

PAY INCREASE BILLS FACED

Governor's Economy Program Threatened by Measures in Sight

Governor Patterson's economy program for the 1929 legislature notwithstanding, a flock of salary increase bills have found their way into the hopper, and others probably will follow before the end of the session.

The latest salary bill to be introduced was that of the public service commission, who are asking an increase from \$4000 to \$6000 a year. This bill was introduced in the house yesterday. It was said that several other officials have felt the urge for increased salaries, and are preparing bills which would boost their compensation in amounts ranging from \$500 to \$1800 a year.

The first salary increase bill introduced at the current session would advance the compensation of the members of the industrial accident commission from \$2500 to \$3800 a year. This bill was so framed that the increased salary would be paid out of the funds of the industrial accident commission, and would not be an added burden on the taxpayers.

Employers Contribute
A large number of employers who contribute to the industrial accident fund were said to favor the passage of this bill. The bill has passed the house and will come up for third reading in the senate next week.

While Governor Patterson has refused to intimate any action he will take in connection with the salary increase bills, friends of the administration said that they probably would fall under the veto ax. The governor vetoed a large number of salary increase bills at the 1927 session. Some of these bills have been passed over the governor's veto at this session of the legislature, while in other cases the veto of the executive was sustained.

Included among the salary bills that have found their way into the hopper during the present legislative session were the following:

S. B. 36, by Multnomah county delegation—Increasing salaries of constables in districts having more than 100,000 population.

H. B. 149, by Bell and Howard—Providing for a salary increase for certain officers of Lane county.

H. B. 165, by Egbert—Increasing salaries of certain officials of Wasco county.

H. B. 166, by Egbert—To increase mileage compensation of Wasco county commissioners.

H. B. 235, by Johnson—Providing increased salaries for officials of Benton county.

H. B. 304, by Weatherspoon—Relative to increase in salary of secretary of state board of horticulture.

H. B. 338, by Multnomah county delegation—Providing for an additional district judge and salary increase.

H. B. 363, by Umatilla county delegation—Increasing the salaries of county officers of Umatilla county.

H. B. 365, by Multnomah county delegation—Increasing salary of the clerk of the district court in Multnomah county.

H. B. 383, by Johnson—Fixing salary of justice of the peace of Benton county.

H. B. 426, by Briggs—Increasing salary of Jackson county treasurer.

H. B. 387, by Chincock—Fixing salary of justice of the peace of Grants Pass district.

H. B. 424, by Burdick—Increasing salary of state labor commissioner.

H. B. 443, by McCready—Increasing salary of state superintendent of public instruction from \$4000 to \$5000.

S. B. 57, by Eddy and others—Increasing salaries of county surveyors and their assistants.

S. B. 76, by Billingsley—Increasing salaries of certain Malheur county officials.

Emmons Opening Law Office Here Is Former Iowan

O. W. Emmons, attorney, has opened office in Salem in the Oregon building.

Mr. Emmons' family has been living in the city since 1925, removing here from Carroll county, Iowa, but business there kept Mr. Emmons in the east for the greater part of the years since 1925.

Conclusion of his business affairs in Iowa, where for 20 years he practiced law, made it possible for Mr. Emmons to come to Salem this winter to make his permanent home here.

He is to be assisted in his office work by his daughter, Miss Genevieve Emmons, who is a stenographer of experience.

Youthful Senator To Speak Monday

Senator Fred Kiddie, chairman of the senate committee which made a special study of automobile licenses, will discuss the general subject of proposals along this line before the legislature, in a talk at the Salem chamber of commerce luncheon Monday noon. Senator Kiddie, who represents Union, Morrow and Umatilla counties, is the youngest member of the upper house. He was state commander of the American Legion in 1923.

INDIANS TO PARTISAN WASHINGTON, Feb. 9—(AP)—A bill to authorize incorporation of the Klamath tribe of Indians in Oregon was introduced today by Senator McNary.

Mystery Star



Laura LaPlante, starred in "The Last Warning," opening three-day engagement, today on Capitol theatre screen.

Laura La Plante IN FILM THRILLS

"The Last Warning" mystery special starring Laura La Plante, will open today at Bligh's Capitol theatre. It is hailed as an unusual and spectacular production.

From the very acquisition of the story through every phase of the work of production Carl Laemmle's orders that this be made into a special were adhered to on a grand scale.

Remembering what a tremendous success Paul Leni had made in directing Laura LaPlante in "The Cat and the Canary," Laemmle decided to give the director a chance to outdo their spectacular work in this other mystery story. He put every facility of Universal studio at their command and gave them a free rein. The result is that critics the world over are acclaiming "The Last Warning" more terrifying and mysterious than anything ever seen before on the screen.

