

"Check and Double Check" Pennies for Movies This Week



Winnie Lightner in "The Life of the Party" which begins a three day run at Bligh's Capitol today.

Griffith Knows What He Wants and Why; Strives To Please Himself First

The Call Board . . .

By OLIVE M. DOAK

- HOLLYWOOD**
- Today—Lon Chaney in his last picture, "The Unholy Three."
- Wednesday—Joseph Schildkraut in "Cock O' the Walk."
- Friday—Charles Bickford in "The Sea Bat."
- THE GRAND**
- Today—Winnie Lightner in "Hold Everything."
- Wednesday—Alice Joyce in "He Knew Women."
- Friday—Warner Baxter in "Arizona Kid."
- ELSINORE**
- Today—"She Steps Out" and Fanchon and Marco in "New Yorker" idea.
- Monday—Amos and Andy in "Check and Double Check."
- Bligh's Capitol
- Today—Winnie Lightner in "The Life of the Party."
- Wednesday—Bessie Love in "Good News."

If you are wondering how to spend a few hours of real laughs today the advice is said to be offered on good authority that "The Life of the Party" is even better than "Gold Diggers of Broadway". As for me it would take a powerful show to cause me any laughs than Winnie Lightner gave me in "Gold Diggers of Broadway", and because she is said to be funnier in "The Life of the Party", it is real anticipation that I look forward to seeing the show today.

The "New Yorker" idea is breezy, artistic, fast moving and adorned with gorgeous costumes and interesting stage effects. The chorus numbers are unusual and splendidly mastered. The number given in imitation of a train is one of the cleverest tap chorus numbers I have ever watched.

One thing that left an impression was a close harmony trio of pretty girls. The singing was really harmony and it was well done. Fanchon and Marco should give themselves a pat on the back.

The comedy line is different and he said it is nothing slow about it; it is quite painless.

Play Turned Down Years Ago big hit

Many are the unproduced plays which today lie at the bottoms of trunks, forgotten and beyond all hope of ever being placed behind the footlights.

Few are the occasions when such pieces of work are dug out after a number of years and become sensational successes.

The case of Lajos Zilbary's play, "The General," is one of these rare resurrections.

Last season, ten years after it was first written, the author pulled the play from its dusty storage place, rewrote parts of it, and was delighted in hearing it acclaimed masterpiece of modern playwrighting, after its presentation in Budapest.

So successful was the play that Paramount acquired the talking picture rights to the drama and it is today being filmed as "The Virtuous Sin," with Kay Francis, Walter Huston and Kenneth MacKenna in the leading roles.

Zilbary began writing as a result of a serious wound sustained in the world war.

His first attempt was a book of poems which was published. He followed these with his work on "The General." No producer could be found so he lay the work aside and turned to his second play.



Lon Chaney in "The Unholy Three" which begins a three day run at Bligh's Capitol today.

Lon Chaney at Hollywood In his Last Film

"Unholy Three" Demonstrates Ability of Great Actor to use Different Voices, Faces

The last picture to be made by Lon Chaney before his sudden death this fall was "The Unholy Three" and this will be seen at the Hollywood beginning today and running through Tuesday.

The power and artistry in the acting of Chaney is well demonstrated in this picture in which the main scenes are laid in a circus side show, and in a bird and pet shop.

Lon Chaney in this picture did something that he had never incorporated in his work before and that is ventriloquism. Real side show freaks, and magicians were induced to appear as part of the "atmosphere" for "The Unholy Three". The plot carries tension and interest to the end.

Two first run pictures will appear at the Hollywood this week. The first will begin with Wednesday—"The Sea Bat" with Charles Bickford. This story was filmed off the coast of Mexico and is called a "spectacular" marine picture which has to do with sponge and pearl diving. Much native life is photographed in realistic fashion for the various sequences of the picture. Love, religious superstitions, dangers of sponge and pearl fishing, native and white associations all work together to make an interesting and different picture.

The second first run is "Cock O' the Walk" in which Joseph Schildkraut and Myrna Loy take the leads. And it was directed by James Cruze so if the names of successful people will let one guess right then this picture should be very good.

