

Lion's Club Present Moroni-Olson Players Friday Night

THEATRE USED IN EARLY MORN

Part of "The Singing Fool" Filmed in Warners Big Show House

There is an impression that motion picture actors go to work with the sun mornings and quit as its rays sink into the Pacific. This is true in a majority of cases, but there is one huge company in Hollywood that reverses the usual order of things. The company in question is that headed by Al Jolson in "The Singing Fool."

One of the impressive series of scenes in "The Singing Fool" is laid in a big metropolitan theatre. To give the scenes their proper value a really ornate theatre had to be secured. None of the available theatres in and around Los Angeles would quite fill the bill.

In the midst of all the conjecture as to what was to be done in the matter Jack Warner asked what hindered the company using its own theatre. Everyone seemed to forget that the Warners had a new \$3,000,000 theatre only a short distance from the studios.

"We could use it," came the answer. "But when? You know the house is open from noon to midnight."

"Then we can have it from midnight to noon," was the reply. And so it has come to pass that Jolson and his numerous company assembled at midnight daily to work on the theatre sequences in the picture. That the people enjoyed their experiences is certain and none of them more than the great crowds of extras necessary to fill the huge house for some of the scenes.

His background of Night Life. "The Singing Fool" is laid against a background of New York's night clubs, and introduces all the gaiety and abandon that are so much a part of the roaring cabarets that cluster about the Great White Way.

Great as was Jolson's enthusiasm for "The Singing Fool" that for "The Singing Fool" is even greater. In the new picture the comedian is enabled to play upon all the emotions of his audiences and he is said to emerge in a new light as an actor of power and great feeling.

In the support of the comedian for "The Singing Fool" are Betty Bronson and Josephine Dunn, heading the famous contingent, while among the men are Reed Howes, Arthur Housman, David Lee, Ed Martindale and Robert Emmett O'Connor.

As is known, "The Singing Fool" is based on the play by Leslie S. Barron, C. Graham Baker adapted it for the screen and its production was in the hands of Lloyd Bacon.

WHAT DO YOU KNOW ABOUT JOLSON

1. Where was he born?
 2. What was his name?
 3. His father's occupation?
 4. What was his first part?
 5. What circus experience?
 6. His next venture?
 7. First vaudeville team?
 8. Who suggested black-face?
 9. Joined what minstrels in 1911?
 10. First Winter Garden shows?
 11. What was his first starring revue?
 12. What is his second movie?
 13. Produced by whom?
1. St. Petersburg, Russia.
 2. Asa Yoelson.
 3. A Jewish cantor.
 4. Child in Zengwill's "Children of the Ghetto."
 5. Ballyhoo man.
 6. Singing in cafes, then burlesque with Al Reeves.
 7. With brother and another as "Jolson, Palmer and Jolson."
 8. An old negro dresser in Washington theatre.
 9. Dockstader's.
 10. "Bow Sing" and "La Belle Fantee."
 11. "Dancin' Around."
 12. "The Singing Fool."
 13. Warner Bros., Inc.

SARATOGA TO SAIL

JEFFERSON, Jan. 25.—Word has been received from Jimmie Wied stating that his ship, the U. S. Saratoga, sails from San Pedro February 9th, to the U. S. navy yard in Norfolk, Virginia. She will go through the Panama Canal February 25. After she has had a thorough overhauling, she will sail for New York for a 10 days stay. The Saratoga is taking with her a crew of 2100 men, besides 125 airplanes.



Here is Anita Page and William Haines in a point of high action in "Navy Blues." It looks quite peaceful but it is not what it looks. This picture is showing at the Fox Elsinore.

Movie World Traditions Make Versatile Playing By Film Stars Difficult

The Call Board ..

By OLIVE M. DOAK

- HOLLYWOOD**
- North Capitol in North Salem
- Today—"The Singing Fool."
- Wednesday—"The Grip of the Yukon" and Manhattan players in "The Flapper."
- Friday—"From Headquarters."
- GRAND**
- North High between Court and State
- Today—"Delightful Rogue."
- Wednesday—"The Very Idea" and Singer's Musical stock company.
- Thursday—"The Very Idea" and Singer's Musical stock company.
- Friday—"Darkened Rooms" with Evelyn Brent.
- FOX ELSINORE**
- South High between State and Ferry
- Today—"Navy Blues" and Fanchon and Marco in "Uniforms" idea.
- Monday—"Navy Blues."
- Tuesday—"So This is College" with Elliott Nugent.

