

Save Time for Salem Shows This Week; They're Excellent



William Fountaine, Daniel Haynes, and Nina Mae McKinney in "Hallelujah" with an all-Negro cast, now showing at the Fox Eldorado.



The great Arliss as he appears in the role of an oriental potentate in "The Green Goddess" now playing at Bligh's Capitol theatre.



Madam Sturkow Ryder, pianist who will play in Waller hall, Willamette university, Monday evening at 8:15 o'clock.



Harold Lloyd at the Hollywood today in one of his "funny" scenes.

'HALLELUJAH' PICTURED HERE

Fast Moving Dramatic Power Shown by Negro Actors in Production

"Zeke, son of a hard-working negro family with a little cotton plot on the Mississippi, goes with his brother to the cotton market with the year's crop, the sale of which will support the family for another year.

"He meets Chick, a pretty hanger-on at a gambling house, becomes infatuated with her, and is induced to gamble. He loses the family's money, and his brother is killed in a fight that follows. He returns home, contrite and heart-broken."

So begins the story of "Hallelujah," the film play now at the Fox Eldorado and which will be there again Monday.

The first startling thing about it is that all the cast is negro. The second thing about it which takes the breath of an audience is its absolute realism and fast moving dramatic power. The negro is emotional at all times and this elemental quality is made a powerful keynote to a picture which most certainly can claim distinction as being unique in its subject matter and the medium of its presentation.

King Vidor, the man who has stood as much or more perhaps than any other director for the "good" in pictures is the one who conceived and directed this fascinating picture. In addition to all its other demands on one's attention it adds this—that most people know little about real negro life. It is by isolation of race a thing apart. Now on the screen it is there to look at and free from racial antipathy caused by actually rubbing elbows with people of another race.

In the Offing We See— "The Social Lion" is the new and final title of the first Jack O'Leary starring comedy, based on the Octavus Roy Cohen story, "Marco Himself." The tentative title was "High Society."

"The Redhead" is the title of the Clara Bow number in "Paramount on Parade." The number was shot this week and with it shooting on the picture was completed. Clara sings a song called, "I'm True to the Neck."

"The Texan" is in the cutting room.

"Safety in Numbers" is also being readied for preview, and being awaited eagerly.

"The Devil's Holiday" is probably causing more comment than any other picture on the lot.

I'm sorry, but I have no bad news for you.

ARCH REEVE.

The Call Board.

By OLIVE M. DOAK

HOLLYWOOD
Today — Harold Lloyd in "Welcome Danger."
Wednesday — "Woman Trap" and Manhattan players in a western drama.

Thursday — "Woman Trap" and Manhattan players in a western drama.

FOX ELSINORE
High between State and Trade Today — "Hallelujah" and Fanchon and Marco.
Monday — "Hallelujah."
Tuesday — "The Case of Sergeant Grischka."

THE GRAND
North High between Court and State Today — "The Love Racket" and the LeRoy players in "The Fighting Parson."
Wednesday — "The Man and the Moment."
Friday — "Senior American" with Ken Maynard.

BLIGH'S CAPITOL
State between High and Church Today — "The Green Goddess" with George Arliss.

Fanchon and Marco are redeeming the past two or three weeks of rather less than good shows at the Fox Eldorado this weekend in the "marble" idea which is being presented. The idea hinges about a semicircle of Sunkist beauties who pose very attractively interpreting as they do the theme of songs being sung while their act is going on.

An adagio team does some very good work, both graceful and difficult. As a matter of unusual interest because it is out of the ordinary line of regular shows; there is a trained dog act which brings much comment from the audience. And whatever fault one may find with Fanchon and Marco's ideas there is always one part of the show that is sure to be good and that is the tap work. This week is no exception and in fact it is better than usual.

In addition to a good Fanchon and Marco there is one of the most interesting, unique and truly fascinating screen productions which it has been my pleasure to see for some time. This play is "Hallelujah" written and directed by King Vidor.

It is the simple story of negro life in the south, not as we might think it should be but as it is. In it is treated the elemental emotional life of the negro in regard to home life, church life and love. During several of the scenes the religious frenzy of which we read but most of us have never seen, is shown. Tempestuous love affairs flash their way across the screen, and the deep soul of the negro is caught in nearly every turn of the picture. The story is exciting and the scenes developed to tell the story are works of art.