The story is one of Spanish life and is filled to the brim with love, intrigue, hot headed fights, and more love.

The story of "Reaching for the Moon" is an original by William Anthony McGuire, is laid in present day New York, aboard a palatial ocean liner, and affords dynamic Doug an opportunity to wear modern clothes for the first time after several years of costume pictures, and to portray a sensationally successful stock broker who cuts a swath in financial and love markets.

The gowns and extreme habiliments worn by Miss Daniels and the bevy of beauties anticipate the styles of two years hence and are said to be the most lavish fashion creations ever designed for a motion picture.

Little Dorothy Lee, comedienne, is a one-woman humane society. She provides board and lodging for 17 cats at her Santa Monica beach home.

Incidence Aids Coogan Fame Quest

Coincidence may be cited as the weak point of many stories, but it plays important parts in the successes of mankind.

For instance, had Jackie Coogan not gone with his mother to the theater one evening to walk home with his father, it is strongly probable that he would have never been the screen's most famous child actor.

Another boy might have been carrying the coveted role of Mark Twain's immortal boy character today in Paramount's filmization of "Tom Sawyer" had not coincidence placed Charles Chaplin in the audience that same night.

Jackie's father was appearing in an act with Annetta Kellerman and they were playing a Los Angeles vaudeville house. The act was third on the bill and, since this was an early hour at which to finish work, Mrs. Coogan decided to walk from the hotel to the theater to meet her husband.

Coincidence planned it that Jackie had taken a long nap that afternoon and was not sleepy. So, instead of being in bed, he went to the theater.

This same force, often called fate, placed Jackie in the wings of the theater as Miss Kellerman finished taking her curtain call. She saw the lad, and knowing that he could do childish impersonations, led him onto the stage.

Chaplin was impressed at the boy's work. At the time, he was preparing to start a new picture and already had a story in preparation. However, he quickly changed his plans after talking to Jackie, and "The Kid" resulted.

The fact that Jackie had the title role and was given a part equal to that of the famous comedian made the boy an overnight sensation.

Starting as a child actor in the usual way, Jackie might never have received such an important role.

Hollywood Low-downs

By HARRISON CARROLL
HOLLYWOOD, Oct. 31.—Following in the footsteps of other film adventurers, Henry Hathaway, an assistant director at Paramount, is sailing to the Orient in an attempt to photograph a picture that will rival "Chang," "Grass," and similar productions.

Hathaway will back his own venture, but he has letters from Jesse Lasky, Douglas Fairbanks and other world travelers among the film colony.

India is to be the locale of the film, and Bombay the starting point of the project.

The film man has just served as an assistant director on "Tom Sawyer" at Paramount, and has been promised his old job if his plan fails.

HIPPO COSTLY
Universal sought far and wide for a hippopotamus to use in "The Cohens and Kellys in Africa." They finally procured one from San Diego, but it is costing from \$400 a day.

The latter drama, "The Sun Is Shining," became a sensation. In quick succession he wrote "The Musical Clowns," "Tic-tac," "Si-beria" and others. He also wrote such novels as "Two Prisoners," "Something Is Afoot in the West," "Deadly Spring" and "My Great-grandfather's Love."

Ten years passed while he was turning out nine plays, five novels and 100 poems.

Last year he dreamed forth his first play and it was a tremendous success in Europe.



Here is the president of the Fresh Air Taxicab company himself, Andy, and Amos, his assistant, who will entertain Elsinore audiences from Monday until Friday in "Check and Double Check."

Believe it or not, There's A Plot for "Checks" Amos and Andy Quite the Rage in Their First Appearance On Talking Screen

The ears of the nation know Amos and Andy as radio friends, but it will remain for the eyes of many in Salem to know those two dark knights of the air when they appear Monday and through Friday at the Elsinore in the picture titled from their favorite expression, "Check and Double Check."

The story which is the vehicle for the first screen appearance of Amos 'n' Andy is one concerning the loss of a deed. The plot is well carried out involving in its development the actual appearance of the "Fresh Air Taxi company" and its building.

