

"Wappin' Wharf," a Comedy to be Remembered, at Grand Tuesday

DRAMA LEAGUE WORK IS GOOD

Comedy Riot to Be Given At Grand Theatre on Tuesday Night

Stalking shades of Captain Kid paraded the stage of the Emerson room of the Unitarian church Friday night and created situations, which even in practice, made the emotions of the observer run the gamut of hurrying laughter, fear and genuine admiration.

These folk in full costume were none other than the cast for the Salem Drama League play "Wappin' Wharf," and they were doing masterful work. The action was fast, the lines fairly burst from each speaker as though he were uttering them for the first time, and uttering them in the stress of real circumstances and under genuine emotion.

It was truly difficult to realize that the work being done was simply the practice work of a group of amateur folk. The realism which they have developed, the keen appreciation shown for the comedy which they are interpreting, and the complete lack of "evident technique" seem to place an excellent production of the play when it is presented to Salem folk Tuesday night at the Grand theatre.

The comedy is a riot. Just to look at some of the characters is to feel an almost irresistible impulse.

The make-up and the characters fit so perfectly that it is to wonder how these same folk look so natural in the modernized 20th century conception of clothes.

And speaking of make-up—where did they get it? Most of it came out of the attics and clothes bags of the interested and sympathetic folk of Salem. The stomach worn by the crystal gazer, "Meg," is an heirloom of some interested "friend"—it was an old-fashioned cushion top but you would never guess it were you to see it on Meg. The hook which takes the place of the good arm of the "Captain" has had more than one leg of pork suspended from its curved steel. Lace curtains have been made over to good avail and a pair of portiers were dyed and now serve for the most impressive "clock," which covers the broad shoulders of "The Duke." And the remarkable part of it is none of these things look like their history reads.

Between the workshop committee and Mrs. William Blumenberg all the material used was cut, dyed, painted and otherwise arranged into objects of real art, and charming effect.

Certainly the folk who see the comedy "Wappin' Wharf" will have something to chortle over and enjoy for many a day afterward.

PIRATES ALL BUT JOLLY ONES AT THAT!



Here is the cast for the play "Wappin' Wharf" which will be presented at the Grand theatre Tuesday evening. At the extreme left is The Duke, Oliver Huston in real life; next to him is Mrs. Glen Niles in the character of Old Baslin, one of the funniest comedy parts for which one could ask; third in line in the back row is the Captain, none other than J. Lyman Steed; and standing by him with his bear mug raised high is Patch Eye, John Barr; the dapper young pirate at the end is Clifford Goode, known as Red Joe and he is addressing Betsy, Eleanor Henderson, as the feminine lead. Miss Margaret Burroughs is the silver voiced secces McG.



Charming Colleen Moore in an attitude of listening to the wheedling tones of the "fiddle" of James Hall.

The Call Board ..

By O. LIVE M. DOAK

- FOX ELSINORE
- South High between State and Ferry
- Today—"Thunder." Lon Chaney, Fanchon and Marco in "Baby Songs" idea.
- Monday—"Thunder." Lon Chaney, Fanchon and Marco in "Baby Songs" idea.
- Tuesday—"Rio Rita," with Bebe Daniels.
- Saturday—"The Thirteenth Chair" with Conrad Nagel, Fanchon and Marco.
- THE HOLLYWOOD
- North Capitol Street in North Salem.
- Today—"Smiling Irish Eyes," with Colleen Moore.
- Thursday—"Companionate Marriage" and Manhattan Players.
- Friday—"Midnight Daddies"—Mack Sennett's first all-talking picture.
- GRAND
- North High street, between Court and State.
- Today—"The Royal Rider" with Ken Maynard; "Romance of the Underworld."
- Tuesday—"Whappin' Wharf," by Salem Drama League.
- Wednesday—"Hardboiled" with Sally O'Neill.
- Thursday—"Mother Machree" and Frazier Players.
- Friday—"Mother Machree" and Frazier Players.
- CAPITOL
- Between oes. h. E. V. T. A. H. W. S. H. State Street between High and Church
- Today—"4 Devils" with Janet Gaynor.
- Thursday—"Eternal Love" with John Barrymore.

Stage Plays Numerous at Local House

The Grand will again be a busy house for stage plays this week. The Salem Drama League will present "Wappin' Wharf" Tuesday evening. This is a comedy of more than usual possibilities and from the rehearsals it is evident that the best is being gotten from it. Mrs. Otto Paulus is directing the play and the characters are to be interpreted by Oliver Huston, John Barr, Lyman Steed, Clifford Goode, Ethel Niles, Eleanor Henderson, Margaret Burroughs, and F. D. Thielsen.

The Frazier players will again be heard at the Grand Thursday and Friday in a comedy the name of which seems to offer many possibilities—it is "Stella, be Careful!"