Well! Did you ever get so badly fooled that it was pleasant to be fooled? I have. For several days I had it all figured out that the Fanchon and Marco idea this week was going to be a flop. "Uniforms" sounded far-fetched to me. The Saturday afternoon matinee told me just how much fun it can be to be very badly fooled.

To begin with the chorus is all boys and that is different. They go some of the cleverest tap chorus work that has been about these parts since before my time, with a serious and graceful delicacy that is somewhat of a relief from the sunny "sunkist" girls.

Two girls, of small and light dimensions, Sylvia Shore and Helen Moore, take some rather different places in this chorus—and men as it were for the boys. They are attractive but they don't always get together.

That is a small matter though, after watching the grace and unusual "Peasant and Poet" interpretation given by the boys' chorus. One could forgive a lot of things just to see that alone.

But there are some other good things. The comedy dancer, for instance, is really funny; Ruth Hamilton, a movie actress is dainty and has personality; and if you like graceful "strong man" stuff you most certainly will be enthusiastic about the last act of the show. Even I liked it although that sort of thing makes me sigh with relief when it is over and everybody has a neck and head in place, and undamaged.

Fanchon and Marco, "Navy Blues" with Karl Dane and William Haines making merry and the Elsinore orchestra make a good combination this weekend. You should see the lady in Louis Meier's orchestra trying to play her violin and see from under the navy officer's cap which each member of the orchestra is equipped. In spite of that fact both she and the orchestra make you sit up and listen with an unusual adaptation of "Just Like a Gypsy."

Once a cinema player has established a reputation for some outstanding quality doomed to play roles in which that particular trait is prominent.

Many a Hollywood player has fought against being constantly cast into "pure" types just as many others have rebelled against an uninterrupted flow of sympathetic characterizations. Sooner or later the player, if he has sufficient stamina and perhaps more to the point, temperament, backed up by box office appeal, will win his point and the powers-to-be in filmdom will permit him to alternate a characterization now and then.

Just such a metamorphosis seems to be taking place with one of the most prominent of screen stars who heretofore has been confined to light comedy, while his soul longs for emotional outlet somewhat more satisfying than that of tripping up the villain or making faces behind somebody's back.

This person is none other than William Haines, whose success at portraying seemingly light-hearted athletic, collegiate youth has brought him to the front ranks of Hollywood stardom only at the mephistophelian cost of trading in his individuality. And Haines like Faust now regrets his bargain.

Fortunately, however, Metro-Goldwyn-Mayer is more lenient than the devil and is permitting Haines not only to have his cake but to eat it as well. And "Navy Blues," his first all-talking picture now shown at the Fox Elsinore theatre, might be said to be the first slice. For "Navy Blues" while not the sort of thing Sarah Bernhardt would have chosen for a vehicle, has sufficient seriousness betwixt its light-hearted moments to give Haines a chance to get away from the ever-clinging clown type of role he has been accustomed to in most of his past productions and to show the world that he can "emote" with the best of them. He has been no little aided in this by the fact that Clarence Brown directed the film, for Brown, director of numerous Greta Garbo pictures, is absolutely at home in producing dramatic effects.

Just what the movie public's reaction to this new Haines will be is a moot question. The reaction to "Navy Blues," however, will not be the criterion inasmuch as Haines does not desert his old tricks in this picture but merely inserts a few of the newer dramatic ones.

That the picture is still a comedy may be gathered from the fact that in the first place it's about the navy and in the second place prominent supporting roles are played by Karl Dane, Anita Page, Wade Boteler, J. C. Nugent, Edythe Chapman and Gertrude Sutton, all of whom have been rather conspicuous in laugh-getters rather than tear-getters.

