

has entertained and made a bit

His situations in his own Revusi- bookmaker's ticket on the hero's cal Comedy are new and bright, horse.

hogs the spotlight. For he has Jr., make an ideal team as the

many a bill.

picked." There are more than the jockey is wholly convincing and he tional picture which comes to the role, gives a well-modulated perusual number for such revues, is excellent in his more dramatic Elsinore Wednesday, one of the formance of a wholly dramatic na-They are as pretty as it is possible scenes.

Albert Rogell directed the pic- the year. to get. They are experienced showgirls, and most of them have ture from the short story of the Based on the daring novel of played lately, demonstrating defisame name by William Dudley the same name by Gertrude Ath- nitely the remarkable versatility individual ability and get a chance in this show to prove it. Pelley.



erton, "The Crystal Cup" is prob- which is his. ably one of the most unusual stories ever filmed. ROGELL DIRECTED

Rockcliffe Fellows, Jane Winton, Edythe Chapman and Clar-Its basic plot motif concerns a

outstanding film productions of ture, in direct contrast to the

many humorous roles he has

"The Devil's Saddle," the attrac-deeply impressed and frightened tion coming to the Oregon tomor-by it, that its influence never com-"The Crystal Cup" was protion coming to the Oregon tomor- by it, that its influence never com- duced for First National Pictures row. Beautiful Kathleen Collins pletely leaves her. by Henry Hobart and again appears opposite Maynard. Dorothy Mackail in the featured John Francis Dillon.

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.

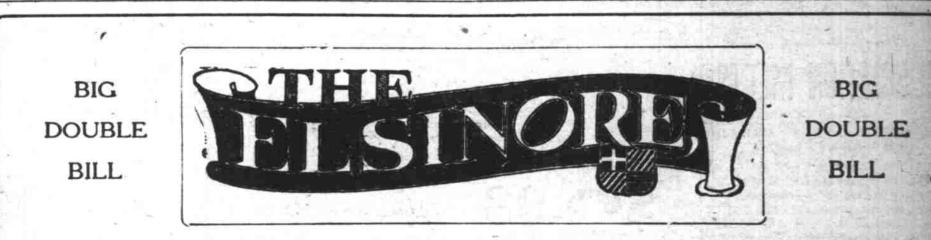
It is "The Sunset Derby," a First National picture produced by Charles R. Rogers, and it is as satisfying and pleasing a production as has been offered local theater patrons in some time.

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 wellwho 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 "windup" 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-

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