On the screen today and Monday there will be Ken Maynard in the "Royal Rider," a thrilling underworld picture, "Romance of the Underworld."

Wednesday Sally O'Neill will again be seen in Salem, this time in "Hardboiled" one of the pictures which put her a way up on the ladder of success and gives the observer more than a glimpse of the life which is so interesting and little understood by the world at large.

"Mother Machree" is to be the feature for Thursday and Friday. In connection with the Frazier players in "Stella, be Careful," Belle Bennett has the title role. The story deals with old Erin and America and depicts the mother love as it adjusts itself from the old to the new country customs.

The Saturday feature will be Tom Mix in "The Last of the Duanes" a dramatic story by Zane Gray, concerning the border days when the Texas rangers and the lawless men who put law in the saddle, held the only authority feared by outlaws who roamed the lone star state, the stamping grounds of the last of the Duanes.

'RIO RITA' TO BE SEEN HERE

Bebe Daniels, Star of Ziegfeld's Musical Comedy Of Filmdom

Hats off and coin to the box window. "Rio Rita," Ziegfeld's way-better-than-them-all show is due shortly. Next Tuesday to be exact; and at the Fox Elsinore. "Rio Rita," Radio picture's fabulous operetta, has been widely acclaimed by critics as a triumph for its leading woman—none other than Bebe Daniels herself. The picture will be here through Friday.

Although a musical comedy, "Rio Rita" carries through a coherent story. Its music—and Bebe's contribution to this is advanced as a revelation—its new stage sets; its new costumes and wealth of color and beauty constitutes a whole which is said to be the first talkie to really show screen power.

But if "Rio Rita" is the big splash of the week, and maybe of the season, there are plenty who will delight to read that Lon Chaney's latest film, "Thunder" is playing at the Elsinore today and Monday. "Thunder" is the realistic tale of the life of daring railroad men. Of course, it's a sound production. As Chaney does with all his pictures, in making "Thunder" he liberally became one of the railroad men himself. He has said he likes the role better than any in his career. Chaney deserted the roles of film monstrosity to play an intensely human role in this picture.

Fanchon and Marco's "Baby Songs" idea is on the stage at the Elsinore today. The whole F. and M. chorus comes upon the stage dressed in the most unusual costumes; but that's not all the interesting costumes. In the first act, all manner of dolls and animals are shown. The publicity manager sends out this challenge: "If you want to see what dogs and cats and monkeys will be wearing this winter, see them strutting their stuff in 'Baby Songs.'"

End of the week will see the Metro-Goldwyn-Mayer all-talking picture "The Thirteenth Chair," with Conrad Nagel and Lella Hillyard in the romantic leads. The play begins Saturday and is on the screen through Christmas eve, Tuesday, December 24. "The Thirteenth Chair" introduces fans to a new order in mystery drama. A celebrated stage play, the picture version is said to be a more vibrant story, thanks to the uncanny effects and deft handling of the details.

Saxon Family Of Early Days Traced in Book

The Statesman Publishing company of this city has published in book form, the genealogical history of "The Old Saxon Family," of Wryta of Bayeux, Normandy, members of which family accompanied William Duke of Normandy, as soldiers, in 1066 to England at the time of the conquest, with some of the descendants in America of Sir John Wright of Kleveland Hall, County Essex, England, and of Sir Thomas Wright of Kiveston Hall, County Norfolk, England, with the Wright Coat of Arms in colors, with brief genealogies of the Turner, Belsher, Riley, Lingo, and Blakeley families, compiled by George William Wright, L. L. B. of Albany, Oregon.

These books can be purchased by addressing George W. Wright, attorney-at-law, Albany, Oregon. Twenty-six states are represented in the student body of the University of Tulsa.

BACKGROUND IS TO BE REALISTIC

John Barrymore Picture to Be Truthful Representation, Report

One of the new trends in motion pictures is in evidence in the play which will be seen at Bligh's Capitol theatre beginning Thursday with John Barrymore in the lead. This trend is a little more "truth" in presenting the background of pictures. Instead of building a flimsy background which one can see through without half an effort, many of the picture backgrounds are being actually filmed in the location with which the picture deals. Right now there is one of the most interesting trips being made in order to get pictures which will form the background for the "Trader Horn" a picture soon to be released.

In the picture "Eternal Love" Ernst Lubitsch is the director. The theme deals with a fiery love story among the Swiss, and Lubitsch knows these people and the Alps where much of the setting is laid. The adaptation was made by a man who also knows the locale of the story, Hans Kravly. The story is the green version of "Christoph Heer's" "Der Koenig der Bernina." Although the picture was not made in the Alps of Switzerland it was made in the Alps of America, the Canadian Rockies, and therefore the background bears the stamp of realism and truth.

To add to the realism of the play, Lubitsch brought Walter Reimann from Germany to design the costumes of the players. It seems highly probable that one may expect some genuine artistry and satisfying interest in "Eternal Love."