Cameraman From Europe Now Hired

Karl Freund, reputed to be Europe's most famous motion picture cameraman is now in Hollywood where he will stay to produce a picture for United Artists. He will work with Paula L. Stein, with whom he worked in UFA pictures in Berlin.



Mrs. Genevieve Howard, well known soloist in Salem, who has just been made one of the staff artists for KGW.

Local Soloist Is On KGW Staff

Mrs. Genevieve Howard, formerly a popular soloist of Salem, while she was studying here with Prof. R. W. Hans Setts, was made a member of the staff of KGW artists last week.

While she was here she sang with the Salem Choral society, was soloist for many affairs, sang with the old Apollo club and in Portland has appeared with several of Portland opera productions.

Artists of Note Will Play Monday

Madam Sturkow Ryder, distinguished pianist known to music lovers the country over as a remarkable artist and instructive teacher of the beauties of music will appear in concert Monday evening at 8:30 o'clock at Willamette University, Waller Hall, under the sponsorship of Willamette University.

Madam Ryder, in addition to being a pianist of note, is also recognized as being one of the outstanding composers of the present day. In her recitals she will include in addition to her own compositions, works by Reger, Arthur Foote, Scarlatti and a number of Russian composition.

In addition to the piano program some unusual demonstrations showing how the present day reproducing instruments are adapted to musical work. An orchestral recording that includes 22 pieces except the piano, will be presented. While it is being reproduced Madam Ryder provides the piano part.

GEORGE ARLISS COMING AGAIN

"The Green Goddess" Latest Vehicle for Impressive Movie Actor

People have not yet quit talking of George Arliss in "Disraeli." It is one of those events like "the flood," or a marriage, or "the time the banks failed"—it was an event and will be talked of as such as long as those who saw it remember.

All of this in preface to the statement that George Arliss is again in Salem beginning with today and this time in "The Green Goddess." In point of interest the play is well established for it has been presented many times by outstanding artists of the legitimate stage. It offers intrigue, and mystery and revenge in potions which please and keep interest at a high pitch. Arliss in the rajah, an oriental who marches the intrigue straight through the picture in masterly fashion.

It would seem impossible to find a role that would better fit Arliss aside from the role of Disraeli, than that of an oriental, crafty and suave, imagine how he will lift that one eyebrow and look cynical and crafty!

Of Arliss in "The Green Goddess" Richard Watts, Jr., says, "It is to be doubted if Mr. Arliss has ever had so much fun in a role as he enjoys as the vengeful oriental potentate with an Oxford accent. He can be suave and softly menacing and gently leering all over the place. He can be evil in a gentlemanly way and coldly cruel in the most patrician manner imaginable, and he can do it all with gusto, ease and a smart attention to significant detail. His rajah is a colorful and striking romantic portrait, managed with such a combination of joy in the playing and brilliance in the technical equipment that it becomes a thing of real delight."

Tuesday night the Salem Choral society under the direction of Dr. R. W. Hans Setts will sing a half hour program just before the picture, "The Green Goddess" goes on.

The Tuesday night seat sale will go as a benefit for the Salem Choral society. The members of the society have tickets for sale and all those sold through their efforts will count as a benefit to their fund.

This appearance of the Choral society marks the first time that it has been heard this year. It has been an organized and popular part of the musical life of Salem for several years and its advent

MISS MACKAILL APPEARS AGAIN

"The Love Racket" Adapted From Stage Play by Same Name



Dorothy Mackaill in "The Love Racket" at the Grand today, Monday and Tuesday.

Tuesday night will be a pleasure in itself in addition to the joy of the picture.

The program to be sung by the society will be: "Serenade" (Schubert); "Estudiantina" (Lacome); "Mamma's Lullaby" (Spross); "Inflammatus" from Stabat Mater, (Rossini); "The Lost Chord" (Sulzvan).

Deemed the most flattering of furs by studio stylists, red fox adorns many of the smart street costumes designed.

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"EL SINORE" CONTINUOUS 2 TO 11

In offering you Fanchon & Marco "Ideas" we feel that we are presenting for your enjoyment the cream of stage talent—in productions that are clean, wholesome and amusing. Fanchon & Marco are daily gaining in prestige with productions that originate on the West Coast.