The supporting cast of "The Last Warning" has unusual strength. It contains artists of such prominence that many of them could carry a picture on their own shoulders.

On the roster of this production appear the names of Miss La Plante, John Boles, Montagu Love, Roy D'Arcy, Bert Roach, Margaret Livingston, Mack Swain, Harry McIntosh, Carrie Dammer, George Sumner, Torben Meyer, D'Arcy Corrigan, Bud Phelps, Charles K. French, Tom McGuire, Fred Kelsey, Tom O'Brien, and Harry Northrup. Carl Laemmle, Jr., supervised the production.

Four Vitaphone vaudeville acts headed by Chic Sale in his laugh riot, "Marching On" will complete the bill at the Capitol today, Monday and Tuesday.

CINEMA STARS AT ELSINORE THEATRE

Two stars, each in a different realm of the entertainment world, are featured in Fanchon & Marco's "Hollywood Scandals Idea," which comes to the Elsinore theatre today.

They are Mildred Harris, blonde beauty of the stage and screen, and Gerald Griffin, internationally famous tenor. Mildred Harris, one of the ex-Mrs. Charlie Chaplin, has been featured and starred in many motion picture productions, and has also been presented in notable stage productions during the past two years. Griffin comes to the west coast after having recently completed a tour of the world, during which his golden voice won acclaim wherever he sang.

In the production, which features Miss Harris and Griffin, Fanchon & Marco present a large cast of cinema beauties and talents, including Seymour & Cora Col, Carol & June, Roy Bradley and others. A carefully selected screen attraction has also been booked for this engagement which should complete one of the finest bills seen at the popular play house in some time.

Dog Actors Play Well in Feature On Elsinore Bill

If dogs could talk, Director Clarence Brown would be their greatest hero.

During the filming of "The Trail of '98," Metro-Goldwyn-Mayer's northern film epic, now being shown at the Elsinore theatre, with sound synchronization, Brown rescued more than 500 dogs from the municipal pounds of half a dozen big western cities and made film actors out of them.

He superintended the buying of 500 more who appear in the lavish scenes with thousands of human beings. He saw that every dog was carefully provided for during the making of the picture and when his film was completed secured good homes for every one of his canine actors.

"The Trail of '98" is based on the Robert W. Service story of the Klondike gold rush and the leading roles are played by Ralph Forbes, Dolores Del Rio, Harry Carey, Karl Dane, Tully Marshall, George Cooper and more than 40 other famous screen actors.

ALWAYS THE MOST OF THE BEST FOR THE LEAST

OREGON Theatre

TODAY and MON.

HEY RUBE

with
**GERTRUDE OLMSTEAD and
HUGH TREVOR**

also
Mack Bennett Comedy
"His Lucky Night,"
and
Fox News, Cartoon

PRICES
MATINEE 25c
NIGHT 35c

CHILDREN 10c ANYTIME

Passed Up!

BY ROE FULKERSON

READ THIS FIRST: Betty Brown stands dancing to attract men and succeeds. But when both her parents die, Andy Adair, Harry Ford and Doc Alger disappear, while George Harris, her slow, stolid next-door neighbor, stands by. Against George's wishes she determines on a dancing career. Her first experience is with a manager who supplies talent for local entertainments, who insults her. She then gets the promise of a position in a local moving picture house. (NOW GO ON WITH THE STORY)

CHAPTER XXII
THE ORPHEUM was a moving picture theater of the higher type, giving four days a week shows a day. The theatrical performance was a prologue for the moving picture which followed. Rehearsals for the following week's show began on the Thursday previous.

Betty reported promptly on Thursday. The next week's picture was to be patriotic in character, so the stage band was costumed as sailors and the stage arranged as the deck of a battleship.

Betty's part required her to wear a sport dress. She and nine other girls came up the gang plank as visitors to the ship, forming a background for dancers also costumed as sailors. The dance numbers were arranged to carry out the hornpipe motif.

In the finale Betty and three girls of her general height and build posed as army, navy, marine corps and air service, Betty representing the air service. The costumes were as scanty as possible, and Betty looked at her against George Sumner's, Torben Meyer, D'Arcy Corrigan, Bud Phelps, Charles K. French, Tom McGuire, Fred Kelsey, Tom O'Brien, and Harry Northrup. Carl Laemmle, Jr., supervised the production.

Four Vitaphone vaudeville acts headed by Chic Sale in his laugh riot, "Marching On" will complete the bill at the Capitol today, Monday and Tuesday.

Betty took her three girls out of the way of the sweating, avaricious stage manager, and posed them behind a drop which was to rise at the right moment to show the tableau to the audience. The curtain rose, and the stage manager exclaimed: "Thank heaven, that's all right!"