The real Amos is Freeman F. Gosdan, and Andy is Charles J. Correll. They have become figures in the national life through sound. Personally they have no advantage of smiles or looks to "put over" their "line." In everyday life these two men have nothing in common with Amos 'n' Andy. It is as though they did not exist and thus they become true Drs. Jekyll and Hyde.

The dialect which has made these two people come into life in the American consciousness is a combination of foolishness invented by Correll and Freeman and an adaptation from the Negro dialect. If one listens carefully it will be discovered that some words are peculiar to Amos only, others to Andy, and still others to the Kingfish.

It will be a matter of great interest to the public "see" Amos 'n' Andy, an "air invention" of present day American life.

Look out for Mr. Fun; He's Here With Winnie

"Hold Everything" Title for Miss Lightner in Carefree Bill Now at Capitol



The Grand will start the week with "Hold Everything," a laugh show with Winnie Lightner of "Gold Diggers of Broadway" fame, Joe Brown, George Carpentier, and Sally O'Neill as the provoking force of laugh producers.

Songs and foolishness stride through the show without regard to rhyme or reason and the result is that the audience is left carefree and happy to sit back and roar without a serious thought to mar the evening's amusement.

Wednesday the bill is a bit different. Lowell Sherman, Alice Joyce, Frances Dade and David Manner carry the action of a four cornered love affair through to a happy ending in "He Knew Women," ending bits of wisdom here and there and much dramatic appeal.

"The Arizona Kid" will be at the Grand for a return engagement in Salem beginning with Friday. It is a splendid picture having as its background the early Mexican and lower California Spanish life. Warner Baxter is the "Arizona Kid," and his work is such as is remembered long after the play has been seen. There is beauty of good photography, excellent directing, and an absorbing plot, worked out with artistry by the cast in "The Arizona Kid."

Doug at Work On "Reaching For the Moon"

Supported by a large cast of noted screen and stage personalities, several of whom are stars in their own right, Douglas Fairbanks has launched camera activity on his new United Artists picture, "Reaching for the Moon," with Bobe Daniels.

The story of "Reaching for the Moon" is an original by William Anthony McGuire, is laid in present day New York, aboard a palatial ocean liner, and affords dynamic Doug an opportunity to wear modern clothes for the first time after several years of costume pictures, and to portray a sensationally successful stock broker who cuts a swath in financial and love markets.

The gowns and extreme habiliments worn by Miss Daniels and the bevy of beauties anticipate the styles of two years hence and are said to be the most lavish fashion creations ever designed for a motion picture.

Little Dorothy Lee, comedienne, is a one-woman humane society. She provides board and lodging for 17 cats at her Santa Monica beach home.

Lon Chaney at Hollywood In his Last Film

The last picture to be made by Lon Chaney before his sudden death this fall was "The Unholy Three" and this will be seen at the Hollywood beginning today and running through Tuesday.

The power and artistry in the acting of Chaney is well demonstrated in this picture in which the main scenes are laid in a circus side show, and in a bird and pet shop.

Lon Chaney in this picture did something that he had never incorporated in his work before and that is ventriloquism. Real side show freaks, and magicians were induced to appear as part of the "atmosphere" for "The Unholy Three". The plot carries tension and interest to the end.

Two first run pictures will appear at the Hollywood this week. The first will begin with Wednesday—"The Sea Bat" with Charles Bickford. This story was filmed off the coast of Mexico and is called a "spectacular" marine picture which has to do with sponge and pearl diving. Much native life is photographed in realistic fashion for the various sequences of the picture. Love, religious superstitions, dangers of sponge and pearl fishing, native and white associations all work together to make an interesting and different picture.

The second first run is "Cock O' the Walk" in which Joseph Schildkraut and Myrna Loy take the leads. And it was directed by James Cruze so if the names of successful people will let one guess right then this picture should be very good.

The story is one of Spanish life and is filled to the brim with love, intrigue, hot headed fights, and more love.

