, of a jockey—and, of course, a girl as well—who agrees to ride a small trainer's only horse as a favor, is injured in an accident, recovers only to find the accident has caused him to lose his nerve for riding.

From that point the story progresses to a climax full of drama and thrills and the grand "wind-up" comes of course in a race that is as perfectly staged as any event on the screen, with a thrill almost as real as if one were really watch-

Coming o Elsinore Theatre December 27



"Women of the Town" from "The Beggar's Opera"

When Captain Macheath steps forward to sing "How Happy I Could Be With Either, Were T'Other Dear Charmer Away," the audience listening to "The Beggar's Opera" shows interest over the origin of the famous quotation. It may not recognize the ballads as most of them are very old, but it can readily absorb them as the popular melodies that once were, and still remain. "The Beggar's Opera" will be sung in Salem by the London company which ran for over four years at the Lyric theater, and is now making a tour of the United States and Canada in celebration of the two hundredth anniversary of the first performances of "The Beggar's Opera." The company will be presented at the Elsinore theater for one night only, December 27.

"The Beggar's Opera" is a ballad opera. It is a string of tuneful melodies, some of them centuries old, English for the most part, as the cliffs of Dover, though here and there is a Welsh or Irish air. One melody alone bears the name of Handel, and even he, it must be remembered, owed a good deal to the genius of Henry Purcell.

"As 'The Beggar's Opera' is now being played, Americans who love what is best in Anglo-Saxon civilization will be delighted to hear it. Of course, the old script has been softened down, but the spirit of the work is unimpaired, and it serves to show us where W. S. Gilbert and Bernard Shaw got their inspiration.

"The best argument in favor of this lovely old score is to hear it. 'Hearing is believing' in music as in religion. So, if you like what is charming and simple, music that is of the heart and the fancy, be-take you to the Elsinore theater, and hear "The Beggar's Opera."

Jack Mulhall and Dorothy Mackail in "The Crystal Cup"

A tense and highly dramatic story, marked by splendid direction and some remarkably well-drawn characterizations makes "The Crystal Cup" the First National picture which comes to the Elsinore Wednesday, one of the outstanding film productions of the year.

Based on the daring novel of the same name by Gertrude Atherton, "The Crystal Cup" is probably one of the most unusual stories ever filmed.

Its basic plot motif concerns a sensitive, impressionable girl, who goes through a terrible experience early in her life, and who is so deeply impressed and frightened by it, that its influence never completely leaves her.

Dorothy Mackail in the featured feminine role, gives a performance of unusual depth and sincerity. She has never been seen on the screen to better advantage.

Jack Mulhall, in the opposite role, gives a well-modulated performance of a wholly dramatic nature, in direct contrast to the many humorous roles he has played lately, demonstrating definitely the remarkable versatility which is his.

Rockliffe Fellows, Jane Winton, Edythe Chapman and Clarissa Selwynne deserve mention for their work in prominent supporting roles.

"The Crystal Cup" was produced for First National Pictures by Henry Hobart and directed by John Francis Dillon.

"THE MAGIC FLAME" REAL CIRCUS FILM

Vivid Drama Unfolds Before
Eyes of Thrilling Lov-
ing People

The story of "The Magic Flame," feature film at the Elsinore today and tomorrow, opens in a tiny one-ring Italian circus playing the towns along the Mediterranean where Bianca (Vilma Banky), the tight rope walker and parachute artist, is in love with Tito, the clown (Ronald Colman).

Prince Vittorio, of Illyria, traveling incognito, meets Bianca as she lands from a parachute jump and immediately falls in love with her. He haunts the circus and incites the antagonism of Tito. When Bianca refuses to succumb to the charms of the Prince, he entices her by a forged note to come to his room at the hotel. Re-vening his advances, she makes an acrobatic leap from the window to

the limb of a tree. Not knowing that the girl has escaped, Tito goes to her rescue. In the fight that ensues, the Prince, in leaping at Tito, plunges through the window and over the cliffs into the sea below. Tito, panic-stricken, escapes from the hotel by making use of his remarkable resemblance to the Prince and donning his uniform. At the door of the hotel, he is met by secret agents of the Illyrian government who, mistaking him for the Prince, announce that the King is dead and that he is now King. Despite Tito's protestations, mild because vehemence would establish him as the murderer of the Prince, they take him back to Illyria, leaving Bianca to think that the murdered man is Tito.

In revenge, Bianca leaves the circus and goes to Illyria, where she attempts to kill the king. Her recognition of the King as Tito her lover, and the method of their escape unharmed from Illyria despite the animosity of the old Prime Minister constitutes a vivid drama which Henry King has woven into a new highlight of the cinematic leap from the window to

and Tito happily doing their "turn" again in the little circus of the Mediterranean.

Intensely Dramatic Story; "Crystal Cup"

Formerly a writer exclusively of light comedies and farces, Gertrude C. Duffy, First National scenarist has demonstrated his ability at dramatic writing in "The Crystal Cup," the current attraction at the Elsinore theater Wednesday and Thursday.

An intensely dramatic story with some lighter moments in the tightly-knit plot, "The Crystal Cup" promises to take its place as one of the most unusual pro-

ductions the screen has ever shown.

Jack Mulhall and Dorothy Mackail play the featured roles in the production, which was produced for First National Pictures by Henry Hobart.

Duffy's adaptation is based on the popular, modern novel by Gertrude Atherton.

KEN'S LATEST HIT

Ken Maynard's latest hit of the early west, "The Devil's Saddle," opens a week's engagement at the Oregon theater tomorrow night after a sensational week's run. The picture deals with the invasion of the white settlers into Indian territory and the resultant wars and adventures.

OREGON

Last Times Today

Milton Sills

—in—

"Framed"

Coming Mon. and Tues.

THE CRYSTAL CUP

with DOROTHY MACKAIL and JACK MULHALL

THE EL SINORE

ONE NIGHT ONLY

Tuesday, December 27

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—New York Evening Globe

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—AND A—

CHORUS of 20 Hand Picked GIRLS

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