The curtain went down and the girls in the tableau broke their positions. As it rose again, the stage manager yelled: "Don't be so darned modest! There might be an encore, you know! Hold till I tell you to break!"

He paid no more attention to them. Betty sat on a broken chair to watch the dancers. Over and over again he put them through the routines. One particularly awkward girl was told: "You won't do. Beat it!" She left the stage in tears. Betty's feet did the steps as she sat on her chair. They seemed easy. She left the theatre happy in the consciousness that she could hold this position for a week at least, and believing she could make herself valuable and be continued.

At home that night she amused herself trying to combine the steps of the entertainment world.

"Let me try!" begged Betty. "Try what?" he scowled. "Play that sailor's hornpipe again, slower!" she directed. She had on her aviator's costume. When the piano started she came on the stage in a series of slow cartwheels. In the center she did the hornpipe steps, interspersed with back-overs and front-overs, remembering this man's admonition to do them smoothly and to keep her feet separated.

"You'll have to change costume for that," he said, hurriedly. "Give that costume to the girl in the sailor clothes and you take hers. There is no time for you to make a change. Rearrange your picture accordingly. That dance in the show! She was suddenly elated, and forgot completely that the stage manager had said no words of appreciation. Then she recalled that in addition to the dance he had put her in charge of the tableau. She felt that she was progressing. And she might get an encore for her dance number! She hurried home happily, to originate a routine for this possible encore.

The first show in which Betty worked was at three o'clock on Sunday. It went remarkably well. Betty was delighted at the brilliant costumes of the two visiting dancers. It was an adagio team and the girl was so pretty and so graceful that Betty admired her extravagantly.

"I was out front and saw you dance in the next to the last show. I stayed through to watch you again. You had 'em sitting up and taking notice!"

He took Betty in his car, turning toward the river drive. Betty did not protest, late as it was, because she knew she could not sleep for excitement.

When he parked by the river, she chattered for an hour, telling him about her new position. When she told him how the visiting dancers had treated her, he offered to get his "gang" and come to the show the next night and his hem, but Betty laughingly declined the offer.

"See, you looked good tonight! The less you have on, the prettier you are!" he announced.

"I suppose that is intended as a compliment, but I don't care for it, come way."

"For the love of Mike, Betty, be reasonable!" he protested. "If you did not have a pretty body they

would not let you dance in public. Beauty in beauty, whether it is a rose, a landscape or that most beautiful of all things, a woman."

"Let's talk of something else," suggested Betty.

Before the car moved away he reached over and kissed her and she did not resist. She liked Andy better than anyone she knew, and was glad to have him back in her life.

(TO BE CONTINUED.)



Betty looked at her costume aghast.

THE STORY OF A GIRL WHO MADE MEN LIKE HER

© 1929 by Central Film Association, Inc.

Her own number immediately preceded theirs. The audience was generous, and applauded her vigorously. Breathless and excited, she stood in the wings ready for her encore, but the adagio team, which was to follow, crowded past her, effectually blocking her off. She said:

"Excuse me, please," laying her hand rather hastily on the arm of that pretty girl.

"Take your hand off me!" snapped that individual, with a look of hatred.

The music of the adagio number started, but the audience was in a jovial mood, and would not have it. They drowned it with their applause. The stage manager rushing to the entrance, gave Betty a push, and said:

"Get out there and take a bow."

The man of the adagio team moved a step and made it impossible for her to get on. The stage manager pulled him roughly to one side and, waving his hand at the orchestra leader, the music changed to the hornpipe. Betty did her encore, and again received hearty applause.

She left the stage angry, determined to say something to the two dancers, but found them in the midst of an altercation with the stage manager.

"You try to erab another act on this stage and I will kill you!" cried the girl, stamping her foot.

The stage manager waved his imperious hand and the music of the adagio number started.

"Out there with you or get black-balled on this circuit, you little hell cat!" His finger pointed to the stage and the girl danced smilingly out in front of the audience.

"You are so good!" said Betty. "Good, the devil!" I'm trying to give a show! Don't bother me!" Betty was elated as she received the congratulations of the local talent, the girls from the chorus and the three in her picture crowdling around her, one exclaiming: "Raspberry!" to the adagio team, which was then off the stage.

Her dance was a success all that day. She had an encore each time she danced. It was a happy girl who took off her make-up after the last show and started out the alley on traces.

"Beautiful lady, may I have the pleasure?" asked a voice at her elbow. She looked around to see the smiling face of Andy Adair looking down into hers.

"Why, hello, Andy! Where did you come from?"

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(TO BE CONTINUED.)



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TODAY MON., TUES.

The Picture of a Thousand Thrills



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Acts and Fox
MOVIE TONE NEWS
CHIC SALE
In "Marching On"

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