DESERTS OWN STYLE

Kay Francis has deserted her own individual style of hairdress for "The Virtuous Sin," in which she is featured with Walter Huston and Kenneth MacKenna at the Paramount studios. Discarding her sleek, short bob, she wears her hair over her ears and in a knot at the back.

THE VIRTUOUS SIN

Mary Pickford is going through the most strenuous days of her screen career in making scenes for her latest United Artists picture, "Kiki." Refusing a double, she has been tossed about in bruising fashion on the sets of the Sam Taylor production.



Lowell Sherman and Alice Joyce in a bad moment for Sherman in the play "He Knew Women" which will show at the Grand Wednesday and Thursday.

Robert E. Lee Gets More Applause Than Lincoln

NEW YORK—Robert E. Lee, the courtly knight who battled with his Army of Northern Virginia for a lost cause, rode to the cameras of David Wark Griffith, on Traveler, and the first night audience at "Abraham Lincoln," at the Central theatre, New York City, applauded with greater show of emotion than it had bestowed upon Lincoln, Grant, Sheridan or any other historical figure depicted by Mr. Griffith in his film.

Hobart Bosworth appeared in the role of Lee, and at his side rode one of the few gentlemen in whom the tradition of the cinema is embodied: the "Little Colonel" of Mr. Griffith's "The Birth of a Nation," Henry B. Walthall, native of Shelby City, Alabama. Lee was wearied with the months of battling against great odds, and he stretched out on a cot for rest. Outside his aide approved a sentence of death for a Union spy; but Lee, hearing this, came out and countermanded the order because the fighting would soon end and any information the Union had was therefore irrelevant. Mr. Griffith did not show, in this film, as he did in "The Birth of a Nation" the Appomattox Court House scene. But in a meeting between Lincoln (Walter Huston) and Grant and Sherman he makes Lincoln exclaim, "Shoot Robert E. Lee! They'll have to shoot Abraham Lincoln first!"

It is, of course, historical fact that Lincoln, whether for political or humanitarian reasons, wished to be lenient rather than vindictive toward the states that had seceded, when the war was over. Simon Cameron, Lincoln's first secretary of war, has thus narrated how Lee might have had command of the other side had he wished to turn against the state that he distinguished and that his famous father, that "Light Horse Harry" who was George Washington's intimate, had likewise honored.

"It is true that General Robert E. Lee was tendered the command of the Union army. It was

the wish of Mr. Lincoln's administration that as many as possible of the southern officers then in the regular army should remain true to the nation which had educated them. Robert E. Lee and Joseph E. Johnston were then the leading southern soldiers. Johnston was quartermaster general and Lee a colonel of cavalry. In the moves and counter moves in the game of war and peace then going on, Francis P. Blair, Sr., was a prominent figure. The tender of the command of our forces was made to General Lee through him. I authorized Mr. Blair to make the offer."