Maybe Haines is all wrong. After all, why should the crack comedians want to be Garbos, or the Garbos comedians. Of course there is such a thing as a combination of the two, witness the noted Mr. Chaplin. There's just the possibility that William Haines has hitched his wagon to that sort of star. If he really has, nothing in all the cinematic world will be able to stop him.

YOUNGSTER CONVALESCING
ZENIA, Jan. 25.—Ralph Ewing, youngest son of Mr. and Mrs. A. R. Ewing is convalescing from a severe attack of influenza. The small boy was very ill and it was through his illness while he would have pneumonia.



Attractive Janet Young, favorite with Salem audiences, who will appear in the "Makropoulos Secret," the next Moroni-Olson play to be presented under the auspices of the Lions club at the Fox Elsinore Friday night.

Moroni Olson Players to Present Second of Plays In Salem Last of Month

Those who remember the effective handling of Sutton Vane's "Outward Bound" by the First Circuit Repertory company of the Moroni Olson players three seasons ago, will look forward with interest to the coming of the company to the Fox Elsinore, January 31, with "The Makropoulos Secret," second of the series of plays added to its repertory for the current season.

Both plays toy with the unknown in terms of the unknown and each play provokes the who reads it or witnesses it in performance, to stimulating thought on the subject presented.

In "Outward Bound" Sutton Vane speculated in terms of the drama upon the theme of immortality expressed in the form of life after death, while in "The Makropoulos Secret" Karel Capek, better known to American audiences through "R. U. R." speculates in terms of the drama upon the same theme, expressed in the form of life prolonged indefinitely.

Elena Makropoulos, daughter of the great Greek physician to Emperor Rudolph, becomes unwillingly the beneficiary of her father's secret of prolonging life and youth for a span of hundred years. Through countless changes of names—always preserving the original initials—she has passed, disappearing and returning under a new name, since one cannot live indefinitely among other human beings unless one can share their physical metamorphoses.

And in the play we find her as Emilia Marty, singing woman, weary of her immortality but striving to recover the formula of life prolongation which had fallen into the hands of one of her lovers many years before; be-

cause Emilia feels the effect of her immortality wearing away and fears to face death, even though 350 years of life have become utterly boring to her.

The forcing of the secret from her by a group of people who have become suspicious of her inexplicable knowledge of their lives and affairs for generations back, lifts the play to its supreme climax, which is followed instantly by another course of mounting action, in the effort of these people to decide what to do with the secret once they have possessed it.

"The Makropoulos Secret" will be presented here, as was "Twelve Thousand" the first play of the season, under the auspices of the Lions club.

EL SINORE
Today - Tomorrow
Continuous - 2 to 11

WILLIAM HAINES
All Talking

NAVY BLUES
ANITA PAGE
KARL DANE
J. C. NUGENT

TODAY ONLY
Fanchon and Marco
"UNIFORMS" IDEA
ARMAND & PEREZ
RUTH HAMILTON
SYLVIA SHORE and
HELEN MOORE
JOY BROS.

Mickey Mouse
in
OPRY HOUSE

There is a vast and overwhelming reason, a psychological one, for the general profanity of the Fox West Coast Theatres; their deep sincerity.



Al Jolson in the "Singing Fool" needs little introduction. Here he is in a not to be forgotten moment in the play.

FATHER, SON BOOKED HERE

Two Members of One Family Appear in Different Film Productions

It is an interesting coincidence that there should be appearing at the Fox Elsinore this week a father and son, each in a different picture. These two are J. C. Nugent, who plays the part of the hen-pecked husband in "Navy Blues" and Elliott Nugent, his son, who takes the lead in "So This is College," beginning at the Elsinore Tuesday.

J. C. Nugent in "Navy Blues" does some outstanding work. He is "just right" as the hen-pecked husband. He is exceptionally original in his interpretation of his part and makes of a minor part a piece of acting to be remembered.

You will like "Navy Blues" for it is so genuinely funny. It would seem that it could not fail to amuse all who came—some of course more than others. It is to be imagined that anyone with any "sea-going" experience will understand the real fun in the picture more than the housewife for instance. But it is a safe wager that you will all laugh.