ON THE SCREEN "HALLELUJAH" featuring FANCHON & MARCO'S IDEA "MARBLE" featuring ROY SMOOT Dramatic Tenor FRANZIA Prima Donna Petite Al and Jack Dance Comedians Sunkist Beauties

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TUESDAY

Sublime Drama THE CASE OF SERGEANT GRISCHA Melodrama Supreme

REVOLUTION THUNDERS ACROSS THE SCREEN!

MISS MACKAILL APPEARS AGAIN

"The Love Racket" Adapted From Stage Play by Same Name

Dorothy Mackaill has been doing some interesting things during the past few months in the way of screen productions and she is again appearing in an exciting production in "The Love Racket" adapted from the stage play and according to report as in many other stage works the screen has outclassed the stage work done. This will remain for you to decide after seeing the screen play at the Grand beginning today.

Sidney Mlackmer takes his first important role in a screen production in "The Love Racket", although he is well known on Broadway. This story of love and sacrifice makes a dramatic story which is well done by Miss Mackaill.

In connection with the screen play is the LeRoy players in "The Fighting Parson," a comedy drama in four acts. This will be given Sunday, Monday and Tuesday.

Beginning with Wednesday the Grand will present Billie Dove and Rod LaRoque in one of Ellinor or Glyn's stories called on the screen, "The Man and the Moment," and has to do with love in the springtime, so those interested in the psychological effect of the warm spring zephyrs, and the perfume of sweet flowers of the spring should waste no time in seeing this picture.

If it is to be done by Billie Dove it will not be slow moving

Motion Pictures Growing Up, Is Evidence of Latest Trend in Popular Shows

The day for art in motion pictures seems to be getting past the talking stage. There have been a few of the most recent plays, "Disraeli," "Anna Christie," and coming is "Green Goddess," "Abraham Lincoln," and "The Case of Sergeant Grischka" all of which bear vivid signs of real art in production, ranging with "Disraeli" at the top and coming on down in the order named.

It is predicted by motion picture experts that the day is only a short time away when there will be full-length grand opera and Shakespeare on the motion picture screen. These will be received by the public with real enthusiasm in the prediction of J. L. Warner, and he bases his prediction on the reaction of the public to "Disraeli."

To be sure, Mr. Warner admits, "there will always be girl shows, vaudeville skits, low-brow humor of all kinds—on the screen as on the stage."

"People thought we were crazy when we decided to produce "Disraeli." The most dismal prophecies were made. It was too high-brow, we were told, it was over the heads of the people. Today "Disraeli" is proving one of our biggest money-makers. And this shows, doesn't it, that there is a market for the better type of thing—the artistic thing? Shakespeare, the operas, the best things in drama and literature and music—gradually these can be transferred to the audible screen. Then the millions will enjoy them, instead of the privileged few. Imagine the effect this will have on world viewpoints. On culture."

Screen villains unusually are devoted to their villainy, or at least too heavy character roles. However, Noah Beery, one of the greatest villains the screen, either silent or talking, has produced, steps out of his customary role in Warner Brothers' "Under a Texas Moon," essays a comedy role, and comes through triumphantly.

"The pleasures of villainy are not what they used to be in the good old days," says Beery, "when the black mustachioed villain stalked upon the stage with a sneer expressed in every portion of his anatomy."

"Then the villain received the reward for his villainy at once in the hisses, the jeering whistles and cat calls of the audience. It was a pleasure to be a stage villain then. The audience enjoyed its part as much as the player. They had a good time together."

"The silent screen did away with all this satisfaction in villainy. Audiences were wary of hissing a shadowy figure upon the screen. The days of hissing disapproval of black deeds and hateful conspiracy may return, with the talking pictures, giving the audience back its old delight in melodrama."

But the case of the actor is different. He may delight in his role, and act it with all the venom and hatefulness he can summon into his voice and bearing; the audience may hiss itself into a mood of liveliest pleasure, but the actor is not there to enjoy it—to see and hear the actual success of his arts of villainy.

Today's Feature Story

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STARTS Today FOR 4 DAYS

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GEORGE ARLISS



THE GREEN GODDESS

H. B. WARNER ALICE JOYCE RALPH FORBES

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