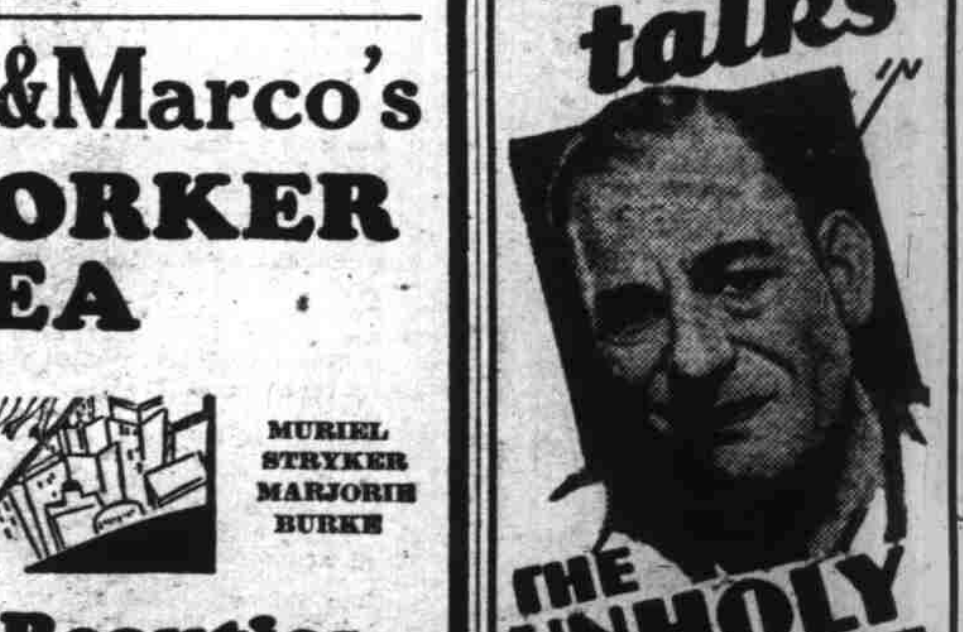
James C. Young, in his biography of Lee,—"Maras Robert," brings out that Lee suffered anguish of southern soldiers. The graduation from the West Point academy, and never to raise his sword again unless it be in defense of Virginia. Mr. Griffith, himself a Kentuckian, regards Lee as an intriguing subject for a film; Griffith holds that Stephen Vincent Benet, scenarist of the Lincoln film, properly indicated this in his portrait of Lee in "John Brown's Body," the epic poem which gave Benet a Pulitzer prize.

As for his native South, Griffith says "I made 'The Birth of a Nation' because I'm a southerner and I wanted to tell our side of it."

HOLLYWOOD

Home of 25c Talks
SUNDAY, MONDAY and TUESDAY
Continuous Performance
Sunday 2 to 11 P. M.
His Last Picture

LOAN CHANEY talks



THE UNHOLY THREE
The thrill that comes once in a lifetime! Chaney as surprising and amazing on the talking screen as on the stage!

—with—
LILA LEE
ELLIOTT NUGENT
HARRY EARLES

COINCIDENCE Aids Coogan Fame Quest

Coincidence may be cited as the weak point of many stories, but it plays important parts in the successes of mankind.

For instance, had Jackie Coogan not gone with his mother to the theater one evening to walk home with his father, it is strongly probable that he would have never been the screen's most famous child actor.

Another boy might have been carrying the coveted role of Mark Twain's immortal boy character today in Paramount's filmization of "Tom Sawyer" had not coincidence placed Charles Chaplin in the audience that same night.

Jackie's father was appearing in an act with Annetta Kellerman and they were playing a Los Angeles vaudeville house. The act was third on the bill and, since this was an early hour at which to finish work, Mrs. Coogan decided to walk from the hotel to the theater to meet her husband.

Coincidence planned it that Jackie had taken a long nap that afternoon and was not sleepy. So, instead of being in bed, he went to the theater.

This same force, often called fate, placed Jackie in the wings of the theater as Miss Kellerman finished taking her curtain call. She saw the lad, and knowing that he could do childish impersonations, led him onto the stage.

Chaplin was impressed at the boy's work. At the time, he was preparing to start a new picture and already had a story in preparation. However, he quickly changed his plans after talking to Jackie, and "The Kid" resulted.

The fact that Jackie had the title role and was given a part equal to that of the famous comedian made the boy an overnight sensation.

Starting as a child actor in the usual way, Jackie might never have received such an important role.

DO YOU KNOW

That John Barrymore and Thomas Meighan made their first screen appearance in "The Director," produced by William Collier, Sr., in 1927?

HOLD EVERYTHING

JOE E. BROWN
WINNIE LIGHTNER
GRAND
SUN. MON. TUES.

The ELSINORE LAST TIMES TODAY

Fanchon & Marco's NEW YORKER IDEA

Sunkist Beauties ON THE SCREEN
WILLIAM COLLIER, SR.

"She Steps Out" From the story "The Family Upstairs"

NOT SEXY—NOT SPICY
A DELICIOUS, DELIRIOUSLY CLEAN COMEDY FOR THE WHOLE FAMILY FROM SIX TO SIXTY.

THE UNHOLY THREE