Introducing "New Faces" in "So This is College," he is prepared to meet some coming start. You will perhaps see for the first time several actors of whom you perhaps have never even heard. The situation is that right now. New material is being inducted into the screen.

"The talkies, however, have the power to reclaim this situation. By virtue of their very mechanical limitations they are setting up the highest standards of speech we have had. Articulation must be absolutely correct in a talking picture, if it is to convey reproduction by thousands of different operators in all parts of the world.

Of course this throws an added burden on the director. A player has careless speaking habits, they must be corrected before the picture goes out to the public."

There still are many ranches of more than 100,000 acres in the southwest.

WHERE SOUND IS BEST!

CAPITOL

Today 'Till Wednesday
It's Better Than "Wings"

THE JACK HOLT-RALPH GRAVES AND LILA LEE

The supreme talking drama of the air...

WILSON

... A Thrill picture such as you get once in a lifetime. A love story that will grip you with its dramatic force...

WILSONVILLE

Added FOX MOVIE TALKIE NEWSRELS

Thursday brings "EVIDENCE"

MONTE BLUE MAN OF ADVENTURES

Courage Carries Him Up From Humble Background

Monte Blue, star of "From Headquarters" is at the Hollywood this week. He is a man of many thrilling adventures. Some day he promises to write a book about them, but in the meantime the interesting facts of his life deserve publication.

Born in Indianapolis, Indiana, with Cherokee Indian blood in his veins, Monte had a hard fight for life, but developed the unconquerable enthusiasm and good-fellowship for which he is famous.

His early experience took him all over the United States as sailor, soldier, lumberjack, miner, cowpuncher, factory hand and superintendent, Indian agent, locomotive fireman, blindstiff, ditch-digger and traveling man, and it is his proud contention that he has never tried anything that he has not succeeded.

Falling by accident under the spell of the great David Wark Griffith, Monte worked with him as script clerk, actor and stunt man in "Intolerance," "The Birth of a Nation," and others. The role of Dooten in Griffith's "Orphans of the Storm," first brought him fame.

Several good mountain-boy parts in such pictures as "The Jucklings" increased his popularity and Warner Bros. gave him a chance at feature leads and stardom soon after they began screen work in Hollywood.

"From Headquarters" has for its plot the life history of a man once a member of the United States marines but who apparently came to disgrace and deserted. A detachment of marines land in a Latin-American country, find trace of the deserter—and then a story of love and intrigue and courage is worked out in a really surprising manner.

The Fountain of Youth

But then I was only 290 years old—
"One cannot live with you more than 30 years at a time."

And so "The Makropoulos Secret" was out—and Emilia Marty, the immeasurably old, and eternally youthful daughter of Makropoulos, the physician of Emperor Rudolph, finally faced the death she feared and the life that had grown immeasurably tiresome to her.

POWER OF LIFE AND DEATH

Then those who had won the secret away from her, were forced to the necessity of deciding what should be done with the power of life and death over all the world—and the decision was made finally by the young girl who knew, what Emilia also knew, that too long life is not to be desired by human beings.

"The Makropoulos Secret" is the second offering of the First Circuit Repertory company of the Moroni Olson players, and will be presented here on

Friday, January 31st.
under the auspices of Salem Lions Club, at the
FOX ELSINORE THEATRE
Prices: \$1.50, \$1.25, \$1.00, 75c and 50c

The Lions Club is using the profits from this play to buy a 87-acre tract for the Boy Scouts

Hollywood Theatre

HOME OF 25c TALKIES
Today, Monday, Tuesday
Continuous Performance Today 2-11

AL JOLSON
The Singing Fool
with BETTY BRONSON and JOSEPHINE DUNN
Also Talking Comedy and Pathe Sound News

At Our Regular Prices **25c**

Grand Theatre

Today - Monday - Tuesday

The Delightful ROGUE
Rod LaRocque
100% DIALOG

Matinees 15c
Balcony 15c
Floor 25c

Evenings 7-11
Balcony 25c
Floor 35c

Also "They Shall Not Pass Out" All Talking Comedy "OFF THE DECK" Comedy

PARAMOUNT NEWS
SALEM'S FINEST SOUND