IRISH COLOR GIVEN HOLLYWOOD FILM

There is to be a bit of Ireland at the Hollywood beginning today when Colleen Moore and James Hale appear in "Smiling Irish Eyes" and sing and play and laugh—and shed some tears in a truly Irish fashion. To see and meet "Alorsius" the charming pig which is the bosom friend of Colleen is worth the price of the show. There is some very entertaining musical numbers in this play, also. It is a romantic tale and really needs no more excuse than just that for being as popular as it has been.

Beginning with Wednesday there is the picture which has caused so much comment and on the topic which has caused far more comment—the question of companionate marriage. That is the name of the play "Companionate Marriage." It deals in a most interesting and an intelligent manner with a question which has caused no end of argument and tells its story in a convincing fashion. The play was made from the



Bebe Daniels certainly looks the Spanish ancestors which she claims in the beautiful picture "Rio Rita."

book of the same name written by Judge Ben Lindsey. Of course the Manhattan play-ers will be heard in stock Wednesday and Thursday.

FOX ELSINORE DIRECTION FOX THEATRES

Continuous 2 to 11 Daily

LON CHANEY
IN
"THUNDER"
with **PHYLLIS HAVER**

SOUND EFFECTS
A TENSE DRAMA of the RALES

ON THE STAGE

FANCHON & MARCO'S
Baby Songs Idea
SUNKIST BEAUTIES
"IT'S A WHALE OF A SHOW"

TECHNIQUE OF SOUND STUDIED

Exact Distance Effects Are Being Used in Talking Pictures Now

"Sound perspective," or the portrayal of distance in terms of sound, is the new art of the screen which is being given as much scientific attention in talking pictures as light and camera effects. Making of "talkies" aboard ship, on railroad trains, and other actual locations away from the studio sound stages has brought about the necessity of extreme attention to the relation of sound to distance, and many effects as striking as the odd light effects of the camera are being worked out in the microphone.

For instance, in "The Ship from Shanghai," which Charles Robin recently directed, such things as sound of a mutiny heard through the walls of a ship's cabin, the tracing of the approach of a steamer by the variation in volume of the blasts of its whistle, and other odd effects were worked out.

In the new light club drama in which Blanche Sweet and Tom Moore are co-featured, the approach of a group of policemen to raid a night club was registered by the approach of foot-steps, heard louder and louder as they approached the camera. These effects cannot be simply

recorded by the actual thing being done. The microphones cover a certain "field," in which a sound is in focus, just as the focus of a lens does. In other words, within a circle of some twenty feet, loudness or softness of a sound cannot be registered in the microphone "as is," hence a means of regulation must be used.

"Perspective" in sound is so regulating these variations that they "match" what is seen in the eye.

"In everyday life," explains Douglas Shearer, sound engineer, "we are accustomed to see and hear moving objects at the same time and the mind can instantly gauge the relation of sound and sight. We know, for instance, how much noise an approaching auto should make at every stage of its approach. If this noise were suddenly to vary, our subconscious minds would tell us something is wrong. Hence in regulating sound variations, who have to work to a close formula of the relation of distance to sound, and also the time it takes sound to travel a distance, for it travels much slower than sight.

"This same trick of hearing tells us where a sound comes from, for we hear it with two ears, and the loudness in one over the other permits us to place it, just as, seeing from two eyes we can see in three dimensions, or stereoscopically."

In "Anna Christie," Greta Garbo's first talking picture, water front whistles at varying distances, or exact relation as are heard on the screen, in exact to volume. This sound was scientifically calculated to a minute degree.

10c 25c

GRAND THEATRE
TODAY - MONDAY
DANJHI
The Hindu Psychic Marvel To Amaze and Mystify You

ON THE SCREEN
BIG DOUBLE BILL

Ken Maynard and **Mary Astor**
in **THE ROYAL RIDER** and **ROMANCE OF THE UNDERWORLD**

COMEDY - NEWS

WATCH FOR THE DATE—
"OUR SCREEN WILL TALK"

CAPITOL
Now Playing

JANET GAYNOR'S FIRST TALKING PICTURE

4 DEVILS

A Human Drama of Spangles and Heart Throbs
with **MARY DUNCAN**, **NANCY DREXEL**, **CHARLES HORTON**, **DARRY HORTON**

A Marvelous Spectacular Circus Pageant in Dialog.

Added—**MAC KENNETH**
All Talking Comedy

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As Sweet as an Irish Ballad

See and Hear Colleen Moore Sing, Talk and Dance

Colleen MOORE
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with **JAMES HALL**
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FOX ELSINORE
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THEATRE FOX Scrip

ZIEGFELD'S Outstanding Success!

"RIO RITA"
A RADIO PICTURE!
with **BEBE DANIELS**
JOHN BOLES **BERT WHEELER**
All Talking!
Gorgeous Color!
Scintillating Music!

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